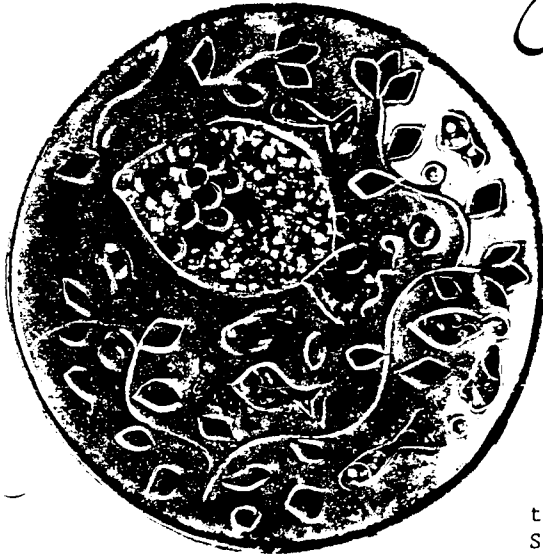


Enameller profile - Anne Bonyhady



I grew up at my grandmother's house and I remember that when I was very small - perhaps about three - a reward for being good was that my grandmother brought down a little enamelled coach from a showcase high out of my reach and that I was allowed to play with it with the special instruction: "Be careful - the lid comes off and you may break it".

I have loved enamels ever since. When I returned to Europe for the first time in the early 1970s the only thing I bought was a few enamelled pieces. I had no idea then that some day I would be enamelling myself. Then came the worst period of my life. My mother died in 1975, her sister died four months later and my two sons left me in order to start their own lives. I was completely alone. I lived in Armidale at the time and I was devastated. All I wanted to do was leave. I could not stand the place without my children. So I resigned and went to Sydney and started to teach in a high school. After lecturing it was not a job that I liked.

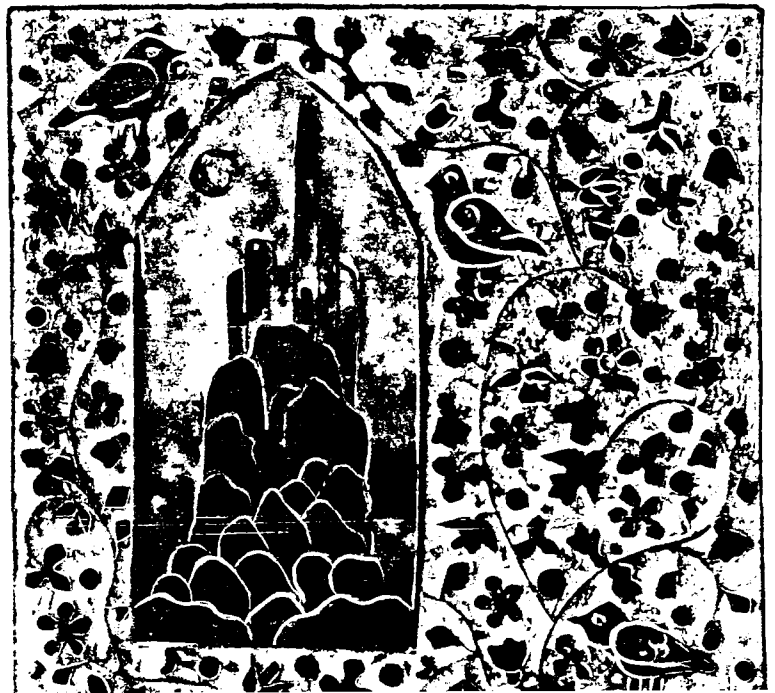
My mother had started enamelling a few years before she died. She had enjoyed it immensely, though she never got beyond beginners work. It occurred to me that it might be something for me too. I tried to find a course but there was nothing. Finally I was given the name and address of the late Helen Bean and she was kind enough to give me private lessons. She was infinitely patient - I was scared of the heat, unable to do anything much. She helped me even though she had lost interest in enamelling at that stage. After ten lessons she decided that she would sell me her equipment and that she would not enamel any more. I took it home, set up my workroom and started to enamel. To me it is a form of therapy, something which absorbed and challenged me.

At first I made things for sale and took them to a Sunday market. But that was not my real aim - which was to make big pictures. This presented me with enormous difficulty because I cannot draw. So I made lots of small pictures and then moved them round to see what sort of a picture they would make. It was like a big experiment with an unknown outcome.

After working with fineline black I tried cloisonne. It was rough as bags. One Christmas at the Proud's exhibition I saw Allan Heywood's work and was most impressed. That was the way to enamel. When next in Melbourne I tried to meet him. He was very kind, gave me a lot of his time and took my attempts to become a better enameller seriously. I was able to improve though will never reach his standard of perfection.

I continued with the occasional big piece which could take anything up to seven months. These works not only occupy me but also act as reminders of art works which I love but will never be able to afford. Above all else rose windows (I have made four, one of them a complete failure) and medieval manuscripts. But also the work of some more recent artists - Klimt, Hundertwasser and Leonard French.

Apart from what I have given to my children, my big enamelled pieces surround me and give me a lot of pleasure but are also meant to be a challenge. I look at them and think of how they could be improved and every year or so I come back and try one of these big pieces again to see whether I am at last able to produce something which matches my dreams.



Editorial

News - national

Its that time of year again, and everyone is busy busy busy. Time is a flying.

The pace isn't going to slow in 1993, with many opportunities coming up for enamellers. Among the many, the biennial US Enamelists Convention and Exhibition. This year work will need to be a specific format for inclusion in the exhibition. Details this issue, and only a couple of months to prepare work.

Once again information on international enamel exhibitions arrived to late to be included in the last issue and entry dates have now expired. The Russian International Enamel Exhibition and the 6th Cloisonne Jewellery Competition in Japan, both in January are now closed for entries. This is unfortunate so once again I offer to photocopy details of late-arriving exhibitions for any enamellers wanting to participate. Let me know if you want to be on the mailout list.

The February issue will contain the upgraded and as-complete-as-possible Supplies and Suppliers Supplement for 1993. All listings from issues of AEN will be included in one handy reference sheet. If you know of any materials, tools or services not yet mentioned please send in details. This is truly a way in which a pooling of our information can be a benefit to us all. It is particularly helpful for new enamellers, who often find it so difficult to track down the materials they need.

Does anyone know a supplier of titanium mesh suitable for trivets? Nichrome mesh? I'd like to include a list of recommended metal spinners also - know a good one? Suppliers from all parts of Australia are of interest.

Best wishes for an enjoyable Christmas and holiday season. Hope to see many of you at the 2nd National opening and dinner.

Have fun!

Carolyn Dehmp
Editor

The deadline for material for the next issue will be January 23 1993. Submissions are very welcome.

Please mail to:

Australian Enamel Newsletter
PO Box 418, Mullumbimby NSW 2483

or send fax:

C/- Forbes Solicitors 066 841 422

Australian Enamel Newsletter
PO Box 418,
Mullumbimby NSW 2482

Subscriptions 6 issues per year

Regular - \$16.00

Student - \$8.00

New Zealand airmail - \$18.00

The 2nd National Exhibition of Enamels has now been extended from two weeks duration to three weeks. Dates are now January 5 - 24.

The exhibition will be opened Tuesday 5th January from 6.00 - 8.00pm by Morris West, with drinks and nibbles at the Craftspace Gallery. There will be a buffet dinner afterwards (8.00pm) at the Park Royal Hotel across the road. All enamellers and their guests are welcome. The cost is \$25.00 per head. This is a rare opportunity for enamellers and friends from all over to get-together. RSVP to Mary Raymond as soon as possible on 02 416 6472, as there are limited reservations available.

The jurors Ken Lockwood, Robyn Tudor and Deborah Edwards have selected about 140 works to be exhibited from the slides submitted.

Enamellers included are:

Val Aked
Norma Alce
Stacey Allen
Mildred Baskerville
Ksenija Benko
Heather Calnan
Margaret Clarke
Annette Clarke
Carolyn Delzoppo
Jenny Gore
Wendy Hall

Glenice Lesley Matthews
Allan Heywood
Elaine Palmer
helen Parker
Jill Parnell
Mary Raymond
Barbara Ryman
Margaret Siddal
Doreen Sinclair
Kamilla Szakos
Tibor Szakos

Enamellers are reminded that delivery date for work is no later than 24th December to Mary Raymond.

◆
Congratulations to Canberra enameller and glass artist Helen Aitken-Kuhnen who has been awarded a Visual Arts Craft Board Fellowship grant for \$35,000.

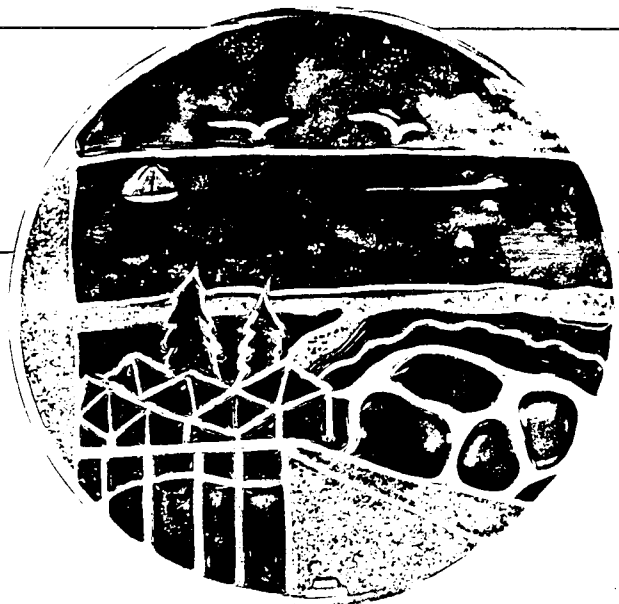
◆
The Annual Exhibition of the Enamellers Association at Prouds gallery in Sydney will be held from 8th December until Christmas. The exhibition will include jewellery, plaques, bowls and sculpture. Enquiries to Margaret Siddal on 02 918 6878.

Prouds Gallery
Cnr King and Pitt Streets, Sydney.

◆
The University of NSW College of Fine Arts Summer School is offering classes in many creative areas including jewellery making during January. All workshops will be conducted at the City Art Campus in Paddington, Sydney. Enquiries - 02 339 9624.



Series of lidded



'Colours of Australia'

A collection of contemporary enamelled jewellery and miniatures, by master jeweller Ross Williams.

"By combining landscapes and detailed sketches of Western Australia's unique flora and fauna, with twenty years experience in jewellery making and design, I have created a collection of one-of-a-kind miniatures that celebrate my vision of this land."

Exhibition is at Ross's gallery at 42 Wickham Street, East Perth, December 5 and 6 from 10 - 4pm, Monday - Friday 9-5pm. Telephone 221 1640.

Workshops

In addition to her Sydney and Perth workshops, German enameller Hiltrud Blaich will be giving a one-day enamel workshop in Mullumbimby NSW on March 13 at the studio of Niel Ralph. There will be places for 12 students. Mullumbimby is in North NSW, just inland from Byron Bay. For enquiries and bookings ring Niel on 066 84 0027. For enquiries about the other Hiltrud Blaich workshops in April and March, contact the Sydney Enamellers Association on 02913 9130, or Jacqui Sprogoe in Perth on 09 381 1030.

About Hiltrud Blaich -

Hiltrud was born in 1924 in the south of Germany, and studied Art History and Sculpture before she became interested in enamelling. She then learned drawing, gold and silversmithing and enamelling during three years at the Design School in Schwab Gmund. Afterwards she had her own workshop where she was involved in making enamel works for churches.

Hiltrud then raised four children before resuming her enamel activities. Even though she works in all techniques her great love is cloisonne, and her speciality is large and small boxes with cloisonne decoration.

Hiltrud has participated in numerous exhibitions in Germany, and in major enamel exhibitions in the US, Canada, France, Japan, Spain and Australia. When last in the US and Australia she was able to show her collection of slides of historical enamel, and contemporary enamel to groups of interested enamellers.

Hiltrud is a popular and enthusiastic teacher, and is recommended by enamellers who participated in her

Supplies

Enamel Supplywork Co in the US are now importing Ninomiya enamels from Japan. They are initially stocking the harder to find items such as a selection of opalescents and an excellent flux for silver. Later they will add transparents and opaques as customers indicate a need. These Japanese enamels are high quality lead-bearing enamels that are both beautiful and easy to work with. Colour charts are available while they last.

Enamelwork Supply Co stocks a full range of Schauer Enamels and publishes an informative and useful catalogue for US\$5.00. Contact Coral Shaffer at Enamelwork Supply Co 1022 NE 68th Seattle, WA 98115. USA

New Lustre Pigments

Stabilised for glass-on-metal, ceramic and glass applications.

Lead-free, metal oxide pigments can be applied to any fused vitreous enamel surface and fired at 1200 - 1300 F.

Products are:

Pearl•Cote (TM) in eight ocean-clear colours.

Ustra•Cote (TM) in eight earth-tone colours.

Astra•Cote (TM) in five sky-sparkle colours.

A test kit with 3 grams of two of each type is available for US\$7.00. Technical details are also available. Contact:

Harmar Associates
PO Box 8362, Cincinnati, Ohio 45208. USA

A supplier of brass hinges, handles and locks suitable for small boxes.

This company also stocks an interesting range of products suitable for timber restoration, including embossed brass ornament, brass hardware, Patina Green for aging polished brass, traditional wood mouldings and wax products.

Colour catalogue available.

Mother of Pearl & Sons Trading Pty Ltd
72a Oxford Street, Paddington NSW 2021.
Telephone 02 332 4455

34 Mills Avenue, Port Noarlunga, SA
Telephone 08 382 6582



J P Billings Pty Ltd, in conjunction with Cigweld have prepared a safety kit suitable for jewellers and enamellers which is available at a discounted price. The Gold and Silversmithing Kit consists of: Silicon Rubber Mask, two types of filters, earmuffs, clear and shaded protector glasses, TIG gloves.

Orders or enquiries should be directed to:
J P Billings
15 Yertchuk Avenue, Ashwood, Vic 3147
Telephone 03 807 0855

The kit costs \$110.00 or \$116.00 with postage and

Li

Stir FLB thoroughly in the jar. Then stir again.
Pour a small quantity onto a porcelain tile or
plastic spoon for thinning or use.

Allow mixture to sit for 5-10 minutes before using.

When applied it should be a good solid black without
thin spots. Thin areas will burn away in firing.

It is important that FLB is dried thoroughly before
firing. Use a heat lamp or place over bung hole
of kiln.

If FLB is too thick use turpentine or squeegee oil
as a thinner.

Be bold with FLB lines rather than tentative and
shakey.

Warming the FLB can make it flow more easily.

When dry, and before firing FLB lines can scraped
along edges to achieve neater definition.

fine line black

Fine line black is a very finely ground and highly pigmented enamel that is mixed with an oil, and is applied over a glaze or fired enamel surface.

Also called Overglaze Black, it is listed in the current Thompson Enamel catalogue as product number P1.

Overglazes do not need any further coat of enamel to make them permanent, as they fuse to the previous coat of enamel when fired.

Fine Line Black has an oil base and can be applied over fired enamels with a brush or pen. It is ideal for adding detail. It can also be used in a silk screen.

Artists have many individual ways of using this product that they have developed to suit their own expression. This page contains one possible technique that may be of interest, and lots of tips and ideas gleaned from enamellers newsletters from the US.

Try This

- Prepare a small piece of copper by counterenamelling and pickling.
- Prepare the front by dusting and firing a range of transparent and opaque colours to a smooth finish.
- Using a brush, apply an even coat of Fine Line Black over the entire surface, and allow to dry.
- Using a sharp tool scratch a design in the black surface, removing areas to allow the base colours to show through. Different tools will give different line widths and textures, try short lengths of a comb, paintbrush ends, toothpicks. Aim for a mixture of line and shape.
- An effect similar to a woodprint can be achieved by leaving little flecks of black along lines and around shapes. If not wanted these specks can be removed with a cotton bud.
- After sgraffito work is complete, blow away loose bits of black, dust with a light coat of soft flux, and fire at around 700C for between 1 and 2 minutes. Take care not to overfire.

The thinner the application of FLB, the less chance of crazing when fired.

FLB can be thinned with oil and used in a ruling pen for straight lines.

A very light dusting of flux over the unfired FLB can help minimise crazing.
Fire just until the flux is shiny.

Draw a FLB line a little wider than the desired fired line.

Apply FLB near the end of the project as repeated firings can spoil it.

Take care not to overfire FLB. If overfired the lines widen and diffuse into the enamelled surface.

If crazing in the FLB is a problem, try counter enamelling after the front is completed.

Overglaze colours are available. These are used in the last firing.

News - international and opportunities to exhibit

Enamelist Society 4th Biennial Conference and International Juried Exhibition.

'Dynamic Limitations' - expanding the challenge, the material and the alchemy of vitreous enamel in the year of American Crafts 1993.

August 12, 13, 14 and 15, Cincinnati, Ohio.

Conference will consist of Guild displays, trade show, pin exchange, pre and post conference workshops, speakers, show and tell sessions, auctions, round table discussions. More details as they are finalised.

Exhibition details:

Enamelling is a medium in which the medium itself and materials used, impose limitations. Dynamic events result and growth occurs when we challenge these limitations.

All work must be presented in a 6" x 6" or 12" x 12" format. This does not rule out containers, jewellery or 3-D work. If works are framed, the frame is included in those size limitations.

\$20.00 entry fee for five entries.

35mm slides in cardboard or plastic mounts, must be supplied for jurying by February 15. No late entries will be accepted.

Entry forms available from Dynamic Limitations
C/- Jean Tudor
546 South Meridian, No 707,
Indianapolis, IN 46225 US
Telephone 317 547 9029

or send stamped envelope to AEN for photocopy of details.

British Society of Enamellers Conference

The British Society of Enamellers will hold their biennial Conference at Pembroke College in Cambridge from April 9 - 12 1993.

The conference will include 3-day workshops on four topics, demonstrations, an exhibition of members work at the prestigious CCA Galleries, and many opportunities for meeting and socialising during day and evening activities.

Workshops:

- A Camaieu and/or Grisalle by Harold B Helwig.
- B Enamel is a Rich and Colourful Medium by Jane Short
- C Take an object, do something to it, do something else to it, do something else to it. by Ian Robertson.
- D Etching, Engraving, Carving and Texturing by Ruth Rushby and Phil Barnes.

For further details and copies of booking forms, send a stamped envelope to AEN. Bookings close December 31.

Earl Pardon Memorial Invitational Award Exhibition.

This invitational exhibition honours Earl Pardon (1926 - 1991), whose inventive jewellery design and love of colour have inspired two generations of students, collectors and admirers.

Open to all professional and student jewellers.

A maximum of three slides per entry to be submitted for jurying, along with application fee of \$20.00 and application form, by January 10 1993.

Philosophy - to honour excellence in the use of colour, creativity and originality in one-of-a-kind jewellery design.

First prize \$2500.00, Second prize \$1000.00, Third prize \$500.00.

For a copy of entry forms and conditions send stamped addressed envelope to Australian Enamel Newsletter.

◆
Enamellers travelling overseas in 1993 may like to note the following international exhibitions of enamel.

January 26 - 30 6th Cloisonne Jewellery Contest and Exhibition. Tokyo, Japan.

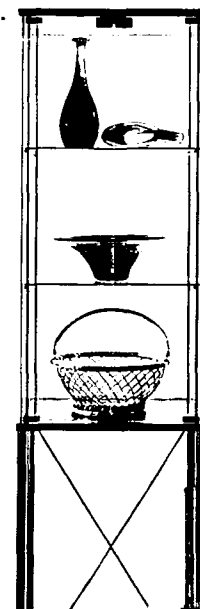
January - March International Exhibition of Enamels, Museum of Decorative, Applied and Folk Art. Moscow, Russia.

April 8 - 11 Norwegian Enamelling Exhibition and Conference. Trondheim, Norway.

May 8 - June 13 Exhibition of British Enamels. Kunstverein, Coburg, Germany.

◆
Enamellers in the UK are purchasing Ikea Skanor glass cabinets for use as display cases for small enamel objects. The case is portable and stylish, and has three shelves and glass on four sides so contents can be viewed from all sides.

This display case is available from Ikea in Australia, but is rather more expensive. £98.00 in London, \$495.00 in the most recent catalogue.



◆
Coops

In the previous issue the photograph illustrating the Limoges report by Mary

Thank you

Thank you to the following contributors to this issue:

Anne Bonyhady, Hiltrud Blaich, Lemel, Niel Ralph, Mary Raymond, Enamellers Association, those who supplied details for the Travellers Guide to Enamel, and

Jamie Bennett - on cloisonne

It is not difficult to conjure up a certain image when we think of cloisonne enamel. As a process it seems to have a very definable characteristic. One thinks of fine intricate work with tiny little wires surrounding bits of colour. There is a natural tendency to refer to the intimate quality, the patient efforts, the beautiful surfaces and depth. These descriptions however, speak more to the process than the artist. The artist as a contributor should be able to go beyond the process and seek greater satisfaction. He or she should work according to aesthetic needs not only by the regulating methods of someone before them.

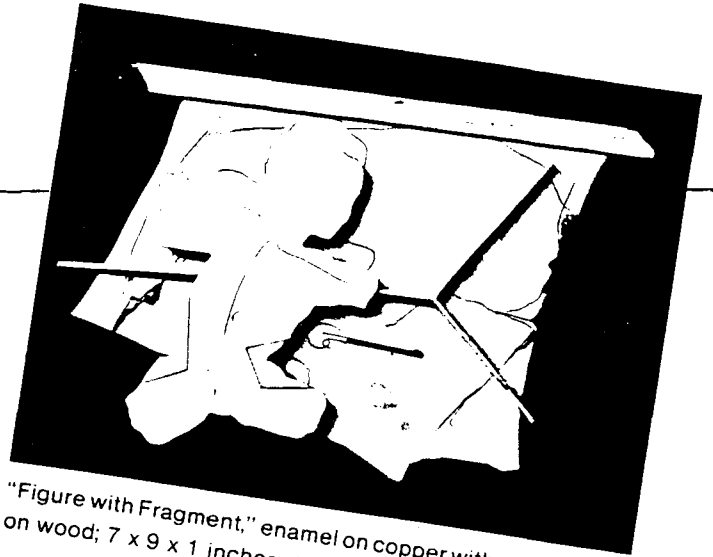
Cloisonne enamelling has some wonderful, unique characteristics, it is easy to be soothed by them. As a maker, do you ask yourself if you are depending on the characteristics of enamel to carry your work or does the strength lie in your ongoing decision making and risk-taking? Are you making colour and compositional decisions or do you rely on characteristic enamel results to maintain the work?

Cloisonne enamel is by and large a two dimensional media. Decisions are graphic ones. No matter what you call a cloisonne wire you are responsible for its posturing in your work as a line. It is a decision to put linear elements in your composition. This is what you are doing, not holding colours apart. Once you accept the tradition of this fact in graphic works your own work will progress beyond so called technical limitations. This is not a revelation of the history of enamel. We find Russian works from the 12th Century which recognise the value of the descriptive line. I could cite many examples historically when the sensitivity to the linear image making was far more refined than it is today in enamel. It is unfortunate that we allow a 'how to' approach to infringe on and diminish the vast opportunities in cloisonne enamel. If you treat lines as barriers rather than as transitions which describe an area of space, you are limiting yourself a great deal. A line is a visual element, not a technical one. Allow yourself the opportunity to think about the measure of a line, its width and length, the type of line, be it straight, curved, or angular. And finally its expressive quality which gives life to the line.

Who made the rule that said all lines in cloisonne enamel must be .040 inch wide and must be curved, and must be one colour and must not vary in weight, and must be subordinate to colour? Give yourself some freedom, line may possess qualities which give it intrinsic appeal. Although part of the composition, they may be admired and appreciated for their own sake if they maintain character.

It has always intrigued me that the most laborious and painstaking part of a cloisonne artist's work is usually in the wire and yet it has the least visual impact in most resulting pieces. One should recognise the effect of the linear contour of an image. Examine the impact and strength of a planar silhouette. Cloisonne allows for an enhanced defining of the image and form, this is a valuable asset and should be used sensitively.

Once you admit the natural qualities of line in your work you will find a freshness which is not limited by any process but enhanced by your awareness.



"Figure with Fragment," enamel on copper with acrylic paint on wood; 7 x 9 x 1 inches, 1982

The idea comes from the unfolding of thought and emotion. The particular process used should not effect the intent of concept nor the sense of form. Sometimes this calls for thinking beyond the given parameters of art, thus acting as a contributor to the field, rather than an imitator of it.

This article is reprinted from Glass on Metal, Volume 2 No 3, June 1983.

Glass on Metal is a bimonthly newsletter about vitreous enamel and related arts, and is published by the US Enamelist Society, a non-profit corporation dedicated to the art of enamelling.

Subscriptions and Membership (air postage) \$US 54.00 pa.
The Enamelist Society, PO Box 310, Newport, Ky 41072, US

Around the magazines

Oz Arts Volume 4

Colour article on Western Australian jewellers features enamel brooches by Glenice Lesley Matthews.

Craft Arts No 26 Summer Issue

Includes two pages on the forthcoming 2nd National Exhibition of Enamels, with colour photographs of work from the 1990 National. The necklace in there mistakenly credited to Wendy Hall is actually the work of Jill Parnell.

Lemel, Quarterly Newsletter of the Jewellers and Metalsmiths Group

Has reports from workshops at JMGA Conference and an interesting and challenging review of the 'Neckworks' exhibition by Glenice Matthews.

Glass on Metal Volume 11 No 5 October 1992

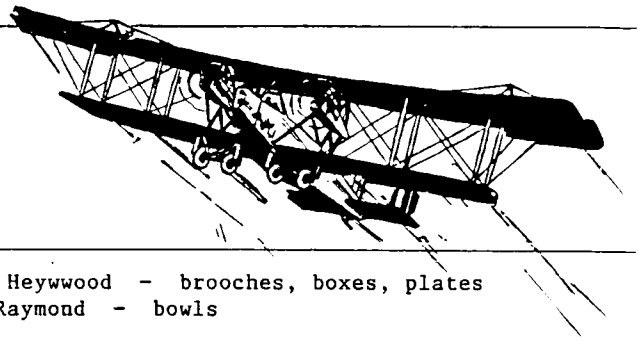
Newsletter of the US Enamelist Society.

Articles - Marketing and Design of Large Scale Enamels, Teaching Cloisonne and Champléve in Russia by Ursula Duba Pollack, Interview of Bavarian enameller Marianne Duntz, and many other sundry items.

Ornament Autumn 1992

Articles on the work of D. V. ...

Travellers guide to enamel -



ACT

Beaver Galleries (fine craft gallery)
Denison Street, Denison.

Allan Heywood - brooches, boxes, plates
Mary Raymond - bowls

Aqualibra
Argyle Centre, The Rocks, Sydney

Helen Parker - copper bowls, dishes
Sandra Kerr - jewellery
Rachel Earl - jewellery, bowls, plates

Australian Craftworks (fine craft gallery)
George Street, The Rocks, Sydney

Allan Heywood - brooches, boxes, plates

Cloud 9
Lemongrove, Chatswood.

Heather Calnan - boxes
Mary Raymond - bowls

Old Bakery Gallery
Lane Cove

Carolyn Delzoppo - cloisonne jewellery

Society of Arts and Crafts
Metcalfe Arcade, 80-84 George St, The Rocks.

Heather Calnan - boxes, plaques
Mary Raymond - bowls
Willa Stafford - bowls

Cottage Studio Art and Craft Group (craft gallery)
Machattie Park, Bathurst

Rachel Earl - jewellery, bowls, plates

Kenwick Galleries
Hannah Street, Beecroft

Doreen Sinclair and others.

Australian Craftworks (fine craft gallery)
Cairns

Allan Heywood - brooches, plates, boxes

Australian Stockmans Hall of Fame
Longreach

Allan Heywood - brooches, plates, boxes

Handmade Shop
Myer Central, Brisbane

Mary Raymond - plates, bowls

Jam Factory (fine craft gallery)
19 Morphett Street, Adelaide

Carolyn Delzoppo - cloisonne jewellery

Storisons (art and craft gallery)
75 Main Street, Hahndorf

Roy Fettke - bowls, dishes, plaques

Artefacts
77 Salamanca Place, Hobart

Jan Barker - jewellery

Hythe Gallery
248 Summerleas Rd, Kingston

Allan Heywood - brooches, plates, boxes

Bridge Gallery (fine craft gallery)
Warrandyte

Allan Heywood - brooches, plates, bowls

Gallery Gold and Silver (jewellery gallery)
Hardware Lane, Melbourne

Helen Aitken-Kuhnen - enamelled jewellery

Makers Mark (jewellery gallery)
85 Collins Street, Melbourne

Barbara Ryman - cloisonne jewellery
Wendy Hall - jewellery
Carolyn Delzoppo - cloisonne jewellery

Wiregrass Gallery (craft gallery)
Eltham

Allan Heywood - brooches, plates, boxes

Freemantle Art Centre (municipal gallery)
Freemantle

Jacque Sprogoe - jewellery

Linneys (retail jewellers)
37 Rokeby Road, Subiaco

Glenice Matthews - cloisonne, gold, diamonds
jewellery

Linneys (retail jewellers)

Glenice Matthews - cloisonne, gold, diamonds
jewellery

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