

# Australian Enamel Newsletter

Issue 11

December 1991



## Enameller profile — Don Ross



The techniques I use for my enamels include cloisonne and champleve, however for most of my work I use a technique which involves a combination of painting and stencilling.

At the moment I am experimenting with drawn and sectioned threads of enamel which are set into cloisons, giving a millefiori effect.

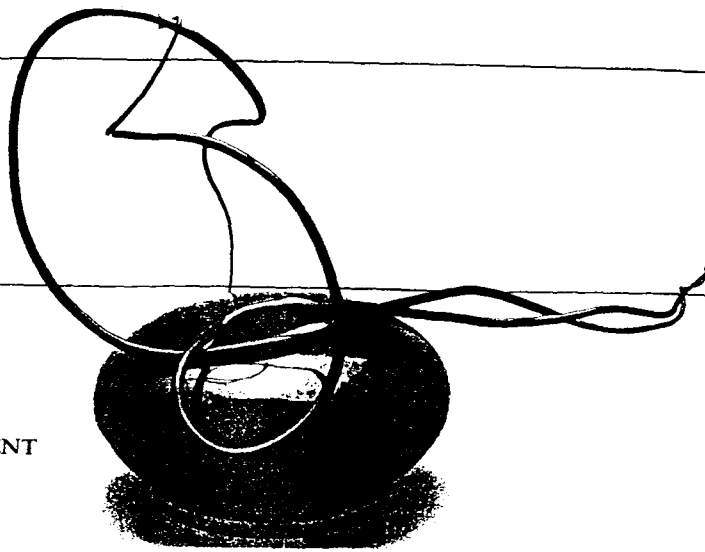
I have a continuing interest in ancient civilisations, their language, ritual and customs. I am fascinated by many techniques old and new with which to express myself.

Don Ross was a foundation member of the now defunct Queensland jewellery Workshop and exhibited with them since their inception in the early seventies.

He has exhibited in solo and group shows around Australia and was represented in the Contemporary Jewellery Exhibition 'Objects to a Human Scale' which toured in Asia.

His work is represented in public and private collections.

Wisteria Vessel  
Harlan Butt



WINNING  
THE STRUGGLE  
FOR ENLIGHTENMENT

This is good.  
This is really good.  
I think this is what I've been looking for.  
It's strong with a solid sense of balance,  
a restrained asymmetry.

Of course it's not radically innovative.  
It isn't exactly on the cutting edge,  
whatever that means.  
I know I'm no longer an 'emerging talent'.  
In fact it's all too clear that,  
minute by minute,  
my life is ebbing away  
and I haven't any time to waste.

What I've done so far isn't bad,  
it's competent, even perceptive,  
but it lacks any sense of urgency.  
There's no rage, no intensity, no genius.  
And I know I'm capable of that,  
of genius.

I've just got to stop the bullshit,  
the compromising, and the rationalization.  
An execution of form,  
no matter how beautiful,  
without any real content,  
without an intellectual depth and complexity,  
is irrelevant.

So I just have to sit down and do it.  
I'll meditate for a moment,  
here on the porch swing where I won't be distracted,  
and I'll clarify exactly what it is I'm trying to say.

I know I can do this.  
I feel good about it,  
like I'm close to something profound,  
on the verge of a kind of enlightenment.  
Something as boundless and universal as this sky.

God, it's so beautiful.  
Even genius seems a little trivial on a day like this.  
The breeze is a warm and gentle as breath.  
I don't know why I feel so drowsy,  
it's the middle of the day.

Perhaps I'll lie down here on the swing for just a minute.  
I'll try to empty my mind.  
Yes, that's what I'll do.  
I'll stop my thoughts for just a moment  
Wipe the slate clear.

Or maybe  
I'll just take  
a short nap...

Harlan Butt

Christmas Greetings!

Heather Calnan's report on the Enamel and Glass Workshop she attended in the US has been held over until the next issue in February.

Best wishes to everyone for a pleasant and relaxing holiday season.

Regards

Editor

The deadline for material for Issue 12 is January 24 1992. Send to the editor, PO Box 418, Mullumbimby 2482, or by fax to Carolyn Delzoppo, C/- Forbes Solicitors, 066 84 1422.

*Oops!*

That 800-plus pieces on display at the US Enamelists Exhibition (see report Issue 10) should have read 300 plus pieces. There was a lot of enamel, but not quite so much!

*News*

The Annual Christmas Exhibition of the Enamellers Association is on at Prouds Gallery, Sydney from 5Dec until 24 Dec.

Four members of the Enamellers Association did very well at the NSW State Gem and Lapidary Show held at Dubbo in October.

Enamelling - Non Jewellery. 1st- Norma Alce, 3rd and Highly Commended- Lawna Trengove.  
Enamelled in Commercial Mount. 1st- Lawna Trengove, 3rd- Lawna, Mildred Baskerville and Annette Clarke.  
Enamelled Jewellery in Handmade Setting. 1st Norma Alce.  
Enamelled jewellery without a Mount. 3rd- Annette Clarke.

New Zealand enameller Flora Kelton has been on holiday in Sydney and the north coast of NSW. She has been especially interested to see the Prouds Enamel Exhibition and to meet Australian enamellers.

Selected slides from the 1991 First National Enamel Exhibition have been loaned to Edmund Massow in Germany, and have been shown at a meeting of enamellers in Bavaria recently.

The Contemporary Jewellery Gallery is moving from Queen Street Woollahra to 220 Liverpool St, East Sydney. It will share space with the Crawford gallery which specialises in contemporary Australian painting. The gallery holds stock of many Australian jewellers

# Suppliers - local & UK

Congratulations to Alan Heywood!

Alan has been awarded The Grand Prize for the Sixth Annual International Exhibition of Miniature Art in Toronto, Canada, for his enamel entitled 'Tursiops Truncata (Bottlenose Dolphin)'.

This small 3"x4" work depicts in luminous blue, dolphins at the bottom of the sea weaving in and out among the sea weed.

For the 1991 competition 31 awards were offered in 11 categories. The selected prize-winning artists came from Canada, USA, Ireland, Australia, Poland, USSR, Czechoslovakia, Japan, the Ukraine, Estonia, Bulgaria and Romania.

Alan has the choice of accepting a cash prize or the offer of a solo exhibition in 1992 as his prize.

Earlier this year Alan was selected as an Associate of the UK Guild of Craft Enamellers. To apply for this standing, an enameller must enter 6 pieces of work, showing a minimum of three techniques all with drawings and notebooks. Each work is assessed for Aesthetic Appeal (24%), Craftsmanship (56%), and Degree of Difficulty (20%).

Alan also won the Chairmans Rose Bowl Award for one of the pieces he submitted, a double-sided cloisonne bowl.

Milltons (Brisbane) will have a large shipment of Thompson Enamels arriving in December. The new Thompson catalogues and colour cards will also arrive.

Milltons would also like to inform enamellers that they supply Neycraft kilns, replacement muffles and thermostats

Editors note- When I visited Milltons recently I noticed they stock a small range of Ursula Duba Pollak's copper etched champlève pendants as in previous issue AEN.

Kovacs Gems and Minerals, formerly of Wattletree Rd, Malvern East, have moved and changed name.

They are now called The Rock Cavern and still stock Christallerie Enamels.

The Rock Cavern, Gemstone and Mineral Museum, Cnr Ford and Camp Streets, Beechworth 3747, Victoria. Telephone 057 281 374.

Duncan Ceramics have a new stock and price list which includes both leaded and unleaded Thompson enamels, threads, crackle enamel, forks, trivets, mesh and sieves.

Duncan Ceramic Products  
7 Wanda Ave, Findon, SA 5023. Telephone 08 353 3932

Enamellers Association reports that Riso cloth and Carbon black Riso pens are available from Messrs. Nehoc Australia Pty Ltd, 32 Campbell St, Dee Why 2099, NSW. 02 971 6577

Corma Trading Co,  
PO Box 244, Beaconsfield, NSW 2014  
Telephone 02 698 4833. Fax 02 319 3107  
Showroom at 517 Botany Rd, Waterloo.  
-Bulk suppliers (not dozens or singles) of display boxes and pouches, and findings. They will supply photocopies of their sample boards.

More suppliers in the UK, from the Guild of Craft Enamellers Journal.

W.G. Ball Ltd.  
Dept. C Anchor Road, Longton, Stoke-on-Trent. ST3 1JW.  
Telephone 0782 313956  
-Enamels, blanks, transfers. Catalogue available.

Framecraft Miniatures Ltd,  
150 High St, Aston, Birmingham B6 4US.  
-A range of beautifully made miniature boxes with lids that can incorporate your designs. Also miniature frames, paperweights, brooches, pendants.  
Colour catalogue and price list available.

The Enamel Shop  
PO Box 43, London, SE19 2PN.  
-Schauer and Soyer enamels, millefiori, copper shapes, Uhlig kilns. Catalogue available.

## Thankyou

Thank you to the following people for their help in compiling this issue -

Don Ross, Alan Heywood, Bill Helwig, Gillian Palmer, UK Guild of Craft Enamellers, Mary Chaduk, Harlan Butt, Norma Alce, British Society of Enamellers, Sally Aplin, Anne Bonyhady, Milltons, Duncan Ceramics, The Rock

## Workshops

Jamie Bennett Enamelling Workshop at the 7th Biennial Jewellers & Metalsmiths Group Conference in Perth, 4,5,6,7 August and 10,11,12,13 August. Cost - approx \$140.00 plus materials. Workshops will only be held in Perth and places are limited. Contact: Felicity Peters, 20 Newbery Road, Wembley Downs 6079. Telephone 09 341 3238.

Harold Balzacs, who works in sculptural and architectural enamel, will be in Australia in April 1992, and the Enamellers Association have arranged for him to give a workshop while in Sydney. Enquiries: Heidi Wellings 02 913 9130.

Joann Tanzer Screen Printing Workshop in Sydney March 1992 still has a few vacancies. Contact: Heidi Wellings 02 913 9130.

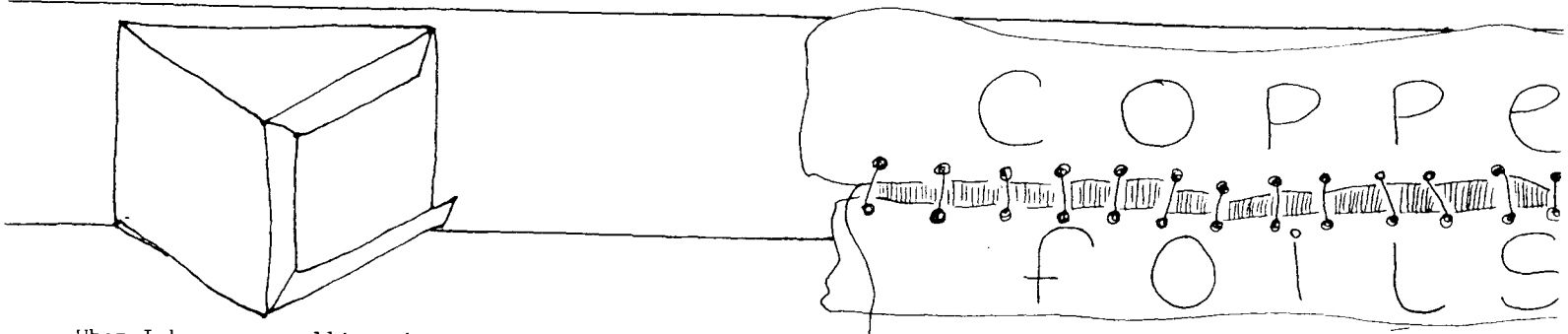
## Enquiries

Joan Butler would like to know a supplier for copper shapes, in particular 6x8mm, 10x8mm, 18x13mm rectangles. Also bracelet links shape, wide. Both these items are essential to her work, and Joan would appreciate any help. Contact her at: 17 Semillon Street, Eight Mile Plains, Qld 4113.

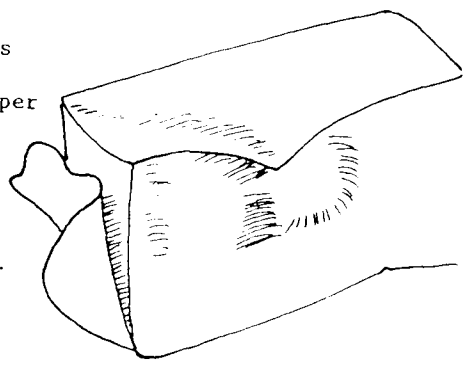
Gillian Palmer is looking for a supplier of carborundum sticks as previously supplied by Australian Silvercraft Centre. Contact her at - 3 Doon Street, Fairlie, South Island, New Zealand.

## Change of address

Dr Robert Cutforth  
22 Birngana Ave, Sandy Bay, Hobart 7005, Tasmania.



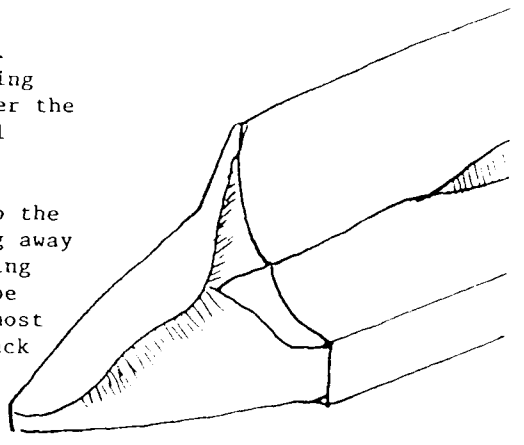
When I began enamelling about 10 years age, my first work was made by sieving enamel powders onto small, flat, rigid rectangles of copper. Whilst the colours were exciting, I felt restricted and had a strong inclination to join the rectangles in some way - to make constructions. I tried larger pieces of copper and beat them until I was no longer working in two dimensions but had a three dimensional form. I even resorted to a hammer and chisel to break the surface open. Copper foils provided me with an exciting solution. A relatively cheap material, easily manipulated into three dimensional form....or anything! This material had certain limitations associated with its fragility and the restrictions dictate to some extent - the characteristics of the finished work.



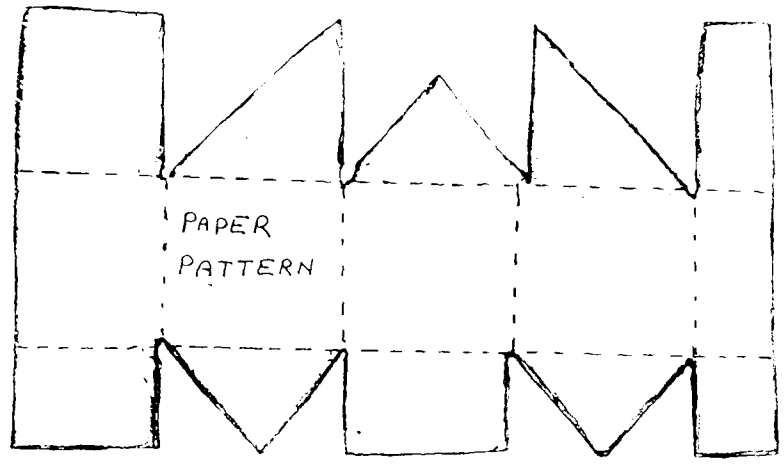
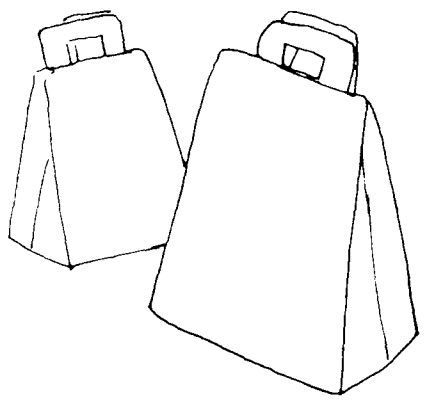
There are any number of possible ways of fabricating foils. I have pressed and smoothed them over rigid shapes until I had a 'mould'. Too much enthusiasm and there is a hole!. This shape can then be enamelled.

Thin foil can be most successfully pleated and gently eased around a rigid form to give a very strong copper shape.

I have used the familiar utilitarian objects, flat paper bags and carriers. After drawing the shapes, I made flat paper patterns similiar to dress making patterns with specified 'fold' lines etc. The patterns are superimposed over the foil and the shape cut out. Copper foil can be folded and creased and will retain the shape with minimum fixing.



More completely closed forms can be created by shaping a piece of wood into the form you wish to achieve. Fold a piece of paper over a woodeb form, cutting away excess where necessary until a simple paper pattern is created, incorporating cutting and folding lines. Cut the pattern out in foil. The shape can now be re-created by folding the copper foil over the wooden form, followed by a most careful unfolding, sufficient to remove the wood. The work can be coaxed back into shape - squeezing is to be avoided!

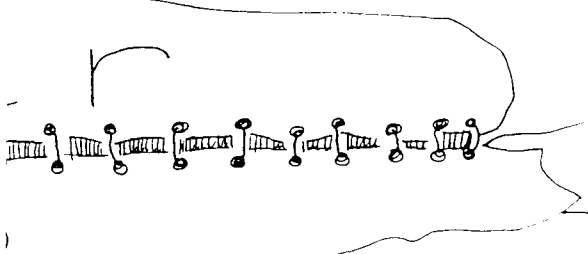


The Shape of the Form

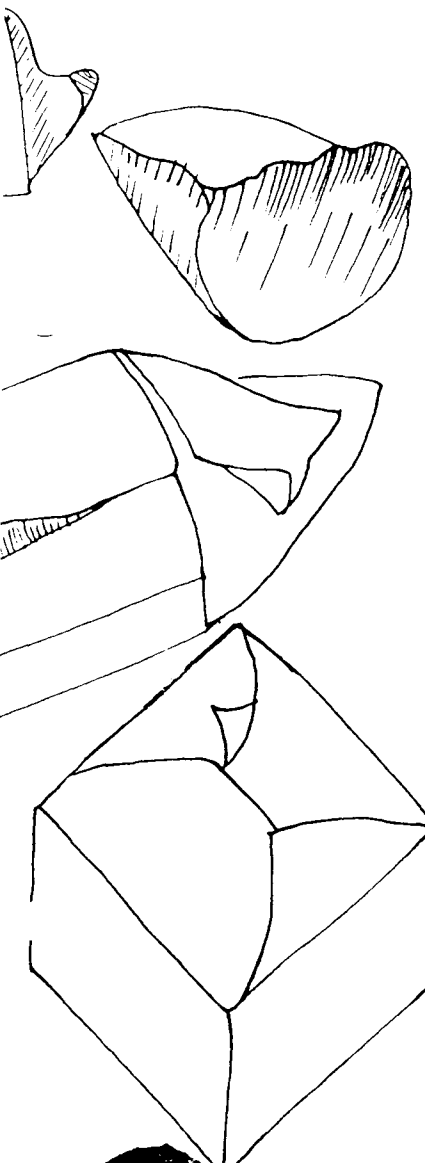
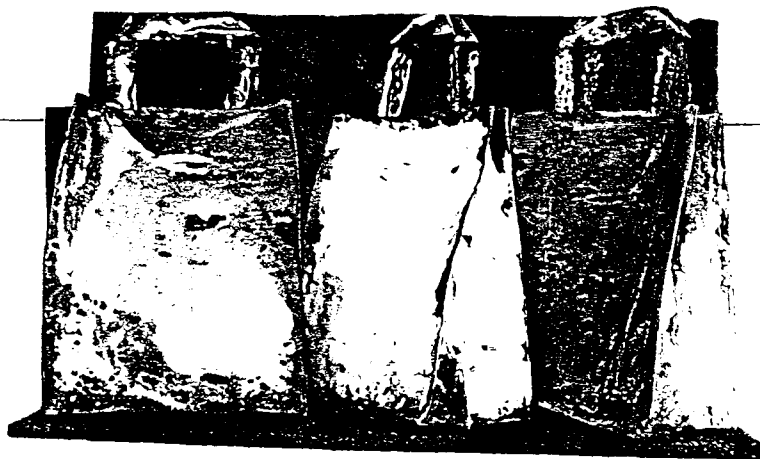
The basic considerations when choosing a shape are those which are common to all art and craft work - that the dimensions for size and form, the aspect ratios should best express what you are trying to say with the form. Every dimension can be considered and exploited for this purpose. Since the foil shape is apt to 'wander' during the sudden cooling after firing, make significant fold lines clear, strong and distinctive to give the work positive underlying structure.

Thickness of the Foil

The best gauge of foil to use is the thickest, to give maximum strength, that will still permit manipulation into the required shape. I use the range from



by Sally  
Aplin



#### Securing a Shape

Copper, brass or aluminium wire can be used to secure a shape which has a mind of its own. Little copper or steel staples are very useful for fixing and can be incorporated into the design during the enamelling process.

#### Cleaning

Work becomes too fragile to be cleaned after it is constructed into three dimensional shapes so the copper foil has to be thoroughly cleaned before beginning the folding and shaping of work. Have grease-free hands or wear cotton gloves when constructing.

#### Application of Enamel

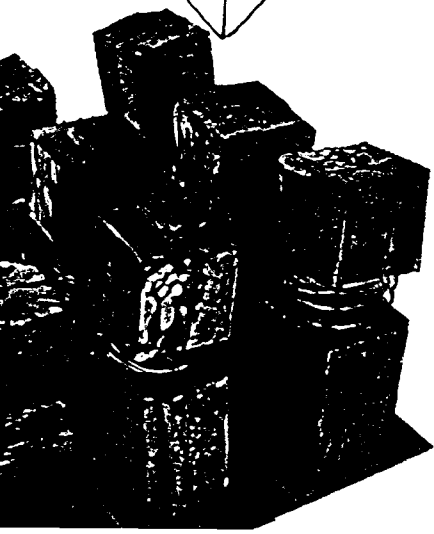
It will be readily appreciated just how powdered enamel slides off a three dimensional form. I sift enamel powder over glue which has been applied to the work with a brush. I use clear gum intended for paper, though wallpaper paste is also satisfactory. The thinnest application is needed which will hold the enamel to the foil and dry before being gently transferred to the kiln. Enamelling all six sides of a piece in one firing is fun!

Since cleaning can really only take place at the outset of the work, areas not covered by enamel before firing accumulate firescale and remain black. Black areas can be enhanced and made secure by the addition of clear matte polyurethane varnish afterward.

#### Firing

It is not necessary to use particularly low temperatures for firing foil. the enamel powder still needs to meet its melting point but in order to avoid the finished piece becoming a 'little black crisp', 45 seconds to 1 minute is a guideline for time. Any spring or life goes out of the copper if it fired more than once. A short, hot firing of a lead-bearing, pale, opaque enamel can be most dramatic.

The appeal to me, of this way of working is the spontaneity, freshness and unique appearance of each individual piece.



Sally Aplin is a mature student at present studying for a fine art degree at Bristol Polytechnic, where she completed a diploma in painting and enamelling in 1984. She is a member of, and exhibitor with the British Society of Enamellers, and has also participated in international exhibitions of enamel in Coburg, Limoges and the US. In 1989 she was a prizewinner at the Enamel

# Suppliers - local & UK

Congratulations to Alan Heywood!

Alan has been awarded The Grand Prize for the Sixth Annual International Exhibition of Miniature Art in Toronto, Canada, for his enamel entitled 'Tursiops Truncata (Bottlenose Dolphin)'. This small 3"x4" work depicts in luminous blue, dolphins at the bottom of the sea weaving in and out among the sea weed.

For the 1991 competition 31 awards were offered in 11 categories. The selected prize-winning artists came from Canada, USA, Ireland, Australia, Poland, USSR, Czechoslovakia, Japan, the Ukraine, Estonia, Bulgaria and Romania.

Alan has the choice of accepting a cash prize or the offer of a solo exhibition in 1992 as his prize.

Earlier this year Alan was selected as an Associate of the UK Guild of Craft Enamellers. To apply for this standing, an enameller must enter 6 pieces of work, showing a minimum of three techniques all with drawings and notebooks. Each work is assessed for Aesthetic Appeal (24%), Craftsmanship (56%), and Degree of Difficulty (20).

Alan also won the Chairmans Rose Bowl Award for one of the pieces he submitted, a double-sided cloisonne bowl.

## Workshops

Jamie Bennett Enamelling Workshop at the 7th Biennial Jewellers & Metalsmiths Group Conference in Perth, 4,5,6,7 August and 10,11,12,13 August. Cost - approx \$140.00 plus materials. Workshops will only be held in Perth and places are limited. Contact: Felicity Peters, 20 Newbery Road, Wembley Downs 6079. Telephone 09 341 3238.

Harold Balzacs, who works in sculptural and architectural enamel, will be in Australia in April 1992, and the Enamellers Association have arranged for him to give a workshop while in Sydney. Enquiries: Heidi Wellings 02 913 9130.

Joann Tanzer Screen Printing Workshop in Sydney March 1992 still has a few vacancies. Contact: Heidi Wellings 02 913 9130.

## Enquiries

Joan Butler would like to know a supplier for copper shapes, in particular 6x8mm, 10x8mm, 18x13mm rectangles. Also bracelet links shape, wide. Both these items are essential to her work, and Joan would appreciate any help. Contact her at 17 Semillon Street, Eight Mile Plains, Qld 4113.

Gillian Palmer is looking for a supplier of carborundum sticks as previously supplied by Australian Silvercraft Centre. Contact her at - 3 Doon Street, Fairlie, South Island, New Zealand.

## Change of address

Dr Robert Cutforth  
22 Birngana Ave, Sandy Bay, Hobart 7005, Tasmania.

Milltons (Brisbane) will have a large shipment of Thompson Enamels arriving in December. The new Thompson catalogues and colour cards will also arrive.

Milltons would also like to inform enamellers that they supply Neycraft kilns, replacement muffles and thermostats

Editors note- When I visited Milltons recently I noticed they stock a small range of Ursula Duba Pollak's copper etched champlève pendants as in previous issue AEN.

Kovacs Gems and Minerals, formerly of Wattletree Rd, Malvern East, have moved and changed name. They are now called The Rock Cavern and still stock Christallerie Enamels.

The Rock Cavern, Gemstone and Mineral Museum,  
Cnr Ford and Camp Streets, Beechworth 3747, Victoria.  
Telephone 057 281 374.

Duncan Ceramics have a new stock and price list which includes both leaded and unleaded Thompson enamels, threads, crackle enamel, forks, trivets, mesh and sieves.

Duncan Ceramic Products  
7 Wanda Ave, Findon, SA 5023. Telephone 08 353 3932

Enamellers Association reports that Riso cloth and Carbon black Riso pens are available from Messrs. Nehoc Australia Pty Ltd, 32 Campbell St, Dee Why 2099, NSW. 02 971 6577

Corma Trading Co,  
PO Box 244, Beaconsfield, NSW 2014  
Telephone 02 698 4833. Fax 02 319 3107  
Showroom at 517 Botany Rd, Waterloo.  
-Bulk suppliers (not dozens or singles) of display boxes and pouches, and findings. They will supply photocopies of their sample boards.

More suppliers in the UK, from the Guild of Craft Enamellers Journal.

W.G. Ball Ltd.  
Dept. G Anchor Road, Longton, Stoke-on-Trent. ST3 1JW.  
Telephone 0782 313956  
-Enamels, blanks, transfers. Catalogue available.

Framecraft Miniatures Ltd,  
150 High St, Aston, Birmingham B6 4US.  
-A range of beautifully made miniature boxes with lids that can incorporate your designs. Also miniature frames, paperweights, brooches, pendants.  
Colour catalogue and price list available.

The Enamel Shop  
PO Box 43, London, SE19 2PN.  
-Schauer and Soyer enamels, millefiori, copper shapes, Uhlig kilns. Catalogue available.

## Thankyou

Thank you to the following people for their help in compiling this issue -  
Don Ross, Alan Heywood, Bill Helwig, Gillian Palmer, UK Guild of Craft Enamellers, Mary Chaduk, Harlan Butt, Norma Alce, British Society of Enamellers, Sally Aplin, Anne Bonyhady, Milltons, Duncan Ceramics, The Rock

# Japan -



Norma Alce  
jewellery

Five Australians had work accepted into the 1991 International Exhibition of Enamel Art in Tokyo, - Norma Alce, Carolyn Delzoppo, Wendy Hall, Alan Heywood, and Janine Tanzer.

Reports from two enamellers who attended the exhibition follow.

How wonderful to arrive at an exhibition in a foreign country to be welcomed as though you really belong there and that you have been missed in the intervening period. My Japanese has not improved much over the last two years but was sufficient, along with my trusty dictionary.

The exhibition was opened by the Consul from Finland and the Chairman of the abovementioned Committee. Award winners were asked to make a tiny speech of one minute each which added greatly to the ceremony. Later we adjourned upstairs where a wonderful lunch was served buffet style, and if you could manage a bite in between talking you were lucky.

The Chairmans Award was given to Galina Selezneva (USSR) - Three Sea Forms, very interesting work. Awards for excellence to Gabor Forgo (Switzerland), Mi Youn Kim (Korea), and Awards for Artistic Work to Aino Stranded-Sorvisto (Finland), Perote Armengol Pellicer (Spain) and Barbara Lipp (Germany).

The wall pieces were beautifully displayed, well spaced and the lighting just right. In the 5 large rooms where the exhibition was held, each piece could be easily viewed. Large show cases displayed the jewellery, small pieces, vases, bowls and plates.

I really loved the plique-a-jour work, one vase especially taking my fancy. It was about 8 inches high and a beautiful golden orange colour. This work is called bodiless cloisonne, and to my way of thinking, the Japanese are experts at this art. All of this kind of work was exciting and lovely to me. There was another vase that I kept going back to thinking it was cloisonne but later found that what I thought were hundreds of silver wires were actually hundreds of tiny pieces of silver foil, expertly cut and placed on the surface before the last firing. No 26 in the catalogue. The marvellous candlestick from Jeanne Duvaud from Switzerland (reproduced upside down in the catalogue), and the work on No 187 (whose title I cannot read) was so delicate I just loved it.

Do yourself a favour and start saving now for the next

Norma Alce

I thought the Japanese Exhibition was absolutely breathtaking in parts. I went three times, discovering new things on each visit and knowing that I would have to go many more times to absorb all that was possible. I was particularly impressed with the surface treatment, which in many cases is very imaginative, combining smoothly ground cloisonne with a wavy background (No 187 in the catalogue), a fascinating piece of work.

It was just wonderful to see it all and also to experience the crowds who were obviously fascinated by what they saw. Discussion was lively, the only trouble being

Japanese people are very kind to foreigners, guiding them where they want to go, and I was invited to parties, taken for rides in a chauffeur driven car, but when I wanted to know whether an enamel was opaque or opal there was no way to make myself understood or get an answer to my question.

I did buy some enamels and other stuff in the shop in Kyoto mentioned in the Suppliers Supplement (Issue 10). They also sell quite amazing pieces which are prepared with patterned silver foil for ginbara, and brooches with silver foil and wires in position. Enamels are also available from Aoki Metals, Asahi Building, 6-7 Ginza, 6 Chome, Chuo-Ku, Tokyo 105. I have samples of both enamels but have not tried them yet, as I am still unsettled from moving house recently.

Anne Bonyhady

Details on obtaining the very beautiful catalogue of this exhibition were printed in the previous issue.

## 11th Biennale, Limoges, 1st Stage Judging.

The international jury met in September and spent a week looking through 289 submissions by artists from 30 countries. Judges report selecting proposals was difficult and made more so by the diversity of interpretation of the Limoges Committee brief. However they were able to select 56 artists to proceed to the second stage.

Any Australians in the 56? Please let AEN know.

## 1993 British Society of Enamellers International Conference.

Planning has begun for the next conference which will be held in Cambridge in early 1993. The programme, similar to the 1st International Conference will consist of seminars and workshops. Anyone planning to be in Europe in 1993 may like to keep this in mind.

## Around the Magazines

Metalsmith Fall 1991, Volume 11 No 4.

- Rebecca Laskin - Finding a Voice within the Material. pp26-29. Colour reproductions.  
- Also of interest in this issue, Reflections and Remedies - A Continuing Dialogue on the State of Metal-smithing and Jewellery. A conversation between a gallery owner, a collector, a curator and two jewellers, one of whom is enameller Jamie Bennett.

- This issue also informed us of the recent death of US enameller Earl Pardon. Pardon has been a major figure in the American art jewellery movement for several decades. His distinctive jewellery was featured in Metal

The US Enamelist Society has back issues of all Glass on Metal magazines. As well as the main contents listed below each issue can also include enameller profiles, Q and A segments, tips, book and exhibition reviews. These magazines have provided a broad and valuable body of enamel information not available elsewhere. The early issues were especially informative about the chemistry and science of enamel processes.

Prices: Volumes 1-6, US\$3.00 each with the exception of Vol 5 No4 and Vol 6 No4 in colour for US\$8.00 each. Volume 6 No6 and subsequent issues are US\$5.00 each, with the exception of the two catalogue issues, Vol 8 No4 and Vol 10 No4 which are US\$10.00 each.

- Vol 1 No1 Metal Preparation; Colour Change during Firing.  
No2 Enamel Preparation; Particle Size; Hong Kong-Taiwan Research.  
No3 Evolution of the Enamel Furnace 1; Influences of Holding Agents on Enamel Clarity,  
No4 Foil -expanding a tradition; Enamel Furnace 2; Enamel on Gilding Metal Stampings.  
No5 Foil -using the tradition 2; Etymology of Enamel; Large Project -Small Furnace.  
No6 Enamel is Glass -what is glass; Foil, cutting and application 3; Thoughts on Design.
- Vol 2 No1 Glass Structure; Foil -coloring & covering 4; Sgriffito and Grisaille - John Killmaster.  
No2 Glass -primary properties 1; Colour Chips -test samples; Basse Taille -step by step.  
No3 Enamel -primary properties 2; Historical Perspective on Styles; Crackle Enamel -step by step.  
No4 Enamel -primary properties 3; Underglaze; Grinding of Enamel.  
No5 Liquid Enamel 1 -how to use it; Sifting Techniques.  
No6 Liquid Enamel 2 -spraying techniques;
- Vol 3 No1 Optical Properties of Enamel 1; Underglaze pencils.  
No2 Optical Properties 2 -colour; Impasto.  
No3 Optical Properties 2 continued; Camaieu.  
No4 Physical & Mechanical Properties of Enamel 1; Watercolour Techniques with Enamel; Care of Enamels.  
No5 Physical and Mechanical Properties of Enamel 2; Fusion Flow, Softening Point & Expansion Charts.  
No6 Firing Enamel -phenomena involved 1; Limoges Enamel in Cincinnati Museum.
- Vol 4 No1 Firing Enamel -phenomena involved 2; Re-researching Painting Enamel 1.  
No2 Firing Enamel 3 -phenomena involved; Re-researching Painting Enamel 2.  
No3 Firing Enamel 4 -using the furnace; Re-researching Painting Enamel 3; Photo Silk-Screen Enamelling.  
No4 Enamel Photography 1; Line -with enamels; Stencils -step by step; Texture.  
No5 Enamel Photography 2; Taft Museum Enamel Collection.  
No6 Enamel Photography 3; Mounting Enamel Panels; Scrolling -step by step.
- Vol 5 No1 Enamel Photography 4; Champeve Beads -step by step.  
No2 Enamel Photography 5; 3-D Forms -James Malenda 1; A Alan Perkins -Architectural Drawings on Enamel.  
No3 Enamel Photography 6; Cloisonne in 19th Europe; James Malenda 2; Overglaze -variations on a theme.  
No4 Limoges Enamel Revived; Limoges -step by step technique.  
No5 Margaret Seeler, Cloisonne Cup -step by step; Enamelled Belt Buckle -step by step.  
No6 Metals for Enamel; Margaret Seeler, Enamelled figure -step by step; Artist in Industry.
- Vol 6 No1 Early British Enamels.  
No2 Taft Museum; Enamels and Copper Scale; Lead and Enamelling.  
No3 Painting on Enamel -the forerunners; Landscape Art in Enamel.  
No4 Colour Catalogue of the Enamelist Society First Juried Exhibition.  
No5 Convention Keynote Address of Kenneth Bates; 17thC Enamel Portrait Miniatures.  
No6 Leadfree Liquid Enamel; 18thC Enamel Portrait Miniatures and Painting on Enamel.
- Vol 7 No1 Averill Shepps -using squeegee oil and enamels; Enamel Painters -Henry Bone; Painting on Enamel 19.  
No2 Enamel Portrait Miniatures 19thC to now; Painting on Enamels -20thC materials.  
No3 Plique-a-jour Sculpture; Netherlands Enamel.  
No4 Bibliography of Enamel Books; Guilloche Enamel.  
No5 Use of Liquid Enamels; Photographing Enamels 1.  
No6 Margaret Seeler, construction of medieval reliquary; Photographing Enamels 2; Felicia Libau -cloisonne.
- Vol 8 No1 Enamellers in India; Photographing Enamels-3.  
No2 M. Seeler -choosing colour; Earliest Cloisonne from Cyprus; Photographing Enamels 4; USSR Enamels.  
No3 J. Killmaster -Steel Repousse and Colour Spray Techniques; Cloisonne Enamel Puzzles; Japanese Cloisonne Craft; Enamel Teaching; Using Slides for Research and Lecturing.  
No4 Colour Catalogue of Enamelist Society Juried Exhibition.  
No5 Using Pre-Cut Copper Shapes; Bibliography of Enamel Books 2.  
No6 Hardenable Silver and Enamel; Enamelling on Aluminium; Enamelled Opera Glasses; L'Art du Feu (1721)
- Vol 9 No1 Faberge Imperial Eggs; Enamelling in China; Margaret Seeler, Gifts of honour -step by step trophy.  
No2 Nordisk Emaill Triennale 1990; Enamelled Cigarette Cases; Late 19thC & Early 20thC Enamels.  
No3 M. Seeler -enamelled cup; Enamelling in Japan 1; Repousse -copper foil & leadfree; Roundwire Cloisonne.  
No4 M. Seeler -large cloisonne wall piece; Enamels of Hubert von Herkomer (1849-1914); Enamelling in Japan 2 -Musen and Ginbari Techniques.  
No5 M. Seeler -Cloisonne Altar; Enamelling in Japan 3 -plique-a-jour; Champeve Enamelling.  
No6 M. Carswell - Sculptured Vessels in Copper Foil; J. Killmaster -Spontaneity Drawing and Painting Methods 1; Washing Enamel?; Portraits in Enamel.
- Vol 10 No1 J. Killmaster - Drawing and Painting Methods 2; Leadfree - Leadbearing.  
No2 Work of Margaret Seeler; Double Torch Enamelling -step by step; Basse Taille with Leadfree Enamel.  
No3 Creating Enamel Threads; Enamel Portraits with Ceramic Pigments; Drawing and Painting Methods 3.  
No4 Catalogue 1991 Enamelist Society Juried Exhibition.  
No5 Bibliography -Russian Enamel Publications; Russian Enamellers.