

Trish White from **Grains of Glass** was in Sydney on the 1st of October 2016. We had a fabulous time with this warm and wonderful lady. She generously brought a fabulous selection of her pieces of enamelling, as well as many from her collection. I wouldn't have been brave enough to carry them around the world. Trish then discussed how they would have been made. Unfortunately, she fell sick the next day, which spoiled the rest of her Sydney visit. I hope she doesn't consider Australia to be a no-go area in the future. I do hope we get to meet her again.



Trish gave us each a present of her signature brooch. **A pansy for friendship.** We now officially belong to the Sisterhood of the Travelling Pansies. Wear yours with pride!



Sally Aplin will be holding a workshop on 29th April 9.30 – 4.30 at 33 Laurel St Willoughby NSW

If you would like to attend contact Sally at sallyaplin@gmail.com

Jimmy Lim is offering lessons at Katoomba. Contact him through this fabulous web site

<http://mtnsmade.com.au/listing/jimmy-lim/>

PLEASE SEND ME SOME PHOTOS

In the next issue I'd like to see what you have been doing lately. We all take inspiration from each other in this group. Please don't be shy about sending them, preferably in jpg format.

If you would like them added to your page on our website let me know, and I will ask Bernard Doherty to work his magic and include them. enamellers.com.au

Opalescent Enamel *by Woodrow Carpenter*

From Glass On Metal, Volume 13, No 6, December 1994

More than three years of work has gone into its development of a lead free opalescent enamel. If a few simple procedures are followed consistent good results are obtained.

When fused directly onto copper it should be fired at 1500 degrees F. for approximately 4 minutes.

It will appear as a well cleared transparent flux.

Opalescence can be produced by reheating at 1500 degrees F. for approximately 1-1/2 minutes. The time is critical.

If too short no opalescence will develop and if too long the opalescence will vanish.

The preferred procedure is to refire for 1400 degrees F. for 3 minutes.

The opalescence develops as the piece cools.

Those who prefer to coat one side at a time can fire the first side at 1500 degrees F. for 2-1/2 minutes, cool, pickle, coat second side and fire at 1500 degrees F. for 4 minutes.

Then refire as above to develop the opalescence.

On silver first apply a good coat of flux made for silver.

Then apply the opalescent enamel and fire at 1400 degrees F. for 2-1/2 - 3 minutes.

As it cools the opalescence will develop.

Enamellers who like to fire high can do so to obtain different colours from the dissolved copper oxide.

Then refire at 1400 degrees F. for 3 minutes or at 1500 degrees F. for a short time as described above.

How to use opalescent lumps.

Again, certain procedures must be followed for best results.

1. Dip the lump into a solution of Klyr-Fire or other adhesive.
2. Place onto a fired enamel surface and allow to dry.
3. Fire at 1400 degrees F. for 2-1/4 to 2-1/2 minutes. Lump should be well rounded and quite opalescent.

The lumps have thermally reversible opacity. If refired at 1400 degrees F. for 1-1/4 minutes they will become quite opaque.

Further refiring at 1400 degrees F. for 2-1/4 - 2-1/2 minutes will change the opacity to opalescence.

Of course too much fire will flatten out the lump so it will be more of a domed disk.

If opalescence is lost, refiring for a shorter time will bring it back.

With judicious firing considerable latitude is obtainable.

Have you ever thought about using a Hydraulic Press?



The hydraulic press is often described as the biggest, strongest and easiest hammer to use in a jeweler's tool box. The hydraulic press is a great tool for silhouette die forming, fold forming, and synclastic and anti-clastic raising. Use a silhouette die in your hydraulic press to create jewellery.

How Does a Hydraulic Press Work?

Things You'll Need

Eye protection
Hydraulic press
Silhouette die
Sheet metal
Rubber or urethane sheet
Jewelry-making tools

A hydraulic press is a machine that uses pressurized liquid to create force. These machines are composed of a simple cylinder and piston mechanism. The press consists of a large cylinder, with a large piston, and a small cylinder and a small piston. The large cylinder and the small cylinder are connected to one another by means of a pipe. The two cylinders, and the pipe connecting them, are filled with a liquid. At this point, the function of the hydraulic press depends on Pascal's Principle.

Pascal's Principle states that when pressure is added to a liquid at rest, there is an identical increase in pressure at all points. Applying this principle to the hydraulic press means that any force that is added to the piston in the smaller cylinder will be transferred to the piston in the larger

cylinder, in a proportionally increased level of force. This allows a hydraulic press to produce a great deal of force from the application of a small amount of force to the small piston.

The increase of the force produced by the larger piston is proportionally larger than the force exerted on the small piston. The amount of increase depends on the ratio of the sizes of the pistons. The ratio of the areas of the two pistons is multiplied by the amount of force applied to the small piston to determine the amount of force that the large piston can produce. For example, if the ratio of the sizes of the two pistons is 10, and the amount of force applied to the small piston is 50 newtons, the amount of force that the large piston will produce is 500 newtons.

Hydraulic presses can be used in any task that requires a large amount of force.

These can include any type of lifting as well, since the hydraulic press can work as a type of lever. These presses are the most efficient contemporary press, as well as the most common.

Instructions

1. Select the silhouette die you want to use in your hydraulic press. If the die has more than one cut-out, decide which one you will use for your art jewelry piece. Note that if the form on the die is not symmetrical, then you will have a mirror image if you turn the die over and use the other side of the die.
2. Anneal a piece of metal that is larger than the cut-out in your die. You can use copper, sterling silver, gold, brass and most other sheet metals. Make sure the sheet extends 1 to 2 inches beyond the edges of the cut-out.
3. Place the sheet metal on top of the cut-out on the die form.
4. Place a piece of rubber or urethane sheet over the sheet metal in the die.
5. Put the die into the hydraulic press. Gently pump the press until you have reached a pressure of no more than 50 pounds.
6. Release the press, pull out the die, remove the rubber or urethane and check the metal. If you are pleased with the result, you are done. If you want a deeper form, then anneal the metal again and repeat these steps until the metal is drawn to the depth you want.
7. Once you are pleased with the result, use a jeweler's saw to remove the excess sheet metal. Use your imagination to integrate the die-formed component into your handmade jewelry design.

(Rio Grande sells the Bonnie Doon hydraulic press developed for metalsmiths, jewelry making and other small art work. Rio Grande also sells a Bonny Doon silhouette die container and urethane kit along with many, many different shaped steel silhouette dies.

Some of the most interesting die formed jewelry require custom made dies. Rio Grande sells Bonny Doon silhouette die blanks so you can make your own silhouette die to use with a hydraulic press for jewelry making.)

HOW TO JOIN TWO COPPER FORMS TOGETHER USING "IT" HARD SOLDER by Fay Rooke

The soldering process consists of flowing, with heat, a metal or alloy of metals, between two separate pieces of metal.

Ideally, the alloy will fuse with the surface of the metals to be joined, perfectly "fitting" them together with a permanent bond.

"IT" Hard Solder is more difficult than other solders because it has a higher flow point (IT F 1600 / C 8871.11). This is close to the melting point of metals which are being joined (C: F 198 1 / C 1063) (FS: F 1760/C 960) (SS: F 1640/C 893).

Additionally, due to the hardness the solder does not flow – rather, it fuses – almost in place.

To accommodate these difficult characteristics: extreme cleanliness; perfect fit; the metal must be perfectly level and touch but not be joined with pressure so solder can fuse– beginning at 600 C; same–size solder bits evenly–spaced and even heating of the metals are essential.

I prefer to **kiln solder** with Dandix Solder.

The following process is recommended:

1. Forms to be joined should fit as closely as possible. Check the fit by looking into the light for "gaps" and file carefully until no light is visible – or no more than a "hairline" of light is visible. To achieve "fit" it may be necessary to re–anneal and re–fire several times.

2. Select and clean the firing rack/stilt you will use and have the work oriented so that you will "encourage" the solder to flow by using gravity.

3. Do a "no heat" practice firing to ensure the work will be "steady" and that it will fit the kiln. For even heat you will need 1–2" clearance on all sides.

4. Set kiln to F 1600, or slightly lower, if the metal is thin or if the work is small.

This is you highest firing temperature and you will not be near this temperature again as it will cause the Solder to "flow" (sustained heat also will build the temperature).

Complete work in as few firings as possible and consistently 'under–fire" until completion.

5. Clean the metals in sparex, scrub with "yellow" (hi–ammonia) soap and rinse with hot water. Dry. Burnish and re–clean DRY with fine steel wool only the areas to be soldered 1/4" each side of the "seam". Dry Wipe clean. This hi–lights the areas where you will place the flux.

6. Using a soft bristle brush (solder) flux surfaces to be joined and proceed as quickly as possible – to prevent contamination and oxidation. Paste Solder should be cream–consistency and no metal visible between seams.

7. On the clean firing rack/stilt, carefully place the forms together and do not jar or disturb.

8. Clean solder cutters by wiping the DRY blades with fine steel wool. Wipe clean with tissue.

9. Clean the wire IT Solder by wiping with fine steel wool. Wipe clean with tissue.

10. Place Jewellery Flux in small clean container (a small lid) and snip Solder in MINISCULE EVEN bits, allowing the pieces to fall into the flux in the "lid". They should be FLUX– coated at all times. This avoids contamination and oxidation.

11. With clean FLUXed tweezers, carefully place the Solder bits as close together as possible – not touching – around "the line" of the least– visible surfaces to be joined. If this is on the inside and not visible, place a few test bits outside for visibility.

12. Carefully stabilize the work with binding wire. This would not be necessary, but the metals, Solder and FLUX will slightly shift in heating.

13. Place "just–past–centre" inside the heated kiln. Fire until visible Solder becomes a thin line.

14. Close the kiln door briefly and then re–open and carefully remove the work. Do not jar–

15. Air cool. Water rinse. Pickle. Clean.

If Copper, copper–plate with contaminated pickle. (Contaminate sparex with steel)

Proceed with enamel firings below 1500 F.

Harold Balazs



There's a trick to finding the artist. It involves a trek down a private drive at the back of a nondescript neighbourhood north of Spokane. A patch of pavement gives way to dirt and winds to a tree-shrouded valley. Just as worry sets in that this is the wrong way, a peculiar wooden sculpture pops into view. Then two more towering abstract monuments pose by a bridge into this magical place where art sprouts from the lawn.

Harold Balazs is on the porch of his rustic house, a retreat lovingly furnished with art and photographs of family and friends. He invites me in, where his wife Rosemary is clearing away breakfast.

These days Balazs (pronounced Blaze) fills his mornings with paint. The 86-year-old perches at a massive wood table, which he built years ago, and holds court over acrylics, brushes, and papers. A degenerative disorder has compromised his balance, played havoc with his movements, and affected his ability to find the right words and fully express himself. He is frustrated he cannot always do the welding and sculpting he loves, but it is not keeping him from creating more art.

Today, though, he pushes his paints aside, and with his words and gestures renders his story.

He stepped onto the Northwest art scene in the 1950s with his painting, welding, enamelling, and concrete artwork. Known for his collaboration with architects, particularly on liturgical commissions, he easily shifts shapes and styles to suit his projects. But with 65 highly productive years as a professional artist, there is still much more to tell.

And, as with Balazs himself, there is a trick to finding his creations. Though he is one of the most prolific public artists in the Northwest, we have lived with his works for so long, we may not even recognize them.

His touch is in the moulded brickwork of a bank tower on Spokane's Second Street. It is in the doors and altars of churches all around the Northwest. And his art is in, yes IN, the Spokane River, a rippling stainless steel sculpture floating on the water. Once you start looking, you find Balazs everywhere.

In Pullman, a dense tangle of concrete puzzle pieces borders the courtyard of the Museum of Art at Washington State University. A short walk away, an up-pointing arrow perches in the entryway of the Terrell Library. A few minutes east, a colourful abstract mural enlivens the alumni center. And you can find more, if you look. Even the curators at the art museum missed the massive, undulating bas relief panels between the first and second floors of Streit-Perham Hall and had not realized or remembered that the three-sided wood and concrete tower in front of the Presbyterian Church on Stadium Way was classic Balazs.

Pick any sizeable city in the Northwest. It likely holds the artist's paintings, abstract metal monuments, gravity-defying concrete works, rippling walls of wood, and shiny enamel murals glowing with forms and flowers and birds.

"I remember him storming out of Spokane in the fifties or sixties, a volcano of energy spewing fresh Balazian sculpture in every direction," noted Fred Bassetti, one of Seattle's most influential architects.

"He is unique," Bassetti says in a small museum book. "He reaches into the heart of the matter. Whether his medium is bronze or porcelain enamel, wood, stone, or concrete, it evokes clearly his personal view of the precarious, ironic, tumultuous, absurd, incredible journey we are all making together."

A CREATIVE FORCE

Balazs first bent a piece of metal to his whim in Westlake, Ohio, a village about 12 miles outside of Cleveland. His father Harold was a sheet-metal worker and air-conditioning repairman. In a shop at the back of the farmhouse, he taught his son the skills of bricolage and metalwork that would serve as scaffolding for a career in the arts.

A consummate craftsman, Harold senior honed in his son a meticulous attention to detail as well as the habit of making do with the materials on hand.

When Balazs was 11 or 12, his mother enrolled him in Saturday morning art classes at the Cleveland Museum of Art. There his explorations drew him to pair of two-foot-square enamel panels by Ohio artist H. Edward Winter. "I was enamored with them," he says. "I said, 'I'm going to do that one day.' And I did."

After high school, Balazs strayed into mathematics and engineering at a junior college in Chicago, thinking, because he liked drawing airplanes as a child, he might go into aeronautics. But "I wasted a year," he says, though the time in Chicago gave him a taste of life drawing and anatomy classes. When his family moved to Spokane in the late 1940s, he happily moved, too, and enrolled as an arts major at Washington State College.

"Harold led the pack," said classmate Rudy Autio in an interview for a 1988 museum book on Balazs. He threw himself into his art classes, but he was also into drama, fencing, skiing, wooden shoes, and, "all kinds of weird things that no one could keep track of."

"It was incredible to watch Harold work," said Autio, a world-famous Montana-based sculptor who died in 2007. "There wasn't anything he couldn't do, build, or invent."

"I was always in trouble down there," says Balazs, a smile curling under his trademark mustache. He once discovered a room in the art building that no one was using. He used the space to clean ducks he had shot in a creek, and he and his friends would sneak up there and work at night, he says, "Until we got caught by the janitor."

In the early fifties, fine art undergraduates were prohibited from entering in juried shows. But prohibitions didn't suit Balazs, who sent some works to a show in San Francisco. "These were pieces I did totally on my own," he says, explaining that his teachers had not had any influence on what he produced. "I got in, and the whole rest of the faculty was rejected."

Kicked out of the ROTC because of his independent spirit, Balazs was also nearly expelled from the fine arts program. He owes his survival to teacher George Laisner. A Czechoslovakian immigrant who painted, sculpted, etched, made jewelry, and worked with glass, Laisner taught Balazs about Bauhaus design and encouraged him to follow his multimedia impulses. In return, Balazs taught Laisner to do precise metalwork. "He loved Harold and saw his potential," says Anna-Maria Shannon, associate director of WSU's Museum of Art. Laisner convinced his colleagues to keep Balazs. "He told them, he will do us credit."

Somehow among his myriad activities and classes, the art student from Ohio found time for love. He met a sparkling 17-year-old Rosemary Schneider at a Spokane swimming pool one summer day in 1947. She was nice looking, he says, smiling across the room at her. She rolls her eyes before heading out to the garden to leave us to our interview.

He is a "friendly, innovative, craggily handsome, sometimes self-deprecating man," wrote biographer Judy Laddon. "Stunningly handsome," says Karen Mobley, a friend of the

Balazs's and former director of the Spokane Arts Commission, "and charismatic. How could Rose not fall for him?"

Harold and Rosemary married in September of 1950 and moved into a \$12-a-month shack in Pullman. It had a little wood stove and old-fashioned ice box, which Balazs would chill with icicles he plucked from the eaves of fraternity houses. "Here I am this young jerk with a beautiful wife and then next thing you know, we're waiting for a child." Kurt arrived just a week after graduation.

The young family moved in with Rosemary's parents in Spokane and set up a workshop in the basement. Rosemary would help with the metal and enamel jewelry, cut stencils, stock supplies, and make deliveries. They sold pieces through shops in Spokane, Seattle, and Portland. The smaller items, which today command as much as \$400 on Etsy and eBay, then wholesaled for just \$8 or \$9.

The late Joel E. Ferris II, owner of the Spokane home furnishings store JOEL was thrilled to stock Balazs's handiwork. "He showed up in wooden clogs," noted Ferris in the book *Harold Balazs: Art is an Art Form*. Balazs brought in fixtures, tables, stools, jewelry, and pictures. "He is and was the true artist-craftsman, lifting the taste of the community."

At the same time, Balazs was entering juried competitions and developing a following. A Spokane newspaper covered his one-man exhibit in 1954. "Balazs' work is characterized generally by a gay sense of colour and lively humour," wrote Gladys E. Guilbert for *The Spokesman-Review*. The article notes that his paintings had been accepted for exhibition at the Seattle Art Museum and the Henry Gallery Invitational, and had won a major Henry award. The one-man show in Spokane included paintings, mobiles, enamel plaques, lithographs, earrings, cigarette boxes, and pictures done in lacquer and metal.

Balazs never understood how some people could pursue only one form or style in art. "There were just too many things I wanted to try," he says. He liked to have 10 or 12 projects going at once, "that way I would never get bored."

Twins Erika and Andrea were born in 1959 and the Balazs family moved to their own little Eden, a home with seven acres on Peone Creek in the suburb of Mead. It provided room to play and the privacy and the proximity to nature they craved. "I always worried I'd bother people with my noise," says Balazs. "And this place is just crawling with wildlife."

In spite of his critical acclaim, Balazs was repulsed by the business of "Art." He found the gallery scene of cultivating collectors and schmoozing with dealers distasteful. "I found the more money, the more scoundrels show up," he says.

So he focused on creating pieces more people could afford, working directly with clients, and producing major works for mere dollars. In 1965 the Spokane Airport Board, for example, paid him just \$800 for a sculpture he suspended from the ceiling.

Across a wide lawn and opposite their house, the Balazs family built a barn to serve as a studio. They named it Mead Art Works and welcomed the helping hands of many "Mead Workshop Elves." Rosemary was the most essential collaborator, "without her none of this would happen," says Balazs. But his father would also do metal work, his friends would assist on the larger pieces, and younger artists who lovingly called him "Uncle Harold" would trade their labor for his mentoring. The children would take part, too. Lately Balazs's grandson Keegan has picked up the welding torch when the artist's physical state cannot keep pace with his imagination.

Seattle architect Tom Kundig, who visited Balazs's workshop as a child in the 1960s, started helping as a teen. "Harold had unstoppable energy," says Kundig. "He was always thinking about the world, what was around us in culture, in nature. He would take all of that and then turn it into art. A flood of art.

"Even when his family was watching TV, or if he had a book, he would be sketching, imagining, developing an idea," he says.

Assisting Balazs with projects—including the Kingdome’s “Rhododendrons,” enamel panels now adorning the King County administration building in Seattle—gave the budding architect a notion of “making things that make our life better.”

“I knew intuitively I would not be an artist,” says Kundig, winner of the National Design Award from the Cooper Hewitt, Smithsonian Design Museum. But as an architecture student he drew on his experiences with Balazs, learning from his use of organic forms, his experimentation with materials, and his boundless energy for creating beauty. “I was lucky to be around that creative force of nature.”

ONE CORNER OF THE UNIVERSE, or GOD BOXES AND ARCHITECTS

“I was once known as the Madman of Mount Spokane,” says Balazs, who counts skiing, along with fishing and hunting, among his favourite pursuits. “I can’t ski anymore, but I once had a controlled ricochet technique that was really something.” The younger architects in town skied as well. “And we shared a liking for modernism,” says Balazs. Those mountaintop encounters led to friendships, which lead to commissions. Willing to create in nearly any medium, and being affordable and a willing collaborator, Balazs became an artist for the architects.

The late fifties and sixties brought a boom of church construction. And Balazs had developed a technique with cast concrete that suited it well. He could create baptismal fonts and candle sticks. He used it to build walls at Spokane Unitarian and window grills at Bethlehem Lutheran depicting Christ’s life. Always seeking new challenges, he changed media at St. Charles Parish in Spokane and built brightly hued baked enamel on copper doors, torch-cut iron baptistery gates, a torch-cut crucifix, and a torch-cut grillwork altar depicting saints.

With affection, Balazs calls these houses of worship “god boxes.” A secular humanist, he nonetheless researched each commission to create works that would suit and serve each congregation’s values.

One memorable night in the 1960s, Balazs and an assistant spent hours toiling 40 feet off the ground to install a wood altarpiece at the Temple Beth El in Tacoma. He had included inscriptions and figures memorializing victims of the Holocaust. “We were up and down a ladder working on it way into the night,” he says. When he and his helper finally descended and turned around, they found they had an audience, some of whom were crying. “They were Holocaust survivors, and they were building this temple,” says Balazs, a tear in his own eye. “We have the capacity to touch people to such a degree. That’s something that’s very sacred. You have to guard that.”

In the midst of his church commissions, the Puget Sound-area architects discovered Balazs. In Seattle, his first major public work was a 21-foot copper Totem to stand in the plaza of the 1959 Norton Building downtown. Then Fred Bassetti commissioned a copper sculpture for the front of the Henry M. Jackson Federal Building. And Tacoma’s Robert Price called, as well as more than 20 others. Balazs liked being in on it from the start. Whether it was a gate, a sculpture, or a simple embellishment on a wall, he sought to craft the things that would elevate the projects.

By the 1970s, more than 80 percent of the Balazs’s income came from architectural commissions. Playing with brick, metal, and concrete, developing new techniques, it was all part of the fun, he says. He could carve enormous polystyrene forms for walls, gates, and sculpture, fill the crannies with concrete, and reinforce the pieces with rebar. The results were ornate forms, both abstract and representational, but always intriguing.

“My business is trying to make one corner of the universe a nicer place to be,” he once told the Oregonian. “That’s really what it’s all about.”

EXPOSITION

Balazs's role as a public artist intensified when Spokane was named the site of Expo '74. He became the primary artist of the world's fair. From glass etched bowls for the key dignitaries to a large concrete internally illuminated "lantern" in Riverfront Park, he was everywhere. He even managed to sneak in some Balazs-style irreverence, with a small (now stolen) historical marker that stated, "On 27 July 1973 Nothing Happened Here."

But his greatest challenge was the 32-foot "lantern" made with 20 concrete panels. It was the largest object of art planned for the fair.

Creating the design and building the form went well, but assembling the piece onsite, which Balazs always did himself, and without safety equipment, turned treacherous. "It was a very windy day and I was right up at the top," he says. "The wind caught a piece and I tried to restrain it, pushing it away from the building." He was pinned and crushed three vertebrae, the worst injury of his career.

The incident laid him up for several frustrating months. But he turned his convalescence into an opportunity to focus on watercolor landscapes. Once recovered, he was all the more driven.

"His mind and his artistic inclinations are just bubbling all the time," says Ivar Nelson, the production editor of the 2010 book *Harold Balazs and Friends*. He feeds his creativity with literature, poetry, and philosophy, says Nelson. "He is very receptive to the world."

Balazs likes to paraphrase philosopher Alan Watts: "You've got to be part rascal." Watts believed the secret of life was to be completely engaged with the task at hand, and to realize that it's not work, but play. That suits Balazs who is driven to play every day. "It beats honest work," he says.

Mobley, the former Spokane arts director, conjures up a classic Balazs moment from the installation of the giant Rotary Fountain in Riverfront Park. Water shoots from sprinklers and spouts around a ring supported by five 24-foot steel columns on the sculpture Balazs co-created in 2006. The project is nearly complete, the security fence still around it, and the group decides to turn on the water and see it in action. Suddenly Balazs, who had disappeared into the back of a truck, "rips off all his clothes and runs down the ramp and into the fountain," says Mobley. "Right in front of those poor Rotarians."

POSTERITY

As our morning draws to a close, Balazs invites me to see the works he has collected from his friends. Every wall of the home is covered, and sculptures linger in the corners. He points out a large, and now quite valuable, Autio piece, proud of his classmate's success. And then he brings out a stack of his own paintings that he has completed for a summer show at The Art Spirit Gallery in Coeur d'Alene.

It's not the aging that upsets him, he says. But the evolving physical problems are curbing his ability to bring his work to life. His paintings are, as ever, fanciful and colourful. But a tremor is evident in the black lines dividing the paper into characters and shapes. "I don't care if it's neat." He points to the ripples in the brush strokes. "I don't care about them."

What he does care about is the colour, the surprise, the response his bright creations of shapes and signs might provoke.

Balazs doesn't know how many works he has created, or where they might be. He has produced many thousands of things and never kept a catalogue. A number have surrendered to the weather. Others were vandalized or simply removed because of changes to a site. The Norton Building Totem vanished during a site renovation. "I fear it was sold for scrap," says Balazs. A bronze lady on a bicycle was stolen from Coeur d'Alene. A Sacajawea sculpture disappeared from Cheney.

In Sitka, Alaska, a copper sculpture in front of the city-state building simply went missing. Someone found it at the dump. "A lot of public art ends up that way," says Balazs, with a

shrug. The person who found the piece gave it to a neighbor. When it was rediscovered, the city asked for its return. The neighbour refused. Balazs backed her up.

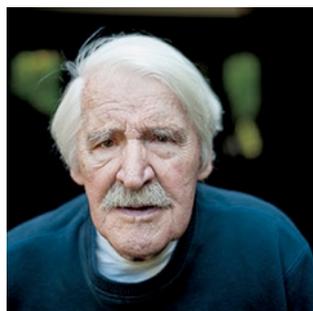
“He doesn’t see his art as permanent,” says Nelson. “He has an enormous ego about his work while he’s doing it. But once it’s done, it’s done. People may get tired of it and want a change. He’s OK with that.”

Posterity is not his priority, says architect Tom Kundig. “He taught me that the real value comes in the making of it. Do good work and hopefully that has good effect.”

Balazs eschewed the commercial art world, opting instead to work with architects, a few small galleries, and friends. And he has kept himself somewhat cloistered near Spokane, instead of out in a bigger city where, say collectors and curators alike, he would be famous. For him, the purpose of his work is simply wonder, both following his own and creating it for others, he says. “Even if the wonder is nothing more than, ‘why in the hell did he make a thing like that?’”



Fig. 15



Taken from an article written for the Washington State University For Heather. She knows why and may show you if you are lucky.

Minutes of December 3rd 2016 Enamellers Meeting and Christmas lunch held at Heather Calnan’s 184 Tryon Rd East Lindfield.

Apologies: Rowena Lai, Francis Sun, Daphne Beaumont, Vanessa Levy Mesman, Sally Aplin, Carolie OConnor.

Present: Ann Thomson, Lyndan Blackman, Jimmy Lim, Bob Fastovsky, Heather Calnan, Margaret Smith, Shirley Lord , Robin Allan, Irene Garran, Annette Clarke, Rowena Charlton, Tamiko Hodgson.

Meeting commenced 1.05 pm after lunch.

New member **Rowena Charlton** welcomed.

Minutes of previous meeting were read . moved acceptance Jimmy Lim, seconded Tamiko.

Matters arising: Allocation of exhibition space at Willoughby Council Showcases October 31st to 29th November 2017. Suggestion from Heather that we staff the foyer (one person) one day a week to explain to public the craft of enamel. **Accepted**

Tamiko will forward a list of enamel classes available

General business: Letter from Betty Wilson read

Jimmy showed photo’s of Trish White’s visit (well known American enameller)

Public Liability Insurance policy to be continued. **Agreed.**

Re: having workshops in lapidary club everyone would need to be a member of the lapidary club as the club is not allowed to sublet the clubrooms.

Membership to be increased to \$40 per year (to be passed at next AGM) to help cover cost of insurance and \$10 entry fee for exhibitors at exhibitions to cover cost of supper and supplement insurance.

Discussion of future workshops: Robin had met Ruth Ball in England and thought there might be a possibility that she could be interested. Lyndan to contact as well as contacting other enamel groups such as JMGA in Sydney and Western Australian group (Jill Parnell) Arrowmont in America has had a fire and maybe someone would be available from America Heather suggested contacting Lynda Darty. Donation to the rebuilding fund would be gratefully received.

Suggestion on workshop to enhance enamels eg Patinias, gemstones .

Next meeting 4th February 1.30pm at Heather Calnan's will be the AGM

AND JUST IN CASE YOU HAVEN'T PAID your ANNUAL SUBSCRIPTION

Please send **\$40** to our TREASURER: Annette Clarke aeamclarke@gmail.com 234 Blackwall Road Woy Woy 2256

OR

Bank Account Details

Westpac – Sydney Branch
Number 354296

Enamellers Association

BSB 032044 Account

If you credit money to the Enamellers Association Account
PLEASE **ENSURE** you **include your name**.

You might also be kind enough to let Annette know that you have put the money in the account. (aeamclarke@gmail.com)