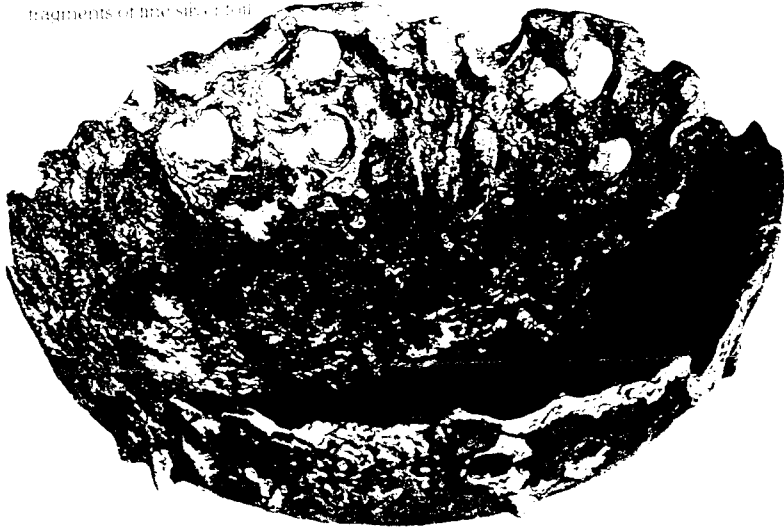


Elizabeth Fraser-Davies - Courtesy of George
1978. Hand raised 12SWG copper bowl.
Torch melted, etched, enamelled with
fragments of fine silver foil.



Enameller profile - Elizabeth Fraser-Davies

Elizabeth Fraser-Davies describes herself as a persistent woman. This persistence, combined with a healthy disregard for accepted conventions, characterises her outlook in general. Correspondingly both traits have been integral to her artistic practice which saw her emerge during the 1970's as a leading New Zealand enamellist. More recently her expertise has become more widely available through her publication, 'The Enamellist's Handbook'.

Born in England in 1942, Fraser-Davies was certain of two things from an early age. Firstly, regardless of the way her life unfolded, she knew that her sensibilities were essentially artistic. Secondly, she determined that New Zealand would ultimately become her home. Her initial art training was at the University of Newcastle-upon-Tynes Fine Art Department which, despite her dissatisfaction with the course, gave her a sound training in design. A career change to nursing was quickly followed by marriage and parenthood. This was coupled with the family's brief sojourns in Sydney, New Zealand, Scotland and Manchester.

In Manchester Fraser-Davies enrolled in an enamelling course. She found that she had an instant rapport with the medium and her knowledge quickly outstripped that of the teaching staff. A creche arrangement with a fellow student meant that child care was available while she attended classes. Another impending move also meant that Fraser-Davies was anxious to acquire enamelling skills and equipment. Although glad that this final move was to New Zealand, Fraser-Davies wisely ascertained that she would need to be self reliant in the early stages. The family settled in the picturesque Raumati area

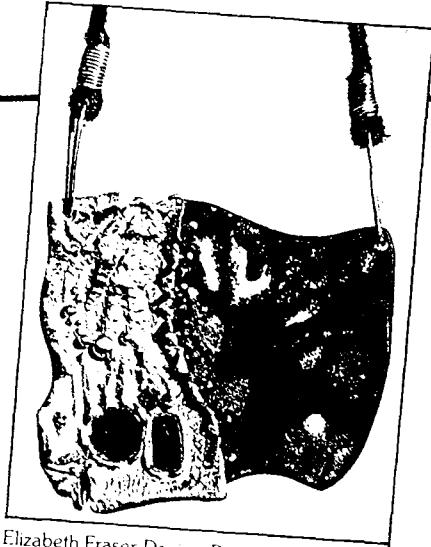


north of Wellington where Fraser-Davies established her workshop and began enamelling professionally.

Throughout the late 70's Elizabeth Fraser-Davies established her reputation as an enamellist. Her work was exhibited in several prestigious exhibitions, both in New Zealand as well as overseas. She won a number of awards and her sales were healthy. From an early stage she sought to integrate her technical skills with a strong sense of design. Stylistically her seemingly intuitive abstraction revelled in rich colours and rhythmic, amorphous designs. She became known for wooden boxes with enamelled tops, jewellery, wall panels and sculptural pieces. A most striking work (illustrated in the Enamellists Handbook) from 1978 called 'Courtesy of George' has been torch melted, etched and enamelled with fragments of silver foil onto a copper bowl. The encrusted and pierced surface of this richly coloured piece is counterpoint to the traditional delicacy of enamelling.

The permanency of enamelling especially appeals to Fraser-Davies who constantly reminds her students that they 'are creating their own piece of immortality'. Furthermore the small scale of her pieces, limited by the size of her kiln, have an intimacy which she feels allows a more personal communication between people and her art. Her pendants are a good example of this. The technical necessity of enamelling both sides of the metal lends itself to reversible jewellery. The designs reflect her desire to make pieces where the visual appeal not only entices and enhances body adornment but are actually comfortable to wear. Women she feels have enough shackles in life without jewellery adding to them.

Continued
from cover -



Elizabeth Fraser-Davies. Pendant, 1986.
Enamel, reticulated sterling silver, copper
wire, sterling silver, leather thonging.
Photo: Colin Fraser-Davies.

Fraser-Davies' persistence is necessary for any artist but particularly a female one. In her view this is not a romantic evocation of the 'starving artist in a garret' syndrome. It comes down to practicalities such as establishing a recognised place of work within a domestic environment, subsidising the cost of materials through sales, and most importantly being taken seriously (both personally and professionally) as an artist. To have been able to work through these issues has been a demanding but immensely satisfying process for her.

The difficulties in obtaining enamelling tuition and materials meant that she was well aware of the frustrations facing those limited number of professional courses offered for enamelling students. (Whitireia Polytechnic, Porirua, where she is a part-time tutor is currently the only course available at tertiary level in New Zealand). She was therefore delighted when the publishing firm Pitmans (now Longmans) approached her to write a handbook which she hopes in some way helps fill the gap.

The resulting publication is a most accessible and practical introduction to this fascinating art form. It covers equipment, materials, techniques and promotion. There is a good bibliography as well as a list of suppliers. Her lucid and informative text is accompanied by easy to follow black and white illustrations, taken by her husband Colin. Where possible, cheaper alternative tools are suggested. A selection of work by leading Australian and New Zealand enamellists has been reproduced in colour. The Enamellists handbook is a sound introduction for any beginner and the large amount of technical advice ensures that it remains a valuable reference.

Fraser-Davies' creative drive and tenacity is currently being directed towards a new project. Writing The Enamellists Handbook encouraged her to commence a novel. Semi-autobiographical, its central theme traces a female artist's quest for acceptance. Elizabeth Fraser-Davies' own artistic practice covering two decades will undoubtedly provide a fertile source of material.

Sally Cantwell

Last issue included a postcard insert, and I forgot to mention it in my column. I would like to be able to include other postcards in the mail-out from time to time if it is possible. The only stipulation being that the image must be of enamel work. Most State Craft Councils organise post card runs each year, so if you have participated in one of these you may be interested in this idea. Including them with AEN is an effective way to show us what you do. International Subscribers are especially invited to participate.

Approximately 160 copies of each issue are sent out each time, about 35 of them going overseas. So, around 170 copies of your card would see it covered. I hope to get a good response.

AEN is lacking local news of late. Remember, keep AEN informed of your enamel doings, achievements or events. The newsletter is only as relevant as you keep it.

Keep toasty!

Carolyn Delzoppo
Editor

Workshops

Allan Heywood is continuing his monthly enamel workshops at the Metal Workshops of the Meat Market Craft Centre in Melbourne.

Workshop No 8 Sat and Sun June 29-30.
Introduction to Cloisonne

Workshop No 9 Sat 27 July (one day only)
Enamelling on Silver and Gold

Workshop No 10 Sun 28 July (one day only)
Enamelling on Silver and Gold

Workshop No 11 Sat and Sun August 24-25
Plique-a-jour

Workshop No 12 Sat and Sun September 28-29
Three Main Champleve techniques

For further information contact Allan on 053 402 265

The Valerie Aked Silver Studio announces two upcoming enamelling workshops to be tutored by Carolyn Delzoppo.

Weekend of 20 and 21 July
Cloisonne Enamel on Fine Silver

Weekend of 27 and 28 July
Champleve with the Fabrication Technique

For more information and to receive registration form, contact Val at 60 Grace Avenue, Frenchs Forest NSW 2086, or phone 02 451 4473.

News

Congratulations to Annette Clarke who won the Open Non-jewellery Trophy at the National Lapidary Clubs 'Gemboree' in Toowoomba at Easter. Annette's enamel was a turned wooden container with a 3" cloisonne disc in the centre of the lid.

Supplies

Australia will soon have no supplier of Schauer Enamels. Artpapers and Gemrocks in Melbourne will now be stocking Thompson Lead-free enamels. They have some stocks still of Schauer, mostly transparent, which they will not be replacing when they are sold.

Artpapers and Gemrocks
160 Springvale Rd, Nunawading 3131
Ph 039 878 4730

New product from Thompson Enamel - Blu Stic. It's an adhesive for holding cloisonne wires in place, even on 3-D vertical forms, or upside down.

For Sale

Enamels for sale (owned by the late Mil Baskerville)

Over 300 lots, quantities ranging from 25g to 1kg.
Mostly Thompson lead-bearing.
Opaque and transparent - \$6.00 per 100g
Some Thompson Lead-free - \$5.00 per 100g
Amaco Lead-free - \$4.00 per 100g
Thompsons Liquid Counter Enamel - \$15 per pint
3 books on enamelling
other sundry items

All enquiries to Annette Clarke
043 41 5277 evenings only

Cover

Elizabeth Fraser-Davies can be contacted at
29 Glen Road, Raumati South, Paraparaumu, New Zealand

Copies of Elizabeth's book 'The Enamelists' Handbook' are available from Anna Margot Originals in Brisbane and from Artpapers and Gemrocks in Melbourne.

Change of address

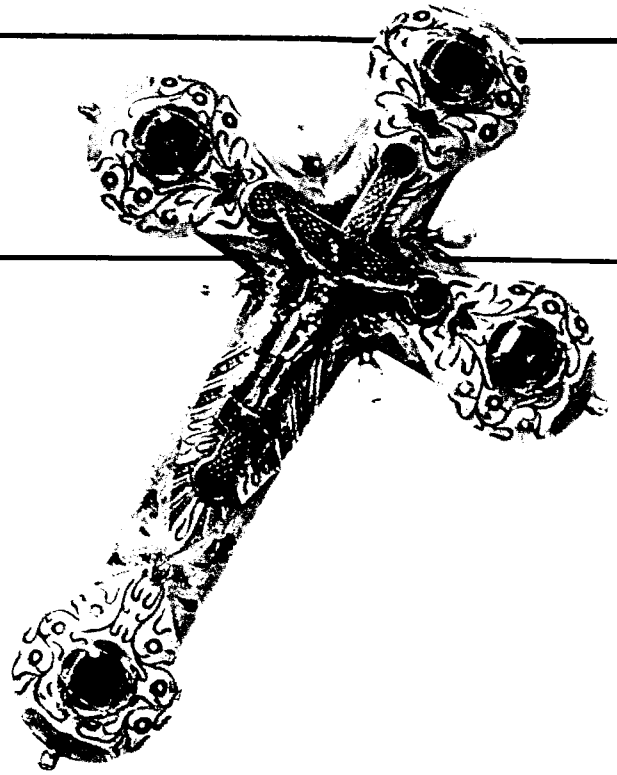
Blye Groom
7 Little Mount St, Pyrmont 2009, NSW

Sally Laing
PO Box 5080, Westown, New Plymouth, New Zealand

Thank you

Thank you to the following contributors to this issue:

Elizabeth Fraser-Davies, Sally Cantwell, Robyn Wernicke, Tom Ellis, Annette Clarke, Asako Fuller, Luella Cravens and Paulette Melling.



The World of Faberge: Treasures of the Kremlin is on at Eastlake Shopping Centre, Melbourne until June 22. It then moves to The Powerhouse Museum in Sydney, opening in July.

See page 6 for exhibition review by Robyn Wernicke.

Around the Magazines

Glass on Metal Vol 15 No 2, April 1996

This issue contains an article by Debbie Sheezel about the making of the Daintree Rainforest mural for the new International Airport in Brisbane, and also a full colour back cover reproduction of Mary Raymonds 'Terra Australis' mural.

Also:

- Enamels of Limoges 1100-1350
- review of the 9th Cloisonne Jewellery Contest in Japan.
- Enamel Museum news.
- 'Images of Kent' enamelled steel mural
- Report, 2nd Enamel Meeting, Morez, France.
- Enamels at the Wichita Centre for the Arts.
- The Life of William Russell Birch, 18th Century enamel painter
- Review - Enamel Guild North East Exhibition

Subscriptions to this worthwhile magazine are US\$45 plus US\$17.60 postage. Send name and address with Visa or Mastercard details to:

Enamelist Society,
PO Box 631704, Cincinnati, Ohio 45263-1704, USA.


Lapidary Journal April 1996

Contains a richly illustrated article on the enamelled jewellery of William Harper.

Lapidary Journal is a monthly full colour glossy magazine that would be of interest to anyone who cuts or uses stones. It is exceptional value at US\$28 plus US\$11 seairmail for 12 issues.

Send Mastercard or Visa details to:

Lapidary Journal,
Circulation Dept, PO Box 124, Devon PA 19333-9933. US



Mix sand into counter enamel that is to be used on panels, as it will give a good grip for adhesives.

Heather Calnan - Sydney

Copper shim that has been worked and cut to form shapes can be fired onto an enamel base. Paint the underside of the shapes with enamel before placing on the piece, or they will become too soft and dent. The shim can then be completely covered with enamel giving it a raised surface which can then have details painted on.

Val Annear - Melbourne

Brush the points of bed-of-nails type trivets with kiln wash before using. This will avoid the dangerously sharp shards of enamel which result when removing a piece from the trivet after firing.

Nancy Levine - Northern California Enamel Guild

Uhu glue sticks and similar glues from a stationers can be used to glue cloisonne wires into place and will even hold on three dimensional work.

Sandra E Bradshaw - Northern California Enamel Guild

When soldering plique-a-jour wires, the flame should be larger than the pieces so it will heat equally all over.

Valeri Timofeev - USA

'Carefree Lustres' are more effective on curved surfaces than on flat wall panels, as the lustre colours show up only when viewed obliquely.

Jenny Gore - Adelaide

Heavily glazed sheets of old annual reports are usually heavy stock and are very good for under enamels when sifting. Enamel that falls on them can be shunted back into the container with a minimum of tilting and tapping.

Nancy Levine - Northern California Enamel Guild

Lead-bearing opaques (particularly yellows) fired in small amounts over lead-free base coat have an exciting will of their own.

Heather Calnan - Sydney

In plique-a-jour, form your wires over a black background and, after soldering, examine them there. Mistakes will be obvious. In turn, fill the openings over white paper which will make the areas yet to be filled stand out.

Nancy Levine - Enamel Guild South Newsletter

Because each opening in plique-a-jour is separated by a wire, different enamels (ie leaded and lead-free) can be used in the same piece.

Valeri Timofeev - USA

GOOD idea!

Liquid flux which has been mixed from a powder flows and adheres better to the metal if the suspension has been left to mature for at least a week. Ordinary enamel powders also undergo a change if left in water, and become almost slimy - very good for coating the inside of vessels and vases. (Source: Brepohl 'Kunsthand werkliches Emailaeren'.)

Mary Raymond - Sydney

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When wet-packing enamels into cloisons, the cheaper red-handled imitation sable brushes are far better than the expensive genuine sable. They have stronger bristles, good for carrying blobs of enamel and for pushing the grains into place. The very fine 000 are handy for tight spaces, and can even be trimmed to just a few hairs if necessary.

Carolyn Delzoppo - Mullumbimby

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A useful telescopic swirling tool can be made from an old car aerial.

J. Duckworth - UK Guild of Craft Enamellers

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Paint Scalex on the counter-enamelled backs of panels. When fired on, this gives a matte non-slippery surface which makes the piece more stable on the trivets, and will last through as many as 30 or so firings. To mount the piece, wire brush the surface to get rid of any loose material, score it a little and use silicone adhesive for glass and wood.

Jenny Gore - Adelaide

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Try using a burnisher to remove scratches from silver sheet. Rub the burnisher back and forth with firm pressure in the same direction as the scratch. This actually moves the metal and fills the scratch.

Assorted Pearls and Gems - Enamel Guild South

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Val

To get Thompson lead-free crackle enamels to work you must use Thompson lead-free crackle bases. The old leaded formula would work on the regular enamel bases, but because of the slightly higher expansions rate of lead-free enamels, porcelain crackle lead-free will only work on bases formulated for it.

Sandra E Bradshaw - Northern California Enamel Guild

Use diluted Selleys Wallpaper Paste instead of gum tragacanth.

Allan Heywood - Skipton

When making earrings, do your final design on tracing paper so that you can simply reverse it against it for the second earring.

Nancy Levine - Enamel Guild South Newsletter

If a steel firing rack has fused enamel adhering to the mesh, place it between several sheets of newspaper and hammer gently to remove the glass. NB. Safety glasses must be worn.

Roger Turrell - UK Guild of Enamellers Autumn Journal

Fibreglass insulation can be used (underwater) instead of glass brushes for burnishing.

Allan Heywood - Skipton

In plique-a-jour, not only transparents can be used. The juxtaposition of the clear transparents, the semi-transparent, and opaques in the smallest openings, will create interest.

Valeri Timofeev - USA

Old stove or fridge shelves with a piece of heat proof board (asbestos-free) on top make a good work base next to a kiln, as air is able to circulate underneath and prevent scorching.

UK Guild of Craft Enamellers Journal, Spring 93

Pour Liquid Flux onto bare copper (cleaned or not). Tilt back and forth allowing flux to flow. It's not necessary to cover the whole surface. The combination of flux and firescale areas makes an interesting background which can also be sgraffittoed before firing.

Jean Tudor - Enamel Guild South Newsletter

An ordinary pencil eraser will remove the whitish coat of silver sulphate that forms on sterling silver during pickling. It's good for small pieces or if you can't find your glassbrush.

Jean Foster Jenkins - Northern California Enamel Guild

To make small silver balls all the same size: wind the wire tightly around a dowel (pencil or open paper clip for tiny pieces). Cut through this with fine scissors. Each length will be identical and will 'ball up' into identical sized shot when melted with a torch.

Valeri Timofeev - USA

When bending cloisonne wire, sometimes it will not lay flat. To flatten it after the design is shaped, place it on a steel block and place a piece of thin flat metal on top. Tap gently with a small metal hammer.

Valeri Timofeev - USA

Curvaceous forms can be supported in the kiln during firing with an ingenious system of stainless nuts and bolts screwed through steel mesh. By adjusting the nuts, the bolts can protrude to different heights.

Alana Clearlake - Northern California Enamel Guild

A thick scrubby pad works wonderfully as a resilient but stable surface (over a board) when stoning cloisonne or even plique a-jour.

Nancy Levine - Northern California Enamel Guild

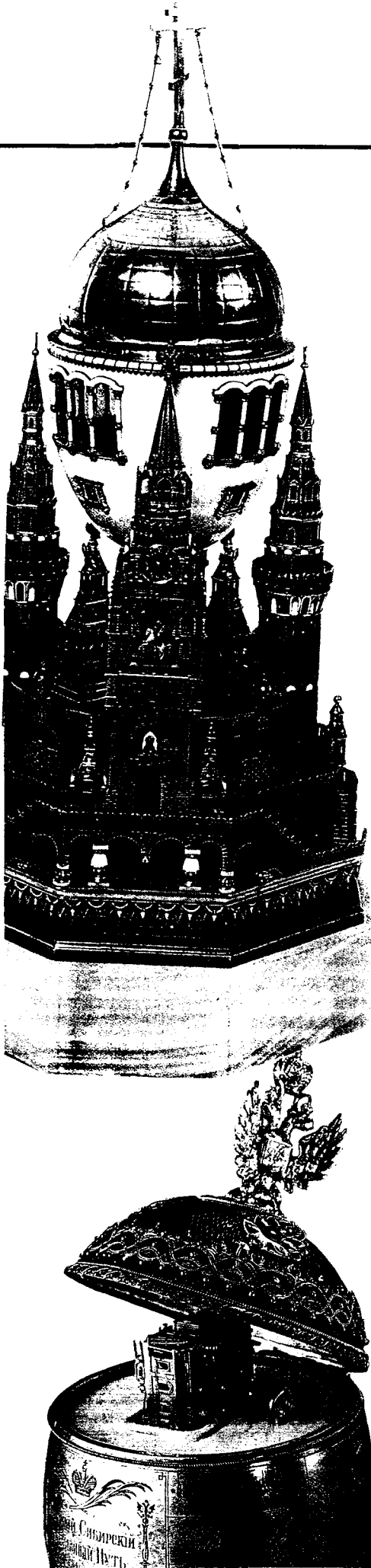
It is difficult to keep large or odd shaped pieces flat during multiple firings. When counter-enamelling, feather out the enamel on the edges so that there is only a thin coat of enamel there.

Jean Jenkins - Northern California Enamel Guild

Between firings, any grease from hands that may have gotten onto the enamel surface can be removed with saliva and a paper towel.

Assorted Pearls and Gems - Enamel Guild South

Faberge in Australia



As I travelled across town to the far eastern suburb of Ringwood I wondered how the organisers of this much talked about Faberge Exhibition would manage to successfully display such a prestigious array of work in the Eastland shopping complex. But there it was amidst the babble of noise and confusion, vying for a place with competitors such as Brashes and the two dollar shop. Enclosed, no less, in what appeared to be a cardboard replica of the Kremlin, complete with Russian ensemble at the fore. I am told that they too came with the exhibition and were real Muscovites. As I entered into the dark interior I braced myself in preparation to view the fabled Faberge treasures, and I was not disappointed.

Once inside I was greeted by an array of glittering jewels and exquisitely crafted costumes. A series of brooches, dress buttons, cigarette cases, trophies, eggs, costumes and religious relics ranging in materials from gold and silver through to diamonds, emeralds, pearls and, not least of all, enamel were on show. There was no doubting the mastery of the makers. As I viewed these treasures, perhaps because I was still conscious of being in the middle of a shopping centre, I had to remind myself that all that glittered before my eyes was real.

The exhibition consisted of over 250 exquisite objects that have reportedly never before left Russia, with the exception of those pieces which may have been crafted in Peter Carl Faberge's London workshop. There were three Faberge workshops, the others in Kiev and Moscow. Although the origin of the design was Faberge, information other than that was scarce. There were some major pieces of which much of the history could be traced, but also some which were quite obscure and anonymous.

My favourite perhaps, was an exact replica of a dandelion believed to have been made in 1914. It consisted of natural dandelion seeds in combination of jade, silver, gold and rose cut diamonds. It was spectacular, and even more so because it only recently came to light in 1994 from the depths of someone's attic. What a find!

Other memorable works included a fan depicting scenes of cavaliers and ladies strolling amidst flowers made of crysolite and diamonds, the whole piece set off with mother of pearl and translucent pink enamel on gold. The eggs too were quite amazing, particularly their mechanical clockwork wizardry that enabled them to perform all kinds of tricks at the press of a button so discreetly hidden within the design. Also quite eye-catching in its rich decadence and splendour was some of the religious paraphernalia, encrusted with a mass of intricately attached seed pearls.

As a whole the exhibition was a reminder of Russia's rich cultural tradition and of the fabulous wealth of its royalty and aristocracy. However it was a pity that there was little or no information about Faberge himself. If the purpose of this exhibition was to slap the public in the face with culture, then it did little to inform them of the origins, techniques and mastery of design and materials that the work sprang from. Rather it tended to represent Russian culture in a McDonalds type setting, and the claustrophobic conditions spoiled the experience for me. It would be interesting to compare my experience with that of someone who is able to view the exhibition when it travels to the Powerhouse Museum in Sydney in July.

I believe it will be a far more appropriate venue.

Robyn Wernicke
Melbourne

Tom Ellis workshops at the Australian Enamel Symposium —

Experimental Approaches to Painting Enamel

Instructor: Tom Ellis

Painting is one of the most spontaneous methods of documenting one's feelings, thoughts, emotions or images that we encounter in life. Painting with enamels requires that one works within the limitations of the materials and procedures inherent in the enamelling process.

In this workshop we will explore the possibilities of working with a variety of painting enamel materials including overglaze painting colours, underglaze (ceramic pigments and stains), watercolour enamels which have a transparent quality when applied thin, enamel marking crayons, coloured pencils, and lustres.

Techniques will include pointalism, brush strokes, sgraffito, removing areas to develop image, layering of applications, finger painting, firing technique, Glad Wrap technique, line application, shading, lustre and gold details, and cover coating with transparent enamel.

Come with an open mind and be prepared to have fun!

Traditional and Non-Traditional Champleve Techniques

Instructor: Tom Ellis

In this workshop we will explore a variety of materials to work as resists to the acid. Different materials produce different kinds of effects, texture etc. We will use Xerox copies to create etched images, asphaltum, candle wax, tape and permanent white pens to create etched images. Cloisonne can be incorporated into etched (recessed) areas. Multiple etches will also be shown.

One of the most exciting aspects of etching is the possibility of creating more than one depth for the enamel to fill. Various thicknesses of transparent enamels create an illusion of depth and space.

About Tom Ellis —

A little background info about myself:

I was born Oct 1 1954 in Kokomo, Indiana. After high school and a short time at college, I took a job with the North Carolina Forest Service as a 'Helitack' crew member. We went up in a helicopter daily either for practice or to fight actual fires. We would be set down ahead of the fire to set a back-fire and hopefully stop the spreading fire. This was exciting but only lasted 1½ years.

I then hired on at the John C Campbell Folk School and worked in many capacities - grounds, garden, sawmill, carpentry, etc. One of my jobs was to fix up a garage and wash room into an enamelling studio. Gus and Maggie Masters had been teaching enamelling there from the 1950s, but had never had a good space to hold classes. After renovating the new studio I became hooked on watching them enamel. I apprenticed with them for about two years and became their teaching assistant. Finally I took over as resident enamelist for the Folk School, producing my own line of enamelled jewellery, bowls, plates and wall pieces, as well as maintaining and teaching the enamelling classes.

While at the school I took workshops with Charles Bartley Jeffrey, Renata Chernoff, Jeanne Garrison, and at Arrowmount School of Arts and Crafts with Lloyd Owl and Kenneth Bates. In the 1980's I also took workshops with Bill Helwig and Mel Someroski.

In 1982 I moved back to Ohio, and split my time driving a taxi-cab and establishing my own enamel studio. I had been a charter subscriber to Glass on Metal and in 1985 there was a notice about an opening for employment at Thompson Enamel to teach workshops and work with the newsletter. I became employed with Thompson in 1985 and subsequently became the editor of Glass on Metal.

In late 1986 the Enamelist Society was established with the guidance and financial support of Woodrow Carpenter. However, the success of the society has been largely due to the untiring support of its membership. Through the participation of the membership we have held five conventions with accompanying international exhibitions. The membership currently stands at approximately 1200, with members in 47 states of the US and in 34 countries around the world.

Working at Thompson and with the Enamelist Society has been quite an education and has been an excellent opportunity to meet many enamelists from all over the world. Working as a technical consultant for Thompson has exposed me to problems enamelists encounter that I probably would not ever have thought about, and seeing how many directions one can attempt to take the medium.

As an aside from my employment at Thompson Enamel I have been working with my brother Tim, who has set up an enamelling studio in Wilmington, Ohio. In June of this year we are hosting a workshop featuring the technique of making black and white, and four colour photographs in enamel on pre-enamelled tiles. David Berfield, owner of the Porcelain Company of Bainbridge Island, Washington, will be instructor of the workshop.

My brother is the one who makes the Vitreco Floral Wafers and buttons for Thompson. He is currently researching the equipment and technology involved in making screens for screening photographs and artwork. We eventually hope to establish a business producing enamelled items using screening techniques.

I feel very blessed that 'enamel' came into my life. It has given me purpose, direction and sustenance. How many people are fortunate enough to truly love and enjoy the work that they do?

As enamellists we have a rich and long history, and an enamelling family all over the world. I look forward with great anticipation to meeting my enamelling 'cousins' in Australia.

Australian Enamel Symposium 1996

September 26-29

Brisbane, Queensland.

Symposium registration forms, accommodation information, exhibition entry details, and details of the Symposium programme and workshops can be obtained from the convenor -

Anna Margot Collins

GPO Box 1850, Brisbane 4001

Phone 07 367 3266 Fax 07 367 3277

Workshop Report

James Malenda

Cold and Hot Joinery for Enamelled Tubes

This past August, at the Enamel Conference in Virginia, James Malenda conducted a workshop on copper tubing joinery for enamelling. He currently teaches at Kutztown University in Pennsylvania and does both small and large scale enamel and jewellery techniques. His pieces are complicated, perfectly fabricated and incredibly beautiful.

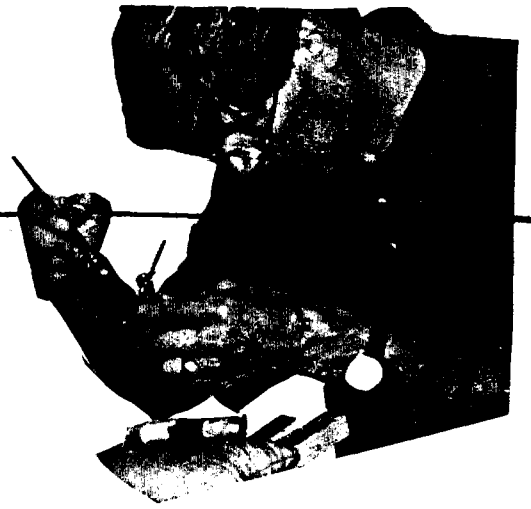
We began with a copper tube which had one flat end and one angled end. The angled end was achieved by placing a circle template on the end to be angled and tracing around it. The line was then cut with a jewellers saw or hacksaw, depending on the thickness of the metal.

Both ends of the tube were to be capped. The angled end was capped using hot joinery (solder) and the flat end used cold joinery (rivets). The tube ends needed to be prepared at the beginning of the process in preparation for final application of the caps. Needless to say, Jim took us through these processes step by step, since they involved being aware of what would happen during final finishing (which we did not know).

The angled end required the insertion of screws to hold the cap end in place. This was accomplished by strengthening the tube with an inner tube which was soldered in place with IT solder. This not only strengthened the wall of the tube, but thickened it as well. Holes were then drilled and a tap and dye was used to thread the holes. Holes were also drilled into the flat end of the tube which would have its cap attached with rivets.

The tube was now ready for enamelling. The inside was brushed liberally with 50/50 klyr-fire. Covering the end of the tube with the palm of the hand or with paper, counter enamel was poured into the tube. Covering both ends of the tube with hands, it was shaken to coat the interior. This is Jim's 'shake and bake' method. The tube was dried, patched if necessary, and fired.

The outside of the tube was sprayed with klyre-fire, sifted with an opaque enamel and sprayed and sifted again until well covered. It was then dried and fired.



A pattern of silver foil was then laid on the tube and held in place with klyr-fire, dried and fired.

Washed and dried transparent enamel had previously been prepared. The process of spraying and sifting was repeated with this final coat which was then dried and fired.

During all these previous enamel processes it was important to keep the holes open and clear of enamel by inserting wires or toothpicks into the holes before the tube was fired each time.

The enamelled tube was finally stoned to a level surface and flash fired.

The end caps were the final elements to be fabricated. They were fitted and measured using paper as a guide. Circles were cut to size adding an additional sixteenth of an inch so that an end ring could be soldered onto the circle, the edges filed, and the resulting cap placed on the end of the tube. Screws attached the cap to the angled end of the tube, and rivets held the flat end cap to the tube.

All the nuances of this rather complicated and exacting process have not been addressed in this article, but the fabulous results can be certainly be seen in Jim's work. At this point we are still hoping that it will become part of our very own enamel work.

Luella Cravens, Asako Fuller and Paulette Melling
San Diego

This article is reprinted from the April 1996 issue of the Vitreous Voice, the newsletter of the US Enamel Guild West.

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