

Australian Enamel Newsletter

Issue 31

April 1995

Enameller profile Julie Carter

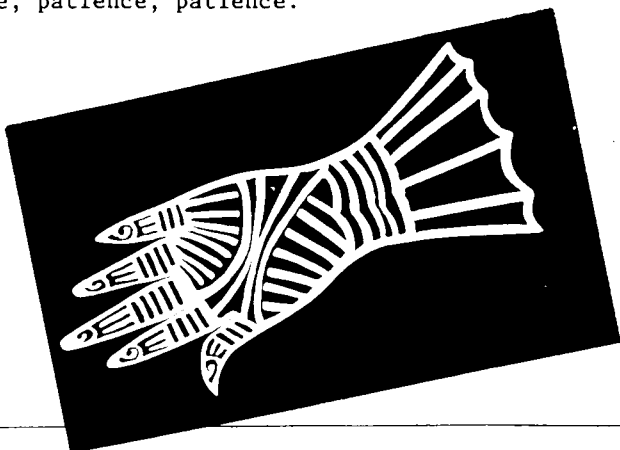
I have been enamelling on and off for the last 11 years. It all started at RMIT Melbourne in 1983 when Helen Aitken-Kuhnen taught an enamelling elective as part of the Diploma of Gold and Silversmithing. Since that fateful class I have been well and truly hooked. Enamelling was a great way to introduce colour into my work without using stones. Perseverance has brought many successes and not to mention a few failures.

The technique taught was champleve. Our pieces were shaped and when construction was completed, we hand engraved the cells that were to be enamelled. We could also try other techniques such as plique-a-jour and painted enamel. But champleve leant itself well to my pieces, and by third year I was quite engrossed. I also used painted enamels on my figurative pieces, enjoying the effect I could achieve. Well that's all quite boring, what about now?

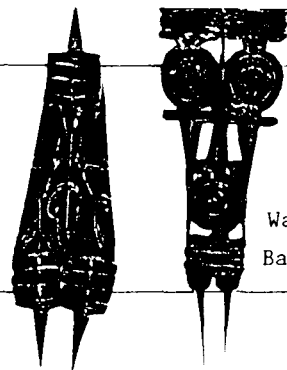
After a long absence from jewellery making and enamelling I have now devoted myself full-time to my work. I recently bought my first kiln, second hand, and can now experiment with silver castings and more complex pieces. I now prefer to cut my cells out of .5mm sheet and solder it onto a backing sheet. Engraving has become too time consuming and tedious.

My main inspiration comes from the Art Nouveau and Art Deco periods. Although I see my work as modern, I can see clear parallels with work from these times. Bright vibrant colours are also my choice, preferring not to use cloisonne or foils.

My biggest frustrations are the time that it takes, firescale (everyone's I think), and some castings that just wont enamel. The answer to all of this? Patience, patience, patience.



News



Wall Objects by
Babs Bannenberg 1991

This mail out includes a flyer from Anna Margot Collins in Brisbane. She needs to know your response to the idea of a 2-day enamel symposium to be held in Brisbane in 1996. It is envisaged to have presentations, workshops by international enamellers, and an exhibition. Do you want a symposium? Would you attend such an event? Please return the form to her as soon as possible as your response will determine if this idea goes ahead.

I am often quite overwhelmed by the generosity of enamellers. I recently wrote to Asako Fuller in the US asking if I could reprint a workshop report she had published in the Vitreous Voice, the newsletter of Enamel Guild West. Asako wrote back not only giving permission but including extra information, photographs and detailed notes of all the tests - firing times, enamels and effects. A very generous gesture - thank you Asako. Her technical article on Lustres will be printed in two parts, starting this issue. (By the way, in the US its luster, here its lustre.) I hope you enjoy the articles and get to try some of the techniques.

Once again the Suppliers and Supplies Supplement has been postponed. Its a long and boring story, but I may try to get it posted before the next issue if time allows. If anyone is desperately waiting for any information on supplies, please feel free to contact me. I have most of it here, its just not in any state to print.

Best wishes - remember keep AEN informed of your enamel doings.

Carolyn Delzoppo
Editor

The deadline for material for the next issue of AEN will be May 23 1995. All submissions are very welcome.

Australian Enamel Newsletter
PO Box 418, Mullumbimby NSW 2482.

Subscriptions 6 issues per year

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Thank you

Thank you to the following contributors to this issue: Julie Carter, Asako Fuller, Allan Heywood, Anna-Margot Collins, Myrrha Simons, Wendy Hall, Val Aked, Hiltrud Blaich.

Change of address

Lorna Zerbinì - 62 Orana Ave, Cooma, NSW 2630

Barbara Turner - PO Box 347, Torrens park, 5062 SA

Felicity Dalgleish - 3/2 Fernhill Rd North,
Sandringham, Vic 3191.

There is a strong possibility that Dutch enameller Babs Bannenberg will be in Australia in March 1996. Slide lectures and/or workshops may be arranged. Stay tuned.

Val Aked will be exhibiting her plique-a-jour jewellery as part of an exhibition of works by Australian female artists at Porters Gallery from 1 - 28 April.

Porters Gallery
1 Porters Road, Kenthurst 2156. 02 654 1386
Hours - 10am-5pm Wed-Sun

AEN has heard of three Australian enamellers who have been juried into the Third International Enamel Art Exhibition to be held in Coburg Germany June to August. They are Barbara Ryman, Wendy Hall and Carolyn Delzoppo. Any others? The exhibition committee reports that 1077 entries were received from 414 artists in 42 countries. 524 works by 281 artists were selected.

The Guild of Craft Enamellers in Britain is currently debating a change in its name to Guild of Enamellers, deleting the word Craft. The Chairman Geoffrey Winter writes - "The name of our Guild includes the word Craft. I feel sure that we all know the true meaning of this word, but due to the sometimes shoddy and tatty work that is often produced at many of the Craft Fairs at which some of our members also exhibit, the word Craft has become somewhat tarnished. This has rubbed off onto our Guild, a Guild of which we should always be proud to be members".

International Events

21st International Enamel Symposium
26 June - 6 August 1995
Kecskemet, Hungary.

Information on this annual event has arrived too late for applications in 1995. Anyone interested in attending in 1996 should contact the convenor for application details.

At the symposium artists are free to realise their ideas in enamel, and can take advantage of the experience of enamel masters. Participants receive basic materials and enamels, as well as room and board. Enamellers from all over the world have taken part in this symposium. Participation fee will be \$100 week. Invitations will be approved by a jury after receiving the documentational material about the artist - slides, photos, etc.

For further information contact the director - Endre Turi,
International Workshop,
Kecskemet, Bethlen krt 16, H-6000 Hungary.

Cover

Julie Carter can be contacted at
3 Glanfield St, Northcote, 3053 Vic.

Supplies

Anna Margot Originals (Miltons) in Brisbane are now stocking Carefree Lustres as advertised on the back page of the December issue of Glass on Metal. She has Rainbow Kits which contain 20 grms each of seven lustres - clear silver, purple, blue, green, metallic yellow, orange and red. Also Test Kits which contain 20 grms each of blue and red lustre.

Individual colours are also available separately.

Also in stock: enamels for aluminium, oxides, and the 5000 and 6000 range for brass and glass slumping, and a small lot of the hot glass (7000) range.

Blythe Enamels has discontinued many colours from their range:

A37 Pyrope tr orange	A36 Lilac op pink
M7 Firestone tr pink	V3 Pewter op grey
M9 Tanzanite tr purple	L54 Azure op blue
M3 Camee tr purple	L58 Hyacinth op blue
K6 Serpentine tr green	L66 Crocus op blue
V17 Moonstone tr grey	L48 Lagoon op blue
V1 Dove op grey	N22 Oasis op blue
N4 Celadon op turq	K44 Sage op green
	K64 Willow op Green

Magazines

Glass on Metal Volume 14 No 1 February 1995

Features a detailed 'how-to' article on bead making using copper tubing. This is a good complimentary article for anyone trying out the technique as written about by Norma Alice in Issue 29 of AEN. Also contains a lengthy article on the work of one of the worlds leading manufacturers of enamelled tableware- David-Anderson, plus Inview of the work of Angela Franklin, and the installations of Marion Slepian.

Glass on Metal is the journal of the US Enamelist Society. Subscriptions are US\$47.00 for 6 issues. Enamelist Society, PO Box 243, Winthrop, WA 98862 USA

Myrrha Simons informs us that the Feb issue of Arts of Asia magazine features a page (inside front cover) of exquisite Japanese enamel vases circa 1890. Described as "a tour-de-force of craftsmanship... perfect standard cloisonne combined with a remarkable technique called takai shippo or partial plique-a-jour... translucent enamel creates a soft glow through the plum blossoms contrasting with the dazzling mirror reflective surface of the opaque celadon enamel."

Arts of Asia is always worth a look while your at the newsagents as it often contains advertisements featuring enamel pieces, sometimes antique, sometimes contemporary.

Book

Cheap Thrills in the Workshop
by Charles Lewton-Brain

Contains bench tricks, home-made tools, alternative equipment for goldsmiths, and short cuts. Many clear readable drawings. Cost US\$30.00 inc. postage. Brain Press
Box 1624, Station M, Calgary, Alberta T2P2L7, Canada.

Workshops

Cloisonne Enamelling
with Carolyn Delzoppo

Harris Street Studio, Pyrmont, Sydney

Workshop 1 June 3-4 1995

Workshop 2 June 10-11 1995

Suited to both beginner and experienced enamellers. Tuition in all facets of cloisonne enamel on silver, including design, preparation of metals and enamels, firing and surface finishes.

For further information contact the workshop convenor Dick Armstrong on 049 459 578, or Val Aked on 02 451 4473.

Fun with Enamel

Tutor Carolyn Delzoppo

Organised by Queensland Jewellers and Metalsmiths Group. Qld College of Art, Morningside, Brisbane. July 15-16 1995

A two day workshop covering unusual techniques and processes with opaque and transparent enamels. For further information contact Ilse Utech on 07 345 2516

Charles Lewton-Brain will be visiting Australia in August, and workshops are being organised. No details as yet. Charles' workshop on forming metal is very highly recommended. State JMGAs should have information, or contact Jorgen de Voss on 07 307 3631 AH, or Felicity Peters on 09 341 8238 for more information closer to the date.

Opportunities to Exhibit

1995 International Enamelling Exhibition
Ueno Royal Museum, Tokyo
September 24-30 1995

Each artist may enter two works which must have been made in the previous two years and not previously exhibited. Entry fee is US\$50.00. Deadline for receipt of work is July 10. Entry forms and fees are to be sent 'as soon as possible'. Copies of entry details are available from AEN. As these cover six pages, please send a SAE and three 45c stamps to cover photocopy costs. This is a worthwhile exhibition as all exhibitors have in the past received a copy of the full colour catalogue.

Alice Craft Acquisition
20 May - 4 June 1995

The Crafts Council of the Northern Territory, Alice Springs Division invites artists to exhibit in the 21st Alice Craft Acquisition. This national exhibition began acquiring contemporary craft in 1975. Works acquired become part of a collection which is now one of the most important regional collections in Australia.

Two pieces which have been made in the last 12 months may be entered. Entries must be for sale. President of the Crafts Council of Australia Greg Daly will be the judge and \$4500.00 is available for acquisitions. Entry fee is \$10.00 per piece. Entry forms and fees must be received by 26 April 1995 and work must be delivered by May 5.



Torch Lustre and Raku Work Part I

by Asako Fuller

(Editors note: Part 1 of this two part article will cover Oxidation Lustre. Reduction Lustre will be covered in part 2 in the June Issue)

Definition

Lustre is a form of overglaze decoration in which a thin metallic film is developed on the surface of the glaze or enamel.

Types of Lustre

1/ Oxidation lustre:

Lustre is achieved in an oxidising fire with the aid of reducing agents.

2/ Reduction lustre:

Lustre is produced in a reduced atmosphere. Raku lustre is the most popular reduction lustre.

Oxidation Lustre

Two methods of achieving oxidation lustre:

- A Kiln firing
- B Torch firing

A. Kiln Firing Lustre

Gold silver and opalescent (mother of pearl) lustre can be achieved in this oxidation kiln firing. Liquid metals such as liquid gold, platinum, or opalescent lustre can be purchased ready for use from Thompson Enamel suppliers or any ceramic supply store. These can be applied with a brush or pen, dried thoroughly and fired.

The fumes from these chemicals are very toxic. A proper precaution and a well ventilated room or studio are required so that escaping chemical vapours are easily dispersed.

Kiln Firing procedure:

As an ideal lustre firing on enamels, I introduce Jim Mayfield's firing process adapting a ceramic lustre firing technique.

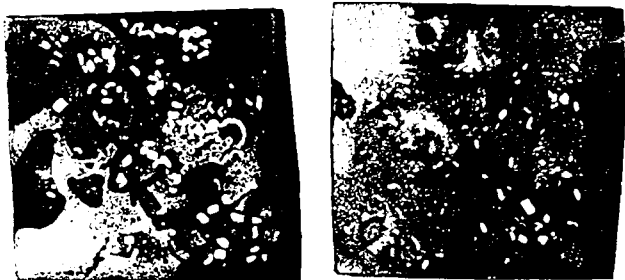
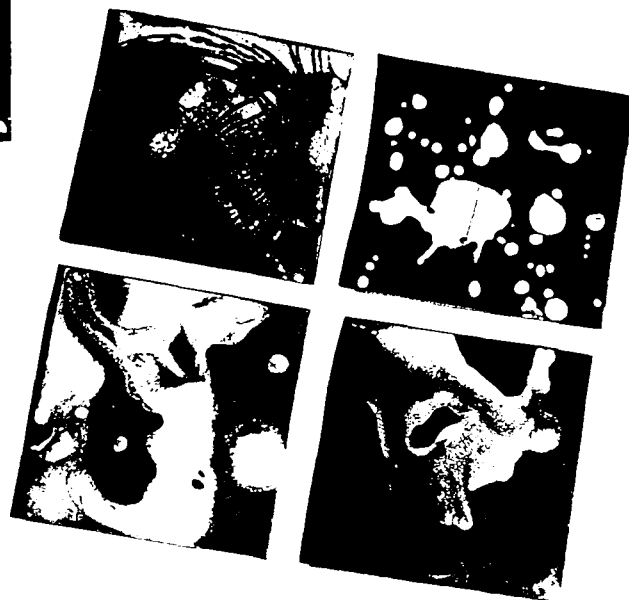
a/ Paint or thinly apply liquid metal to the enamel surface with a fine brush or pen.

b/ With kiln at 1500F, open door and turn the control to off. As the temperature drops briefly, put the piece in the kiln to burn off volatile chemicals and allow any toxic fumes to escape while the kiln door is left open in the beginning. When kiln temperature hits 800F, close the door and set temperature to 1300F. When the temperature hits 1300F it is time to check the piece. When the metal goes from dark matte to a metallic sheen, continue firing for an additional 2 or 3 minutes. Remove the piece and allow to cool.

Most lustres mature between cones 020 (1175F) to 018 (1323F) on the ceramic glaze. Thus 1300F is a right choice for the enamel.

(From Vitreous Voice newsletter - Another lustre product is offered by Thompson Enamel. It is called Carefree Lusters, is lead free and has no toxic fumes. This product is a talcum powder like consistency and comes in seven colours: clear silver, purple, blue, green, metallic yellow, orange, and red. These are pigments and have no enamel as part of their base. They must be mixed with an oil or organic substance that burns off during the kiln firing. I used hairspray as a binder, which was suggested at the last Enamel Convention in Cincinnati. It worked! These lustres can be used only on the last firing of the enamel piece as an overglaze colour, but cannot be fired under any enamel. The colours are beautiful and iridescent.)

shop



B. Torch Firing Lustre

Torch lustre can also be developed in an oxidation firing. There are two techniques.

Technique 1/

Torch firing soft white enamel on thin foil produces the most startling rainbow hues - pinks, greens, blues, and purple golds. These changes determined by varying the amount of heat reaching the enamel, are difficult to predict or control.

- a/ Sift a thin coat of soft enamel on the thin copper or foil (no counter enamel).
- b/ Place the copper on a trivet so that it can be heated from underneath.
- c/ Apply the torch to produce an intense heat under one area of the enamelled copper and then hold the torch far below the copper surface for white accents and pale blues. The colour will intensify with cooling.
- d/ If colouration is not satisfactory, torch the piece again or add more soft white and then torch. If colouration does not change, the coat of soft white may be too thick.

Technique 2/

Iridescence can be produced by passing a torch over the face of fired enamels. For best results, the work is done immediately after the piece is taken from the kiln and is still very hot.

- a/ A small portable propane torch works well for most torch lustres, and is not as hazardous as acetylene.

- b/ Remove fired enamel from kiln and immediately place on fire proof trivet.

c/ Immediately pass flame of torch over enamelled surface until iridescence is achieved. Try passing the flame over black, opaque red, transparent blues, greens and browns. Midnight blue and tyrolian green produce the best iridescence after they have been fired and torched.

- d/ The delicate gold and silver lustres emerge as the heat held close and pulled away.

- e/ Try on 20 gauge or thinner metal, either copper or silver.

f/ Cracking may occur, but this usually is shallow and does not mean that the enamel will fall off. These surface fractures may also add to textural interest, and they can be intensified by rubbing paint (oil or acrylic) into them when the surface is cool.

- g/ Torch lustre may be used with raku firing to increase lusted effects in special areas.

h/ Torch lustre sometimes will survive mild acid baths quite well, but test a small space first. If the first torch lustre is not as you wish it to be, refire the work briefly in a kiln and repeat the torch procedure to bring out another lusted surface.

About the author -

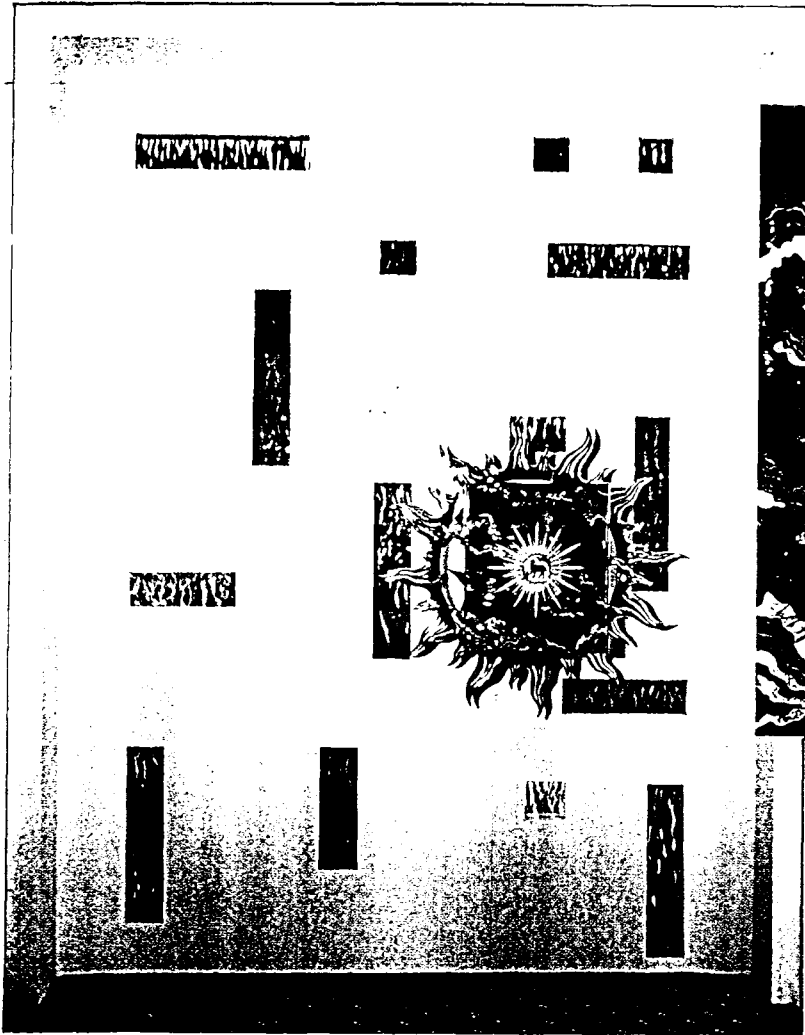
Asako Fuller
7162 Piccard Ave, San Diego Ca 92154 US

Asako has a Masters Degree in Applied Design from San Diego State University and is affiliated with the Enamelist Society, Enamel Guild West and the San Diego Enamel Guild. She has participated in many enamel exhibitions in the US and elsewhere.

Editors note -

Anyone experimenting with these techniques is welcome to write and borrow Asako's photographs and technical notes. Please send SAE with two stamps on it to AEN.

Commission



Tabernacle Door Insert

St Francis of Assissi Church,
Mill Park, Victoria.

Cloisonne Panel

445mm x 371mm x 10swg copper base

Commissioned by Father Eugene Ahern,
from a design by Christopher-John Bingley

Enamelled by Allan B Heywood

The base was formed from 10swg copper, and
enamelled in the traditional cloisonne fashion
chiefly by means of 'wet inlay'.

Firstly, a mixture of various transparent blue
enamels was fired to the front of the copper base...
next a heavy layer of the same material as a
counter-enamel was applied to the back and fired.
These operations were repeated to provide an even
starting point. Sheets of 999 silver foil were
fired onto the blue base and a layer of silver flux
was fired over the foils with some distant details
incorporated in the flux in opaque glass.

The resulting surface was ground flat and the back-
ground starfield was begun by the addition of wet-
charged transparent blue enamels in selected areas.
The piece was fired, the face reground to expose
alternating areas of silver foil and blue enamels,
and a further addition of 999 silver foil under
clear silver flux made to the whole panel surface.

It was again fired, reground and the 999 silver
wirework (previously formed from 0.15 x 1mm
rectangular silver strip) was laid out on the face,
dusted with clear silver flux and fired just to the
softening point of the glass.

The surface was ground to level the wirework then
transparent blues re-applied in various background
areas. 24K gold foil was inlaid into the central
sunburst, clear silver flux applied, and the piece
fired; with the finely-ground enamels suspended in
an aqueous organic binder being packed into the
spaces between the wires (cloisons) using various
implements. The piece was then dried, fired, and
the surface re-ground.

The operations were repeated several times to
establish background depth and 'roundness' in the
clouds; transparent and opalescent enamels were
successively overlaid in various areas. Stars,
formed from 999 silver spheres were inlaid into the
surface, detail added where necessary, and the
piece refired.

The face was reground, repairs made as required,
and a final firing undertaken. The panel was given
a final burnishing by hand and machine and then
polished with Brasso.

Allan Heywood

Questionnaire - Part 3

WHAT ENAMEL WORKS DO YOU MOST ADMIRE AND WHY?



Byzantine enamel

Heidi Wellings

William Harper's contemporary jewellery in gold and earthy enamels as were displayed during the Limoges Exhibition of 1990, some of which were influenced by Aztec design.

Francesc Miralles Vilasis-Capalleja for the tranquil and tonal qualities of his faces.

Both of these enamellers have a contemporary approach which is not too modern but will still be fresh another century from now.

Elaine Palmer

Plique-a-jour done by the Japanese and Russians- its perfection and the obvious patience involved, to say nothing of the beauty and technique. Also the wonderful art of Vilasis Capalleja. Its hard to know which is most admired, on viewing each piece all others fade for the moment. All are brilliant and absorbing in their own right.

Hiltrud Blaich

I admire the works of the Byzantine time most because they are so clear in design and they always give me a feeling of special religiousity.

Jacquie Sprogoe

Lalique - because of the wonderful skill, themes and romantic beauty. William Harper - Because of the marvellous richness of colour. Carolyn Delzoppo - because of the subtlety and skill. Jennifer Gore - because of the creative imagination and beauty.

Allan Heywod

Just about anything thats well done.

Val Annear

All sorts of enamelled works, from beautiful cloisonne to abstract designs which can show remarkable depth, beauty and brilliance of colour.

Barbara Ryman

William Harper - for the quality of the work that's expressive (not just decorative), and because he really explores the medium. Vilasis Capalleja. Faberge - for his outrageous technique. Medieval enamel for the solidity of design that reflects their unshakeable faith, and the solemnity and purpose.

Mary Raymond

I admire Fay Rooke's (Canada) works tremendously for their creativity and flowing forms. I also love the work of Francesc Vilasis-Capalleja because it is so perfectly executed and he uses really interesting combinations of materials.

Karin Luz

Very delicate Chinese plique-a-jour.

Betty Wilson

Because I don't have the opportunity to see many enamels, I have to judge from books and magazines. I have been lucky enough to see a couple of Allan Heywoods pieces and admire them greatly. However, I am coming to the conclusion that I like to see gems and lapidary items combined with enamel in jewellery, probably because I have been interested in lapidary and minerals for close to 30 years. most of the work from the national exhibition shown in Craft Arts appeals to me - plates and larger pieces. I think I like them all!

Wendy Hall

The cloisonne work of William Harper for his robust, irreverent combinations of found objects and precious materials, freeform shapes that look like they've been cut straight from his colour drawings, superb use of colour and gold and silver foils to create textural layers within the work. I have just seen a book on the enamel paintings of Vilasis (the Spanish bloke whose full name I can't remember), and was so blown out I have written to Spain to order a copy. The work is technically superb.

Jenny Gore

Collette - for the design, colour and subject matter. William Harper - for the sumptuous colours, textures and design. Francesc Vilasis - for the perfection of the enamel, and the combination of media. June Schwartz - for the innovation, originality and textural qualities. Some of the Russian enamellers and many more!

Norma Alce

Japanese cloisonne and plique-a-jour. They surely are the best in the world at this type of work.

Heather Calnan

American - in contrast to Japanese and European. They are so much free-er and not tied to particular techniques and are usually more 'idea' based.

Carolyn Delzoppo

So many, and so little space to write of them. In England the innovative and delicate jewellery of Jane Short, the dazzling plique-a-jour of Alex Raphael, and the textural yet fine qualities of Tamar Winter's vessels. In America, the jewellery of Collette, Bill Harper and Jamie Bennett. I like these enamellers work not just because they are technically masterful, but because you get to see something of the mind of the artist who created them. The list could go on and on. But if I could choose to own just one piece of enamel, any piece I wanted, I would choose to own a piece of Byzantine enamel from the 11th Century. These pieces are so "yet still so powerful in their imagery and sacredness.

Doreen Sinclair

Many and varied. Usually contemporary pieces, but many ancient works too. The design, juxtaposition of colour and above all originality of a completed work gives pleasure, stimulation and inspiration.

Next issue - Questionnaire Part 4

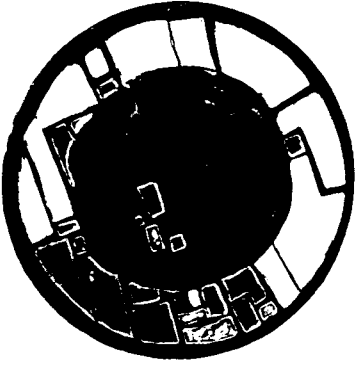
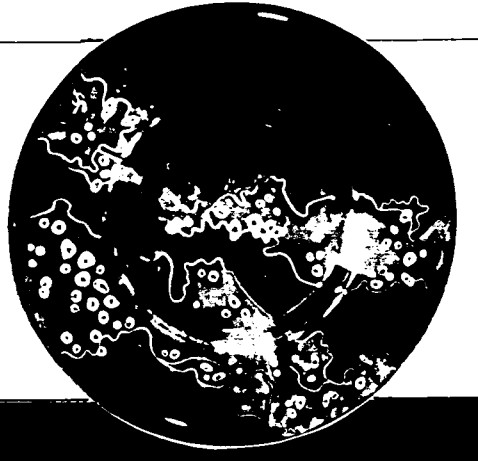
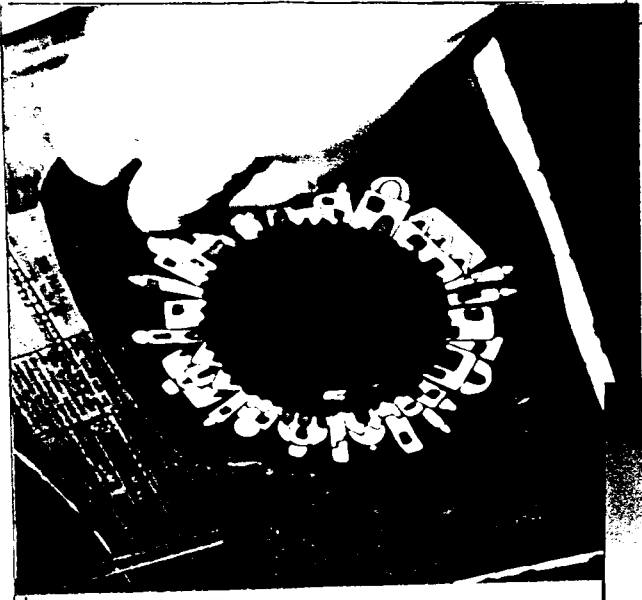
'If you could have one enamel wish, what would it be?'

If you haven't already sent in your response, it's not too late.

Other questions to come:

While you're enamelling, what do you like to listen to if anything?

Do you have a favourite technique or tip that you'd like to pass on to other enamellers?



Pictures from Hiltrud Blach's workshops in WA —