

Enameller profile Margverite Andel

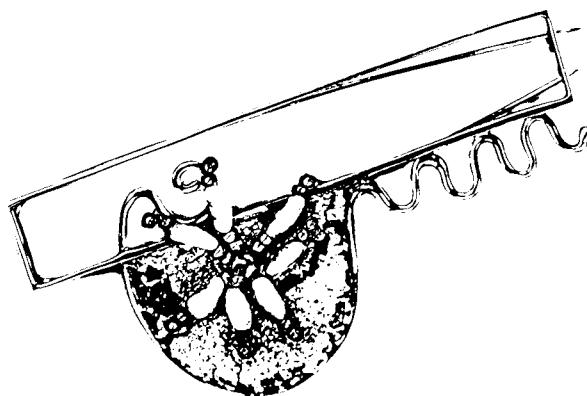
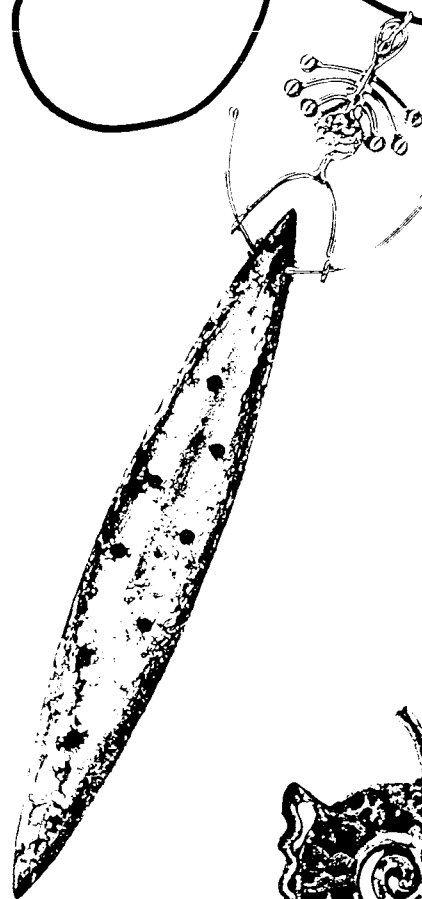
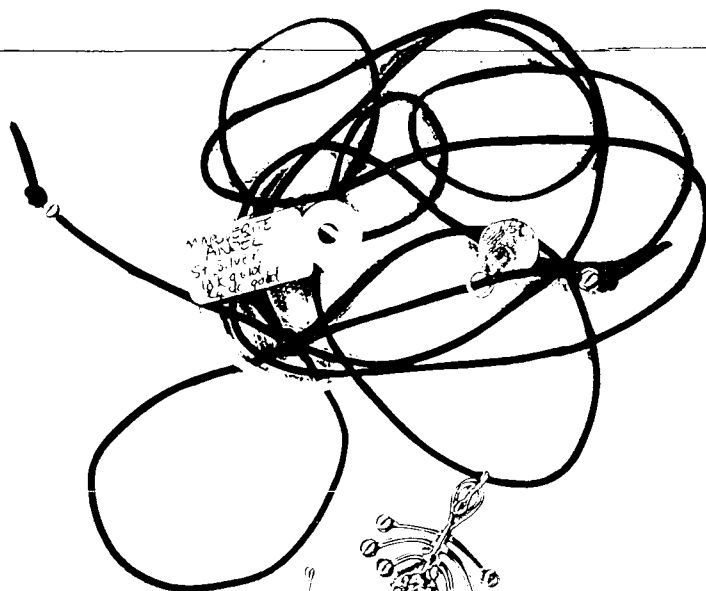
My interest in enamelling began when I was studying 3d design/jewellery at Curtin University. We made rings which we etched and then enamelled. Later, I made a brooch on a stand, which, when attached to it's stand, became a small table sculpture.

I remember thinking, "This is easy!" Boy, did I have a lot to learn! And learn is what I have been doing. Each piece of work undertaken presents a new challenge, firstly in the construction of the piece and then in the enamelling process itself. The reaction of enamel to metal and colour to colour is always exciting. You can predict to a certain degree what the outcome will be, but the final result, I always find, is a surprise, happy or exasperating.

During the past few years I have tried most of the forms of enamelling, especially cloisonne. More recently I have been using enamel in two rather diverse ways.

On some pieces of jewellery, the enamel itself has been the focus of attention. I have created large areas in a more painterly fashion, using a variety of enamels and lustres. I have also allowed the enamel to find it's own surface shape and texture and completed each piece without stoning between firings. This creates not only an interesting surface to look at but also to touch. On the other pieces of jewellery the enamel becomes more an intergral part of the piece. Certain areas have gold leaf applied to them and a complementary transparent enamel is fired on top. This is more just a textural area which contrasts with the hardness and the smoothness of the metal.

My future pieces, I believe, will continue to explore these ideas. One thing is for sure, I will never be bored with this wonderfully exciting medium of enamelling.



News

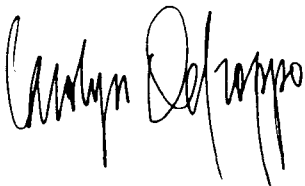
Thankyou to those who have generously paid the higher subscription fee as mentioned in the previous issue. AEN will survive!

Earlier this year I sent out a questionnaire to those subscribers I knew were active and experienced enamellers, asking several questions about themselves and their work. I was planning to compile a series of small articles from the responses. I want to thank enamellers who have sent back their forms, but unfortunately I haven't yet received enough to be able to run the series. If you've been planning to send yours in but haven't gotten around to it, please do, it would be a shame to have to abandon the project. If you haven't received a form and would like to take part, please contact me. Phone or Fax 066 841 772. Likewise if your form has disappeared into the household black hole. I will send another.

The deadline for slides for jurying for the National draws close. Yikes! Time to get moving right along. Now where are those drawings?

As I type this, the air is full of the smoke from fires in the hills behind Mullumbimby. It's going to be a long summer.

Best wishes



Editor

The deadline for material for the next issue will be November 23. Submissions are most welcome and AEN is always pleased to report any enamel doings and activity. Material can be faxed to 066 841 772, or mailed to PO Box 418, Mullumbimby NSW 2482.

Thank you to the following contributors to this issue:

Marguerite Andel, Pat Holcombe, Barbara Ryman, Hiltrud Blaich, Pam Pierce, Sandra Kerr, Helen Fitzhardinge, Glenice Lesley Matthews, Doreen Sinclair, Heather Calnan.

Subscriptions - 6 issues per year

Regular - \$16.00

Student - \$8.00

New Zealand Air Mail - \$20.00

Overseas Economy Airmail - \$20.00

Australian Enamel Newsletter

PO Box 418, Mullumbimby NSW 2482, Australia.

A piece of jewellery designed by Glenice Lesley Matthews and Michael Quy won the Johnson Matthey Grand Prix Award and Roy Worfold Perpetual Trophy at the biennial Australian Jewellery Design Awards in Sydney recently. Congratulations to Glenice for this magnificent achievement.

Jeanne Nielson, a member of the Craft Enamellers Guild of South Africa has been travelling in Australia visiting family and friends, sight seeing and searching for enamels. Jeanne is an accomplished jeweller and enameller and is a delightful person.

The SA Guild has been formed for about 2 years, and the 20-30 members meet monthly for either a workshop, video viewing or enamel discussion. They produce a small quarterly newsletter.

Jeanne had trouble finding enamels on display anywhere, but visited Carolyn Delzoppo on her way north and was planning to make contact with the Sydney Enamellers Association, and to visit Makers mark in Melbourne.

Sandra Kerr had enamels purchased for sale as part of the Renoir Exhibition.

Kate Forster's enamelled rings were in the September issue of Vogue.

The Craft Show is on again in Sydney from 26 November until 4th December.

Enamellers Mary Raymond, Heather Calnan, Doreen Sinclair, Heidi Wellings and Norma Alce will be exhibiting.

Hiltrud Blaich will be giving several workshops in Perth during October.

Conference

The Jewellers and Metalsmiths Group of Australia National Conference will be held in Melbourne July 7th, 8th and 9th 1995, and will coincide with the 1995 National Craft Conference and Craft Victoria's National Craft Award.

Keynote speakers from Europe and Asia will join Australian designers, critics and cultural commentators to explore the three central themes of the conference: Cultural and Conceptual, Craft and Industry and Contemporary Gold and Silversmithing.

There will be several prominent exhibitions as well as a new jewellery award.

Workshops/seminars will take place around different themes, Italian Goldsmith Babatto: the ring, idea and craftsmanship in gold.

Kazuhiro Itoh: Conceptual workshop.

Helen Aitken-Kuhnen: Workshop in glass.

Daniel Jenkins: Large forming, tools and technique.

Further details will be published in Lemel, the magazine of JMGA, or can be obtained by contacting JMGA, PO Box 147, Kew, Victoria 3101. Fax 03 419 9115.

Supplies

A&E Metal Merchants now stock fine silver cloisonne wire 0.8 x 0.15mm, IT solder extra hard for enamelling, and a full range of gauges of fine silver sheet. They are now also stocking a range of fancy gallery and bezel wires.

A&E Metal Merchants
5th Floor, 104 Bathurst St, Sydney 2000
Telephone 02 264 5211.

Titanium Tweezers and Solder Pick.

Now, space age titanium is acid and pickle resistant, anti-magnetic, and solder will not stick to the titanium. Lighter than normal tweezers, with very little heat conduction along the tweezers during soldering. The tips will remain hard and retain their shape even after repeated use. (Editors note - sounds like they may have some uses for enamellers as well.)

Solder pick - \$9.90
Tweezers 120mm - \$19.90
Tweezers 160mm - \$25.15

Available from Australian Jewellers Supplies
131 Elizabeth St, Brisbane 4000
Ph 07229 4955, Fax 07 221 3567

Workshop

Glenice Lesley Matthews Workshop - The Exotics.

Basse-taille, Champlevé, Grisaille, Limoges Plique à Jour, Raku, Etcetera!

This week of enamelling will feature some of the more flamboyant techniques. It will provide the student with the opportunity to experiment, to discover, to enhance, to expand. Most importantly, it will provide the student with versatility to include more than one technique into a finished product. The beginning student will not be forgotten. Basic techniques will be included so that all level of enamellers can work successfully together.

9th - 12th January, 9.30 am all day, 30 hours in total. Cost, \$115, including enamels.

For further information contact:

Albany Summer School, C/- PO Box 1110,
Albany 6330 Western Australia.
Ph 098 416 011, Fax 098 417 401

Opportunities to Exhibit

Last reminder!

Deadline for the 4th National Exhibition of Enamels submission of slides is November 1. See the June issue of AEN for entry details, or contact Mary Raymond on 02 416 6472 to obtain an entry form if you haven't participated before.

Help make this very successful event the best ever!

US Enamelist Society 5th International Conference of Enamels Juried Exhibition.

July 14 - August 27 1995.

Theme - 'Great Expectations'

Take our incredible medium, your imagination and become the best you can be.

Works will be selected for exhibition from 35mm slides. Up to 5 pieces may be entered. US\$20.00 entry fee. All works must be for sale.

Deadline for slides, fee and entry form is February 1 1995. For further information send stamped addressed envelope to AEN or contact the Enamelist Society direct at PO Box 310, Newport, Ky 41072, US.

US Enamelist Society 5th International Conference of Enamels Student Enamel Exhibition.

July 14 - August 27 1995.

Three pieces may be entered and will be selected for exhibition from 35mm slides. Applications must be received by February 15 1995.

For further information contact AEN or the US at address above.

Change of address

Catherine Large
381 Milton Rd, Auchenflower Qld 4066.
07 371 8670

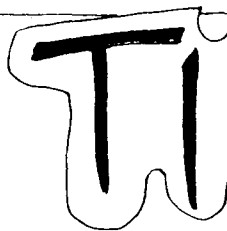
Around the Magazines

Glass on Metal Volume 13 No 4, August 1994

Contains:

Obituaries for Kenneth Bates, Inview of the Enamels of Hilde Hamann, Story of an Artistic Collaboration by Janice Keaffaber, A Mosaic Mural Commission, Inview of the work of Josy Trageser, plus other news and pieces of interest.

Subscriptions to Glass on Metal are US\$54.00 pa for six issues. Send US funds or credit card details to The Enamelist Society, PO Box 310, Newport, Ky 41072, US.



To straighten a length of cloisonne wire, put one end in a vice and use pliers to give a sharp pull on the other end. For shorter lengths use two pairs of pliers.

Enamel Guild South Newsletter, US.

After experimenting with different ways to put my name on the back of plates, bowls, etc, I have finally settled on the Magic Pen method. Write your name with a Pilot Pen or other similiar non-permanent fiber point marker and sift immediately with 200 mesh or finer enamel, tap the edge to remove excess and underfire. Use an enamel colour that contrasts highly with your base colour for best results. The pen dries quickly so I often write my first name, sift, tap, and then my last name. If you use a symbol or initials, you're in luck for one step.

Linda Gebert, Midwest Enamelist Guild, US.

Magnets can be used to hold down stencils onto steel panels.

Harold Balazs, US enameller.

Having trouble with liquid gold coming out bright? Try opening the furnace door and letting the temperature drop from 1500F to 800F, and place the piece into the furnace and let it quickly come back to 1500F until the liquid is bonded. I have used this technique successfully after I experienced burnout or bubbles when I put the item in at 1500F.

James Mayfield, US enameller. From Glass on Metal.

You might try using the purples in lieu of flux, and put pinks on top. Bob Riley and I got some stunning results several years ago with raspberry or cerise (Thompson LB) over orchid (Thompson LB). The purples contain manganese, which seems to be compatable to both silver and copper, so it makes good base coats. All kinds of admixtures all over the spectrum are possible, and some are quite beautiful, rich and subtle.

Jean Jenkins, Northern California Enamel Guild.

Transparent enamels will really glisten over fine silver when the metal is first textured on a flexible shaft using a metal ball or bud burr.

Marion Brown, Arizona Enamelist Guild Newsletter.

When sifting enamels, use a metal nut under your piece. You can then pick it up easily to transfer it to a trivet without risk of disturbing the edges. For larger work, use more nuts.

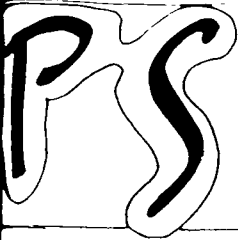
J Duckworth, Guild of Craft Enamellers, UK.

Need to fire both sides of your small production pieces to hasten speed in production work? Use Thompson LF liquid flux about the consistency of cream and paint one side and immediately sift your opaques or dry flux if your using transparents. Turn the item over holding it on the edges and repeat the process. Place the piece carefully on a basket trivet and dry thoroughly under a lamp. Fire and repeat if necessary. Using this technique I have been able to prepare as many as a dozen items in less than an hour. The secret is to sift the enamel on the flux while it is still damp.

James Mayfield, US enameller. From Glass on Metal.

Save the little packets of sodium silicate that come in bottles of vitamens. They are good to keep in with files and drill bits to help prevent rust.

Enamel Guild South Newsletter, US.



This assorted bunch of tips on all different things has been gathered from newsletters, journals, and encounters with enamellers.

I hope everyone can find something useful here.

Stencils cut from newspaper or paper towelling give a sharp outline and can be dampened and moulded to follow a shaped surface. Use a little holding agent in with the water. Sift enamel over the surface before the stencil dries.

Enamel Guild South Newsletter, US.

A short firing will leave a sharp stenciled outline. The edge will soften in subsequent firings.

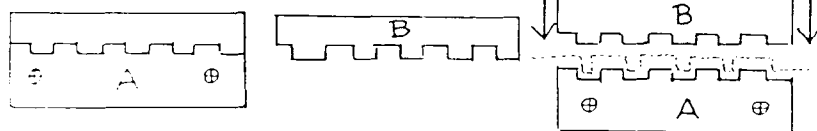
Enamel Guild South Newsletter, US.

If you use a press-plate to flatten enamels after the final firing, warm it on top of the kiln to reduce temperature shock and too-fast cooling.

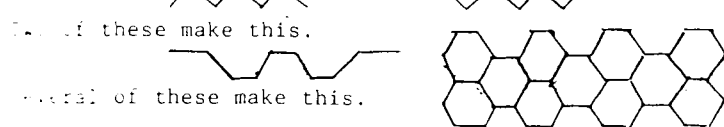
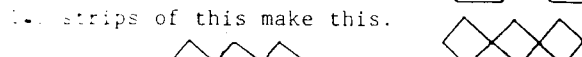
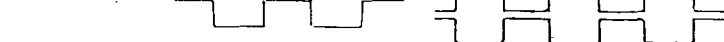
Harold Balazs, enameller, US.

Make your own templates for bending cloisonne wires:

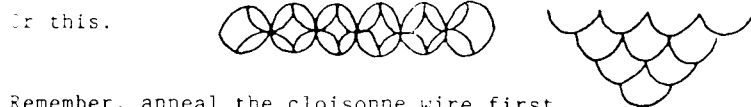
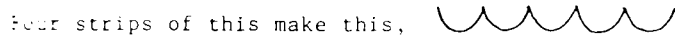
A. Glue graph paper onto a piece of thin brass and cut the design you wish. Save both halves. Screw one half onto a thin piece of wood, using a very thin sheet of metal between the metal and the wood (this makes it easier to slide the template).



Gently push the cloisonne wire into part A. Place part B over this and tap gently with a small hammer or place in a vise and squeeze the two parts together. Remove the cloisonne wire carefully.



4. Use small gears from old watches or clocks, or make your own gears.



Remember, anneal the cloisonne wire first.

Valeri Timofeev, enameller, Russia,

When drawing a line using fine line black, think about the line and just where you want it to go. When you start to draw, try to focus on the 'destination' rather than your pen point and go boldly. If you're uncertain, your line will probably be shakey and wobbly. It's better to be bold and direct and to wipe it off if necessary than to wiggle your way along! If you can't be bold and direct, make a wider line and then refine it with scraping when dry. A smooth line that varies in width is often more interesting than a perfect even line.

Margaret Johnson, Arizona Enamelist Guild Newsletter.

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and chance

ere.

When making lots of small shaped cloisonne wires for future pieces, they can be safely stored by laying them gently on strips of double sided tape on a firm backing. The pieces can be removed carefully without any distortion.

Enamel Guild South Newsletter, US.

Add coarse fine silver filings to your enamels to get a sparkle effect.

Marion Brown, Arizona Enamelist Guild Newsletter.

Soyer Medium Flux No 518 is a good filling flux with super clarity.

Marion Brown, Arizona Enamelist Guild Newsletter.

Cut up small strips of silver foil, or use leftover scraps of what you may have, and mix them into your transparent enamels for wet packing. Pack in thicker than you would usually. Some of the top foil may fire off or later be stoned off, but what is left in the deeper layers gives a sparkling effect.

Ray Parisi, National Enamelist Guild, US.

Use folded over masking tape as a pick-up tab to neatly remove stencils from the work surface.

Bill Helwig, Enamel Guild South Newsletter, US.

Any type of marker, permanent or washable, drawn on the bare copper before flux (Thompson LF2030) if fired as a first coat, will leave a line showing that is gold coloured.

Skip Allison, Midwest Enamelist Guild, US.

I have tried the above with leaded flux (Thompson) and it works. Also try scribing your design on the bare copper with a scribing tool before applying the first coat of flux. This can also be seen as a gold coloured line.

Audrey Komrad, Enamel Guild South, US.

Fire plique-a-jour pieces on titanium sheet rather than mica.

Niel Ralph, NSW jeweller and metalsmith.

When wanting to clean up silver surround that has oxidised, but the enamel is acid sensitive, paint the enamel with stop-out varnish, and when thoroughly dried, pickle the piece. It's still necessary to keep an eye on it though.

Keryn Evely, enameller, Scotland.

If you want a perfectly straight, free-standing line in your cloisonne design, cut a tiny 'foot' in at each end of the wire and bend it at right angle so that the wire will stand up. Use darker colours over the feet to camouflage them.

Marion Brown, Arizona Enamelist Guild Newsletter.

If the back of your enamel will not be seen, paint Scalex on the fired counter enamel and dry. This will enable the piece to be fired flat without sticking to the trivet. The non-glossy surface is also better for glueing.

Enamel Guild South Newsletter, US.

Used X-ray film is very good for making stencils.

Enamel Guild South Newsletter, US.

Workshop

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Albany Summer School, C/
Albany 6330 Western Aust
Ph: 098 416 011, Fax 098

Opportunities to

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US Enamelist Society 5th
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July 14 - August 27 1995

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at address above.

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Change of address

Catherine Large
381 Milton Rd, Auchenflo
07 371 8670

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Torch Fired Enamels

Over the past nine months I have done three weekend enamelling workshops at QCA with Carolyn Delzoppo as tutor. Here we worked with transparent and opaque enamels on fine silver and fired the pieces in a kiln. Other than this, my only enamelling experience has been experimental using left over enamels (a no-no in itself apparently) on fine silver, but firing with my torch which uses a mix of oxygen and LPG.

Not too many people do serious enamelling using a torch to fire since this method adds to the vagaries of enamelling. However I am moved to write this, in spite of being a novice, to point out that it is possible to produce some satisfying work using the equipment you have. Some pieces won't turn out quite the way you would hope but this problem is not confined to novices and torch firing (so I am told), and perhaps you will be able to accept some of the problems as part of the final effect.

There are two major problem areas for me, trapped gas bubbles and enamel discolouration. And you would have to agree that these are fairly major problems!

My general method of construction has been exactly as used in the workshops. I use fine silver of 0.7mm or as heavy as 1mm and counter enamel with a wet pack of well washed enamel powder. The cells on the front are made either using cloisonne wires or cavities cut in an overlay piece of silver, soldered to the base (using a high temperature solder) prior to counter enamelling. I wet pack the enamel into the cavities using a paint brush, remove as much water as possible with the squeezed out brush and place the piece on a stainless steel wire trivet to dry. If I use the torch to dry it (and I generally do), I use a clearly burning flame. A yellow flame means carbon particles and these become incorporated in the enamel leaving black specks. I wave the torch towards the piece from a distance of 20 to 30cm since it is easy to blow the enamel away with the flame. Once dry, I approach slowly, with the torch burning at full strength and clean flame, trying to heat evenly from all directions. This is the tricky part. If the heat is too much from the top, the surface enamel glasses over and I end up with a lot of trapped air bubbles. So I try to heat more from the underneath and the sides to produce a melt from the bottom up. As well I get fewer bubbles if I apply thinner layers of enamel at a time but this means more firings and probably more discolouration

problems. Also, holding the enamel at full fusion for a few seconds seems to allow bubbles to escape but again, over heating may cause discolouration so you may have to compromise.

Over heating in a furnace or with a flame can produce chemical changes in the colouring agent of the enamel and if this occurs you are stuck with the changed colour. Blues, greens, and purples are apparently more forgiving of this sort of treatment than are the reds and yellows. That is lucky for me since they are my favoured colours and thus the ones I started with. As well, work contaminated with grease, solder, abrasive grit etc will produce permanently discoloured enamels.

But with torch firing there are still further problems associated with gases and the flame. These I don't entirely understand but it seems that any extraneous vapour produced in any way might cause discolouration. However this appears to be superficial and able to be cleaned off if you can get at it without ruining the piece. Possible offensive vapours include 1/ carbon in a yellow flame, 2/ metallic oxides given off from copper trivets or galvanised wire trivets, 3/ unburnt gases from the fuel of the torch. I find I get the cleanest work if I can keep the work in the middle of the more transparent bulge of the flame, not the inner bright blue cone and not right near the tip of the main cone, and heating as much as possible from the back. Sometimes the film will just 'burn off' with another better directed firing. Sometimes I clean it off using tripoli on a goat hair brush or, if the cells are full enough, I stone it off and complete the piece. Either way the work must be thoroughly cleaned before the final firing which you hope will be problem free. If not you repeat the last steps again. And finally you decide you like it the way it is, or you decide never to go near enamels again!

There must be a lot of you with more knowledge and experience than I have and I look forward to comments and suggestions that you may be able to make.

Pat Holcombe

This article first appeared in the August issue of the JMGQ Newsletter.

Enamel oddments.

I do enjoy delving into any book on enamelling I come across. Not only can one find all sorts of peculiar and valuable information, but there is the additional pleasure when the craftpersons personality or the character of the time they live in is revealed.

Here is an extract from 'On The Theory and Practice Of The Art Of Enamelling On Metals' by H.H. Cunynghme C.B. published in 1901.

From Chapter 2, 'On the choice of a style in Enamelling', Point 5.

"Lastly, I would venture to call the attention of ladies to the pretty things they can make out of gold and enamel with no other tools than scissors, pliers, a few jewellers files, and a spirit lamp and blow-pipe. Such charming things as enamelled ships, birds, and animals, which were so beautifully done in the 16th century, and which we justly admire in the museums, are easy to make by the whitest of fingers in the most tidy of drawing rooms."

- Barbara Ryman

Blythe Enamels

It has been difficult in the past to obtain technical information about Blythe leaded enamels. The following chart is printed to help those beginning and already using these enamels.

COLOR NUMBER HARDNESS

| COLOR | NUMBER | HARDNESS |
|--------------|---------|----------|
| ORCHID | 263-A12 | M |
| RUBILITE | 263-A14 | M |
| RUBY | 263-A21 | M |
| CARNATION | 263-A24 | M |
| VIOLET | 263-A25 | M |
| ALMONDINE | 263-A26 | S |
| GARNET | 263-A28 | S |
| OPAL | 263-A31 | S |
| CORAL | 263-A34 | S |
| DIAMOND | 263-C10 | M |
| JET | 263-E01 | S |
| NOR | 263-E05 | M |
| CORN | 263-H03 | H |
| CITRUS | 263-H11 | M |
| MUSTARD | 263-H13 | H |
| PRIMROSE | 263-H19 | M |
| VANILLA | 263-H20 | H |
| PRAIRIE | 263-H22 | M |
| VERDE | 263-K13 | M |
| GREEN ZIRCON | 263-K16 | M |
| MINT | 263-K18 | S |
| EVERGLADE | 263-K29 | M |
| CLOVER | 263-K31 | S |
| LIME | 263-K34 | M |
| EMERALD | 263-K39 | M |
| SHAMROCK | 263-K40 | M |
| CHROME | 263-K43 | M |
| OLIVINE | 263-K59 | S |
| APPLE | 263-K60 | S |
| FEEN | 263-K61 | S |
| JADE | 263-K62 | S |
| COBALT | 263-L02 | S |
| QUARTZ | 263-L05 | S |
| BLUEBELL | 263-L16 | H |
| PACIFIC | 263-L17 | M |
| LAZURITE | 263-L21 | H |
| HORIZON | 263-L26 | M |
| SAPPHIRE | 263-L27 | M |
| SORRENTO | 263-L37 | S |
| ROYALE | 263-L52 | M |
| BLUE ZIRCON | 263-L56 | M |

| | | |
|-------------|---------|---|
| CORDERITE | 263-M01 | H |
| AMETHYST | 263-M04 | M |
| ROSE QUARTZ | 263-M08 | S |
| KINGFISHER | 263-N08 | M |
| ICE BLUE | 263-N09 | H |
| SKY | 263-N10 | M |
| SPRING | 263-N11 | H |
| PEACOCK | 263-N15 | H |
| TURQUOISE | 263-N18 | M |
| AQUAMARINE | 263-N19 | S |
| AMAZONITE | 263-N21 | M |
| TEAL | 263-N23 | M |
| ROUGE | 263-P13 | S |
| POPPY | 263-P15 | S |
| FIREBALL | 263-P16 | S |
| SAFFRON | 263-P17 | S |
| CHERRY | 263-P18 | S |
| BURGANDY | 263-P19 | S |
| FLAME | 263-P21 | S |
| SUNSET | 263-P22 | S |
| TOPAZ | 263-R02 | S |
| AMBER | 263-R05 | S |
| AUTUMN | 263-R08 | M |
| AGATE | 263-R09 | S |
| BARK | 263-R16 | M |
| POLAR | 263-T06 | H |
| ARCTIC | 263-T07 | H |
| BLOSSOM | 263-T08 | H |
| FLAX | 263-V04 | M |
| PLATINUM | 263-V12 | H |
| SHADOW | 263-V15 | H |
| IVORY | 263-V18 | S |
| DOLPHIN | 263-V22 | M |
| HEMATITE | 263-V23 | S |

KEY TO TABLE: H = HARD M = MEDIUM S = SOFT

RECOMMENDED FIRING TEMPERATURES:

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|--------|-----|---------------------------|
| HARD | (H) | 800 - 840 DEGREES CELCIUS |
| MEDIUM | (M) | 760 - 800 DEGREES CELCIUS |
| SOFT | (S) | 720 - 760 DEGREES CELCIUS |

Book

Cloisonne Enamelling and Jewellery Making
by Felicia Liban and Louise Mitchell.

This is an abridged and corrected re-publication in paperback of the book 'Cloisonne - the art of cloisonne enamelling and jewellery making'. Written by two jewellery designers and widely acclaimed when first published, it offers a comprehensive step by step guide to tools, materials and processes required to create cloisonne enamels and settings.

Available from Ladybird Gems and Jewellers
Shop 528, Pitt st Level, The Royal Arcade,
255

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255 Pitt St, Sydney 2000.
Telephone 02 261 4366.

When I got the letter with the invitation to visit Sister Lioba Munz in the cloister in Fulda, a long held wish was fulfilled! I knew that she did not invite visitors very often because she is nearly 80 years old now, but she is still healthy, nice looking and full of temperament.

Sister Lioba Munz has lived in the Benedictine Abbey in Fulda since she was 19 years old. She has only left the abbey a couple of times, once when she studied at the Art School in Cologne and later when she travelled to see works of art in France.

Her first love was music and she started out studying violin and then cello, but soon realised that she wanted to become a nun. Many years she started to design items for church decorations and it was at this time that her excellent drawing ability was realised. When she was forty years old the abbess decided to send her to Art School for several years. From the outstanding professors teaching there, she received an excellent artisan and hand-craft education. Her preferred areas of study became drawing, goldsmithing and enamelling.

In 1958 she was able to get her own atelier in the cloister hermitage. Marvellous works have come out of her studio there such as tabernacles, evangelaries, monstrances, large crosses for churches and processions and huge altars for churches not only in Germany, but in other European countries as well. Most of these works were made in enamel!

Sister Lioba invited me to come into 'a special room with a special atmosphere' to see her smaller enamels. It was a wonderful experience and reminded me of the feeling I had when I first saw the Byzantine Altar 'Pala d'oro' in St Marks Cathedral in Venice.

It was a special privilege indeed to have had the opportunity for this rare visit with a most unusual personality, significant enamelist and great artist.



Enamellers will be sad to hear of the death of NSW enameller Roger Hopkins. Roger wrote about himself and his work for the April 1994 issue of this newsletter. He exhibited his sculptures and panels in the National Exhibition of Enamels in Sydney in January for the first time even though he has been enamelling for many years. Wendy Hall described Roger's work in her review of the exhibition:

"Roger Hopkins exhibited beaten copper masks with cloisonne detail mounted on weathered timber and slate that showed mystical influence and his love of visual and verbal ambiguity in their appearance and titles."

Roger passed away August 16 from a heart attack. His studio contained several unfinished works and the Nimbin Gallery he founded still features several of his works on display.

Roger died doing what he loved most - making art. We can all only hope to be so blessed.