

Summer 2007

## Enamels Excel at the 2007 Goldsmiths' Craftsmanship and Design Awards

Gillie Hoyte Byrom's enamel painting receives three top awards at this major event and many other enamellers are also recognized.

### The Goldsmiths' Craftsmanship and Design Awards 2007

A report by Melissa Rigby

This annual competition has a remit to 'encourage, stimulate and promote the pursuit of excellence in craftsmanship and design amongst all those in the United Kingdom engaged in Silversmithing, Goldsmithing, Jewellery and the Allied Crafts.' 2007 was a really strong year for enamellers, with ten awards for enamelled jewellery.

In the Design Section: Finished Pieces, Ruth Jackson (at Edinburgh College of Art) won a Gold Award for her enamelled silver and rubber collapsible ring in the Fashion Production Jewellery category. Phil Barnes won a Commended Award for his gold, silver and enamel necklace in the Fine Jewellery category, and Jane Moore won a Commended Award for Technical Innovation in her use of computer-aided design in her enamel and ceramic transfer production jewellery.

In the Craft Enamellers section, Phil Barnes won the Gold Award for his enamelled silver & gold necklace with moonstone & pearls. Rachel Gogerly won a Silver Award for her silver and enamel mirror, and Rachel Emmerson, Ruth Jackson, Melissa Rigby and Regina Aradesian each won Commended Awards for their enamelled silver jewellery (see pages 2 and 3.) In the Diamond Mounters category,



"Henry VIII 1537 after cartoon for lost fresco in Whitehall by Hans Holbein the Younger."  
Researched and painted by Gillie Hoyte Byrom 2006  
Gold and vitreous enamel on 18ct. gold plaque, set in 18ct gold and silver frame.  
85 mm x 145 mm

Katherina Hali Baykov won a Commended Award for her enamelled silver, gold and gemstone butterfly fan brooch.

However, it was Gillie Hoyte Byrom who really stole the show with her magnificent painted enamel miniature of Henry VIII from a Cartoon by Hans Holbein the Younger. This was such a tour de force that she not only received a Gold Award in the Enamel Painters category (the only award given in this section this year), but also The Best Senior Award (which comes with a prize of £1000). And if that wasn't enough, Gillie was also awarded The Jacques Cartier Memorial Award, the premier craft award of the show. This is given at the discretion of the council for exceptional and outstanding craftsmanship. It is only awarded when, in the council's judgement, an entry achieves a standard to justify the honour. The winner of the award has their name inscribed in the Jacques Cartier Memorial Gold Book and also receives a valuable

gold replica of the book and a cash prize of £1,500. Sadly, Gillie was not able to attend the awards ceremony, so missed her 'Oscars moment' and the rapturous applause for her incredible achievement. But Gillie's mother was there to collect her awards for her, and the look of pride and elation on her face was a real joy to behold.

(Gillie has informed me that though she was regrettably out of the country during the awards ceremony. On her return she was kindly invited to attend a small but meaningful ceremony at Goldsmiths' Hall which gave her a special sense of the occasion. Ed.)

Regina Aradesian, who graduated from Central St Martins in 2006, in addition to having been commended in the Goldsmiths' Awards Enamelled Jewellery section, has also been accepted to show her work in Goldsmiths' Fair 2007. She has been offered a free stand and a grant to take part in the occasion.

The piece that won the award was featured in the Sept 2006 newsletter, page 8, and so is not pictured here. You can see new pieces of Regina's recent jewellery on [www.aradesijewellery.com](http://www.aradesijewellery.com).



Enamelled Necklace by Phil Barnes  
Silver with gold detail, grey moonstone, pearls  
The central section shown is 60mm across.



Fan Brooch by Hali Baykov (shown in closed and open position)  
Silver (main piece) and gold (the rivets and pin), sapphires, and enamel; engraved, a mixture of champlevé and cloisonné  
Closed 1.25 inches wide, 1.75 inches high; when open, it is 3 inches wide



Mirror by Rachel Gogerly  
Hand engraved silver, enamelled both sides, mirror  
6cm diameter



Ring by Ruth Jackson  
Silver, enamel, and rubber  
2.5 x 2.5cm



Leaf and Feather Pendants by Rachel Emmerson; 2006  
Britannia Silver and enamel: champlévé and basse taille  
Leaf: 52 x 13mm; Feather 35 x 15mm



Necklace by Jane Moore  
Silver, enamel, transfer designs  
The group shown is 8cm in length



Enamelled sterling silver necklace by Melissa Rigby  
Turquoise, lapis lazuli and coral beads  
Necklace: 490mm long; the enamelled box bead (acid etched and engraved): 44 x 34 x 8mm.

## Louise Richards Receives Award at the 20th International Cloisonné Jewellery Contest in Japan

The 'Award for Encouragement' was given to Louise Richards for her Erosion necklace in this year's 20th International Cloisonné Jewelry Contest, the Japan Shippo Conference Juried Exhibition. Since the necklace was one of her more experimental pieces, Louise was surprised to receive the prize. She had etched the silver deeply, utilising the resulting texture under the enamel. After adding gold foil, she then matted the surface. With no real plans when she started the piece, Louise responded to what happened during the various processes and says that the award will ensure that she works more freely in the future.



Erosion necklace by Louise Richards  
Silver, gold, enamel, gold foil, labradorite  
7.5 x 3cm

# Judy Stone: Using Enamel to Integrate Surface and Form

Starting with a spun bowl, Judy Stone employs a range of silversmithing and enamelling procedures to create vessels that are unique and evocative - perhaps of the Native American cultures in the southwestern United States, where she grew up. Here Judy discusses her techniques.



Burnt Offering XVI by Judy Stone  
Spun copper, vitreous enamel, copper rivets and wire, silver foil  
6.5" diameter, 3" deep  
Photo credit: Ralph Gabriner

When designing a piece, Judy first thinks about the form. She is striving for a balance with a bit of tension in certain unresolved places. She writes: 'I know I will be letting the form move with the heat as it is fired, so my construction always takes that movement into account. On the other hand, I also want to make sure that the construction will not allow for movement after the vessel is enamelled. Once the idea for the form of the vessel is settled, Judy works mainly with the copper, using the techniques of raising, spinning, and/or working with a hydraulic press (she finds that she can press form 16 to 18 gauge copper). Judy does some hand raising, but she has a friend who spins bowls to her specifications: she hopes to learn to spin her own in the near future. She finishes the shape by deconstructing it (taking it apart) with a plasma cutter, (<http://www.plasma-cutter.com/>) and by drilling holes. She then re-constructs the form with copper wire and copper rivets.

Judy shapes the form as she goes and does no drawing until after the form is complete.



Burnt Offering XIX by Judy Stone  
Cut, riveted, and sewn enamelled copper vessel form  
Vitreous enamel, spun copper, copper rivets, copper wire, silver foil  
8" diameter, 6" deep  
Photo credit: Doug Yaple

The base coat for Judy's vessels is liquid white Thompson 533, into which she carves her sgraffito designs. This is followed by a sifted layer of lead free transparents over all the surfaces. Next follows several layers of many different enamels, floated into place with water: leaded and unleaded, hard and soft, and with different particle sizes. A sifted covering of Blythe flux C10 acts as 'an evener' for what, as Judy says, could be very disparate colours in any given layer. Judy often uses 325 mesh Thompson opaques because they are very translucent when applied thinly.

Judy writes: 'When I begin the enamelling, I have already considered how the drawn lines and colours will coordinate with the metal form. In fact it is the form that suggests the enamelling, although sometimes I have to wait for months before I receive the right feel for the totality of a piece. I don't succeed every time, which makes for an interesting life!'

Discussing the concept behind her work, Judy says: 'The imagery is always self-referential and I refuse to deconstruct or interpret it. By 'self-referential' I mean that the imagery comes from somewhere inside me and is something to do with my reality. But I let the imagery develop by itself, which it tends to do; I just feel like an enabler.

I always begin with a line, which leads to more lines, which in turn lead to negative space. After the piece is finished, I name it. The name can refer to the process I went through during the making, or refer to a place that the vessel evokes. When I am enamelling, although I am adding a surface, I feel that I am peeling away layers of form to get to something that I feel I have exposed. In a hundred years, long after I am gone, perhaps someone

may 'discover' these pieces and figure out what they mean and meant. But for the present I struggle constantly with the feeling that everything I do and hence all that I am is inconsequential.'

When Judy first started enamelling, she was only enamelled sporadically while she pursued another career. During this time she began seeing the forms she uses now in her dreams, but she had no idea how to make them. Then, as her career in enamelling developed, she realised that sculptural vessel forms would serve her well with exhibition juries. As she began to consciously design for this purpose, she realised that she was making the pieces that she had dreamed about thirty years previously.



Less is More by Judy Stone

8 inch diameter, 3 1/4 inches deep

Cut, riveted, enamelled copper vessel form

Vitreous enamel, spun copper, copper tube rivets, silkscreened silver foil

Photo Credit: Ralph Gabriner

After the enamelling is finished, Judy glass etches the entire piece with Etchall, made by B&B products ([www.etchall.com](http://www.etchall.com)). This gives a matte finish, which she then thoroughly cleans, taking special care around the sewn parts. Then she starts to work toward her desired surface. She starts with 800 grit diamond cloth (usually as an impregnated rubber form so as not to make deep scratches in the enamel). Then she works with 800 grit silicon carbide paper, moving through incremental grits to either 1800 or 2000, depending on how the surface looks and feels. For Judy, the tactility is more important than the look of the piece. She works only by hand so that she can feel what is happening beneath her fingers and, at this time, she has a very intimate relationship to the piece. Sometimes, in order to get into the wire areas, Judy uses 3M radial bristle discs mounted on a flexible shaft, but this is the only occasion in which she employs anything mechanical when finishing her vessels. Judy knows that will always be areas of depression in the enamelled surface that are not polished, but this is all right with her because ever since she has been enamelling she has been fascinated with texture and finds she abhors perfectly flat surfaces.

Judy Stone first began enameling in 1968, while studying in Germany on a Fulbright scholarship. She began enameling professionally in 1972 and has studied with some of the United States' most prominent enamellists including Bill Helwig, Margaret Seeler, Jamie Bennett, William Harper and Martha Banyas. The late Fred Ball's experimental techniques have been a very important influence. Her enamels are shown in the United States at crafts fairs and galleries specializing in fine crafts and she has exhibited in enamel exhibitions both in the U.S. and in Europe. Judy also teaches enameling throughout the

United States. She is a member of the Northern California Enamel Guild and The Enamelist Society, currently serving on the board of trustees, managing the Society's web site and is active in organizing Society exhibitions and conferences. She has written technical chapters for 2 books: *The Art of Fine Enameling*, ed. Karen L. Cohen; *Enameling with Professionals*, ed. Lilyan Bachrach. Her work is currently appearing in the book, *Craft of Northern California*, published by Alcove Books.

[www.jstonenamels.com](http://www.jstonenamels.com)

# 'Playing With Fire' - An Exhibition of Great Importance to UK Enamellers

For over a year, the British Society of Enamellers has been working with the Devon Guild of Craftsmen to design and get funding for an exhibition of enamelling which will enhance the reputation and recognition of enamelling in the United Kingdom and abroad. Recently we have been inviting all UK enamellers to put themselves forward for selection to this exhibition. Below is the information for those who would like to participate.

## **"Playing With Fire" : an Exhibition of Contemporary Enamel to be held at the Devon Guild of Craftsmen's Jubilee Gallery**

The British Society of Enamellers and the Devon Guild of Craftsmen are proud to announce a major juried exhibition of contemporary UK enamelling to take place at the Devon Guild in September 2008. The exhibition will travel to other important venues nationally, and possibly internationally.

'Playing With Fire' will be a fantastic opportunity for enamellers across the United Kingdom to show off the wealth and diversity of enamelling talent and practice throughout the country.

The aim of this exhibition is to raise the appreciation of enamelling and to show the work of the best contemporary enamellers in the UK. A wide range of enamelling will be represented, showing a variety of techniques, both historical and experimental, and work which emphasizes the role played by the intentions of the artists.

All enamellers working in the UK are invited to make a submission to be included in this exhibition. A panel of selectors will choose the successful candidates. Work submitted is to be judged on its merits, from those pieces that are classically enamelled through to those whose strength lies in concept, originality, and investigations into new ways of enamelling.

Each selected artist will be asked to provide a collection of pieces, so that their work can be fully appreciated.

Major prizes will be offered to encourage freshness and innovation. These will include:

- The opportunity to use the large kiln at UWE for a young maker.

- An award from the Devon Guild of Craftsmen.
- A kiln for a new maker from The British Society of Enamellers.

### Submissions

Initial applications should be submitted to the jury for selection by Sept 15, 2007.

The application should include:

- Images of current work, with written support detailing ideas, themes, technical information, and an up to date CV.
- And where possible, images or designs of new pieces, to be made for the exhibition, accompanied by written support outlining aims and objectives for the work. Ideally all submissions should be digital: either on disc or emailed. Please ensure that any images provided are of the highest quality, in a jpg format with a minimum of 300dpi.

The Devon Guild of Craftsmen will be in touch with the successful candidates shortly after this selection to discuss the maker's ideas and to give an idea of the volume of work needed.

Send the images and statements by Sept 15 to:

Playing With Fire  
The Devon Guild of Craftsmen  
Riverside Mill  
Bovey Tracey  
Devon TQ13 9AF

For further information contact:  
[flora.pearson@crafts.org.uk](mailto:flora.pearson@crafts.org.uk)  
01626 832223

# Trowels, Shovels, and Enamel:

Richard Slee integrates enamelled steel, fired and glazed clay, and fabrics to produce mixed media objects concerned with function and decoration.



Trowel by Richard Slee  
Commercial steel trowel blade, ceramic handle and silk fringe  
The trowel is 25cm long.

Throughout his career, Richard Slee, Jerwood prize winner for Ceramics in 2001, has had an enduring interest in colour, a shiny surface, and making ceramic sculptures that respond to, as he says, 'the world of the great indoors'. Although often recalling decorative forms and functions, his sculptures also can contain references to history, politics, animals, and contemporary life, often in telling combinations. Recently he has returned to the atmosphere and decorative artefacts of the Victorian period.

Given the quality of the surface of his ceramic sculptures and vessels, Richard Slee responded to the idea of working with enamel when, about a year ago, his attention was drawn to the facilities of the Print and Enamel department at the University of the West of England (UWE). He obtained an Arts Council grant enabling him to spend 15 days working with Elizabeth

Turrell and her staff in the Print and Enamel department, which resulted in his producing a large group of mixed media sculptures which were exhibited last spring at the Barratt Marsden Gallery.

Initially, Richard Slee spent a few days looking at the work that was being done by other visiting artists in the Print and Enamel department, after which he decided he wanted to work in a sculptural way, rather than on panels. He then went out into the high street to search for objects that he might be able to enamel. This was followed by an experimental period of sandblasting metal components of various items and then seeing if they would accept an enamel surface. Among the most successful were the metal parts of builders trowels. Having established this, Richard purchased over 40 builders' trowels of different shapes, removed and discarded the wooden handles,

and, heating the trowel heads in a kiln, he slightly distorted the shape of the metal, which he had previously found would soften and bend naturally at a high temperature. After sandblasting the altered trowel heads, it was easy for him to apply the enamel because he was used to spraying glazes on to his ceramic pieces, in both cases often overlaying different colours. Richard was also able to take advantage of the transfers he had on hand for use with his ceramics.

Once in possession of the enamelled trowel heads, each still with a welded metal rod attached to take the handle, Richard Slee returned to his own studio, made ceramic handles to replace the wooden originals, and begin the process of turning the joined enamelled and ceramic components into sculptures - objects that had moved beyond the function, status, and perceived role of builders' trowels. To hear Richard Slee speak about what happened next is to find how intuitive he is in his work. He said that he had on hand some adhesive felt fabric which would easily attach to the bottom side of the trowels, and then he looked for an extra component to attach to the felt, something that would bring the world of Victorian decorative objects to mind. A visit to an interior decorator's shop revealed the availability of many different kinds of fringe. Richard's account of his thrilled reception of the news that some of the fringes were 15 inches long showed that a breakthrough had occurred.

The resulting range of sculptures, some of which have plastic sponge on the underside, rather than fringes, don't have titles. The exhibition was referred to simply as 'Enamelled Work'. This leaves the interpretation of the pieces up to each viewer, but Richard Slee himself does not feel the need to devise an interpretation, even for himself. When asked about this, he paused for a few seconds and then



Shovel Head by Richard Slee  
Steel shovel and enamel transfer  
28 x 25cm

responded 'I am a maker', which seemed to wonderfully describe his enjoyment in the creativity of making these pieces. It would seem that no other outside reference or intention was necessary, either to validate the work or to guide the viewer.

In addition to the trowels, Richard Slee also enamelled two garden shovels, covering the white surface with decals showing classically romantic figures. No ceramic elements were added to the shovels - the original handles were put back after the enamelling had taken place. These two shovels convey a sense of humour, happiness, and the goodness of life which these days is actually quite a daring statement.

[www.richardslee.com](http://www.richardslee.com)



Trowel by Richard Slee  
Commercial steel blade, liquid enamel, ceramic handle,  
fabric fringe

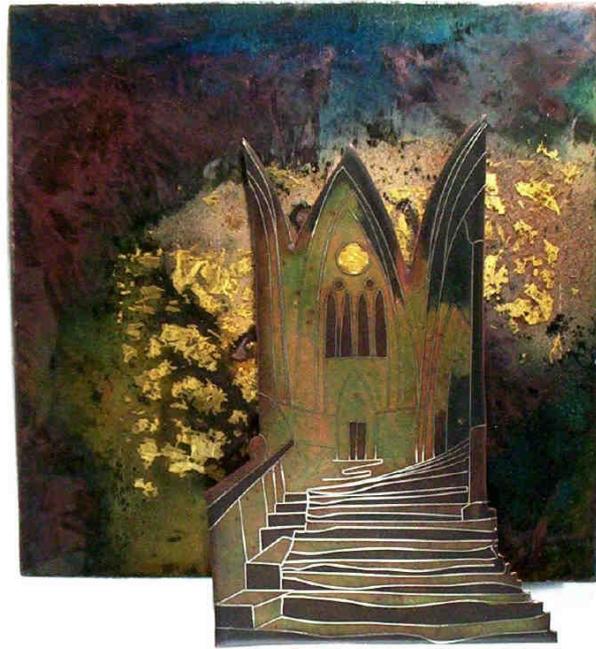
# A Response from America to Simon Fraser's Ideas

Jean Tudor is a respected enameller from the United States with experience of many types of enamelling, She is well known as a teacher of enamelling and has received many commissions. Here she send us an article titled 'Some spin-off thoughts on being an artist/craftsperson, and on enamels and enameling' relating her comments to questions raised by Simon Fraser.

A number of Simon Fraser's points rang bells with me. He asks some questions of us, and often there are choices implied in the answers. Certainly the questions are important: what we do with the items we make, how we reach the public, and what sort of exhibitions we put on and for what purpose. We all struggle with those points, whether we are in production work, are recreational enamellers, are "art" enamellers or teaching enamellers. However, his article set my mind on some other questions concerning my role as artist/craftsperson. Am I artist or am I craftsperson? I am both, and sometimes I am working from one point of view, other times I come from the other direction.

## FLUENCY:

Mr. Fraser says, "People feel that to be skilled in enamelling you need to be skilled in all the enamelling techniques." And it seems neither he nor I agree with that. Fluency in our medium is a necessary element for the craftsman. Now, there are those of us who are more interested in the learning of enamelling, and we collect workshops—our "making" is centered around the learning. And to a certain extent we all collect techniques. Some are the latest flavor-of-the-week, and many are fun. But we don't have to be really skilled in all. What we need is to have a working knowledge of the possibilities of the craft and its materials and processes. The notion, often mentioned, that I must crawl around inside a craft for ten years before I really know what I'm doing has proved true for me. After about ten years of working with enamels I found myself shifting from the surface idea of enjoying enamelling and "what shall I do with it today?" to working from ideas—"I've been thinking about Sanctuary, how can I best illustrate my thoughts?" And this is where the fluency is important. I find myself using cloisonné to express one idea, and stenciling or sifting, etc., for another. Being fluent in the craft lets me speak. It gives me a background of information from which I can choose



Places of Power: Chapter House Stairs, Wells Cathedral  
by Jean Tudor  
Back plate is raku enamel,; the front plate is silver cloisonné  
6 x 7"

how best to express ideas. Maybe I am not skilled in all the techniques, but I need a working knowledge of many, I can pull out what I need in a given situation, and possibly I will become more adept at some of them in the process.

There is another aspect in which we need fluency. Kandinsky touches on this when he speaks of the loss of spirit in art: 'The question "what" disappears from art; only the question "how" remains. ... Art has lost her soul.' And again he says, 'All these varieties of picture, when they are really art, fulfill their purpose and feed the spirit, and when that is not there, hungry souls go hungry away.' (*Concerning the Spiritual in Art*, Wassily Kandinsky, cr1914, Dover Edition, cr. 1977)

Fluency in our medium is a necessary element for the artist in us as well as the craftsman. What are we trying to say? Maybe it is important for us to be articulate—or fluent—within ourselves at least. It's not necessary or even wanted to have everything explained—the work can speak for itself. But I often wonder how much thought goes into our production. Is it mindless "doing"? Is it only working with materials and process? Is it doing something pretty or precious with enamels? The big question is: Does it feed the soul? This important aim can be achieved in many ways. Sometimes the soul is fed by the message, sometimes the soul is fed by the beauty of a work. And I imagine sometimes the soul is fed by the combination of these things with function. But let's be fluent in our own minds with our ideas.

## ABSOLUTE STANDARDS:

This is a subject related to being fluent both as an artist and a craftsman. I guess I do have one or two absolute standards, though I would like to remove "absolute" from the phrase. I recently saw a number of cloisonné

brooches. The designs were good: color and line, pattern and texture—all good. However, the craftsmanship was really bad. There was enamel all over the wires, so that the lovely quality of the line was lost, and I wondered when and how much of the enamel would flake off. I am certainly far from being the greatest, but seeing this sort of work is enough to keep me teaching. If a piece is cloisonné, or whatever technique, then I want to see the skill of the craftsman. The work needs to show intentional and careful use of materials and techniques as well as good design.

Fluency and meeting standards do not imply following all the rules. Burned out enamel has its charms, black edges are strong. The happy accidents have their value. We need to push boundaries. The important part is to learn from the happy accidents so that they can be repeated intentionally on another piece, when the focal point could be burned out or bubbled enamel or overfired glass threads that have spread across the picture plane.

#### DICHOTOMIES

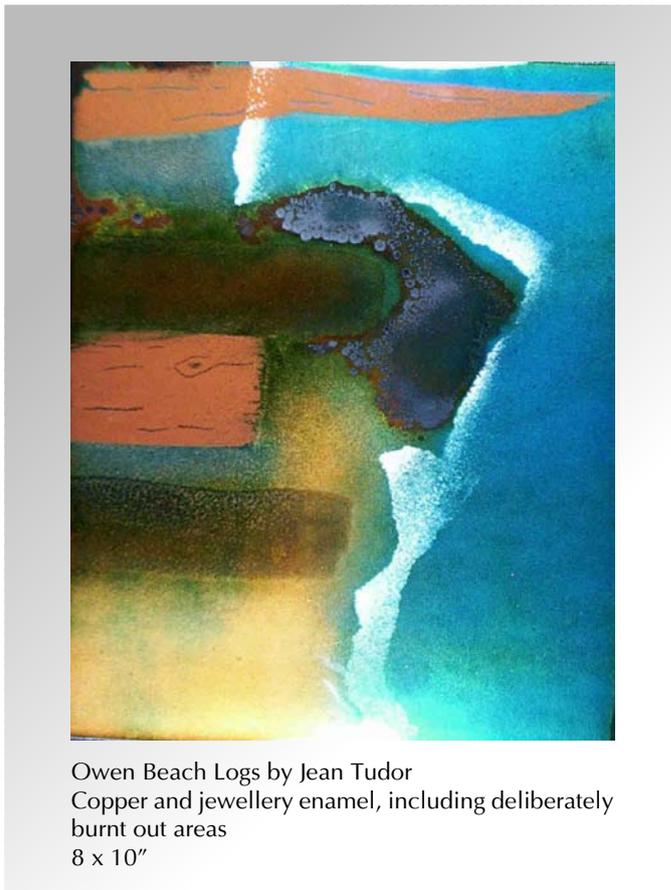
We work with so many dichotomies. Are we truly involved in “schizophrenic” activity? Actually I see these dichotomies as different facets of a whole. Look at them as choices instead of contradictory issues. Sitting in on a jurying process once, I was amazed to hear my work described as being from a person who was “obviously schizophrenic.”

I’d sent five slides of cloisonné wall works in a series on the psychology of fairy tales, and five slides of standing works from the bend-and-bash school of enamelling. Is a weaver expected to make only ikat weavings, or a potter to work only in porcelain cups? Again, it is a matter of choice and we have so many, hearkening back to our fluency in our medium. As mentioned before, we choose the best way to express what we do with a particular piece on which we are working.

And the dichotomies with which we live, in our reasons for working, again, are choices. Mr. Fraser talks about our objectives in working. Are we working to satisfy the public and current fashion? Are we fulfilling a specific commission? Are we working to satisfy our own inner needs, our souls? Each carries different demands. But I see them as a whole way of working. We work for different reasons at different times. We shift with the demands. And if we don’t like the demands of commission work for instance, we can pull away, put our efforts elsewhere, and cut out the demands we don’t like. So sometimes we are aiming at the public and the market, sometimes at

commissions and economics, and sometimes to satisfy ourselves. They are not contradictory, we can do all, we don’t have to do one to the exclusion of the others, and we make the choices.

There are different tensions and choices within our teaching activities too. Are we teaching technique? Are we imparting a sense of history about enamelling? Are we teaching anything about subject matter and motivation? Are we educating the public? The artist in people? The craftsperson in people? Where do our own strong interests lie? To what aspects of enamels and enamelling do we feel committed?



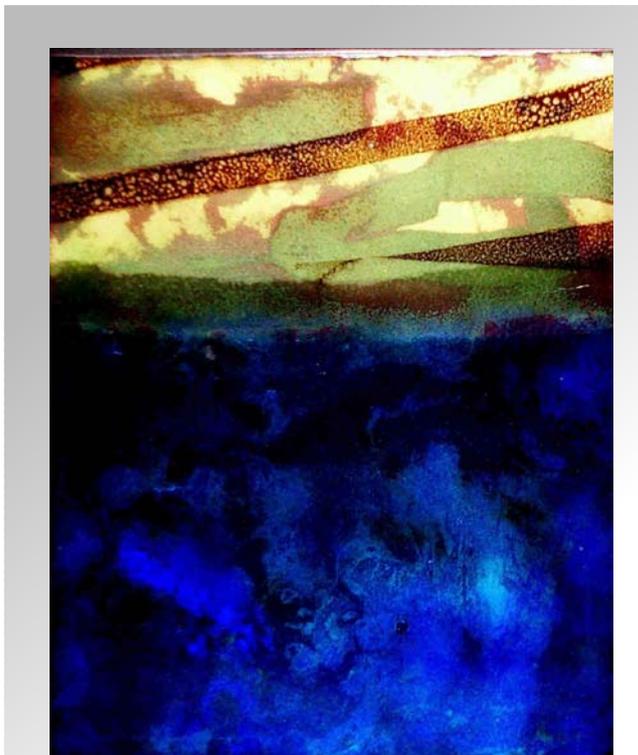
And another aspect of teaching that should be considered is the type of teaching. Are we actively teaching enamelling and its processes? Are we providing occupational therapy? Are we babysitting a studio? Whatever it is that we are doing we need to be aware of it so we again make a choice about what we want to be doing. I once lost most of an adult education class who had been with me for several years because I got tired of seeing them revert to the same thing again and again. I said, “Research buttons. How are they used? How are they fastened to material? What are they made of? How do you enamel them? Research amulets and fetishes. What do they mean? What would your personal amulet or fetish be?” End of class as they knew it, and so goodbye to you, Miss Jean! We need to know what we are doing and if it is meeting our own criteria too.

I have a few thoughts about educating the public, the observers of our work. While enamellers may huddle at an opening and ask “how was that pink achieved?”—and that is a legitimate function of exhibitions within our own limited world—are we aiming at the “in” group or the public? I believe we are showing our work, and educating both ourselves and the public. I’ve often thought that we should have shows with themes. Salou does this for us. A theme provides the public with an idea on which to hang what they see. This year they come to see nudes—that happen to be done in enamel. There is subject matter which they understand, but they are seeing a new or at least a not common medium. A lot of education is done by sneaking something new into an already familiar framework. Furthermore, it can be good for us, putting some demands (which we can choose to accept or reject) on us, pushing our boundaries. We once set a purely mechanical limitation (size of work) on an exhibition. The outcry (mostly from USA enamellers) was huge. And the lack of ingenuity was dismaying—the jewelers, for instance took their

usual work and put it in the specified size frames. I thought they would work with the idea of how to make something enamelled that was 6"x6" that would not be too heavy to wear. Well, silly me!

Most other crafts came out of a functional background. Glass contained something, as did pottery. Metalsmithing made weapons, shod horses and held trappings on their heads. Jewelry, now largely considered decorative, kept a cloak from blowing off one's shoulders. Enamelling, on the other hand, has been decorative from the beginning. It had no functional base by itself—it did not stand alone, it was always an embellishment, whether to a scepter, an altar front, or a penannular brooch. These enamelled objects are now studied by both archaeologists and art historians. With age they have become Art.

So maybe our craft has come to the art world through the back door, and it is now more apparent on the wall and three-dimensional pedestals than it was in earlier times. I believe this demands more thought on our part. We are both embellishing objects *and* fulfilling the art function of satisfying the soul. It is to be hoped that we are doing this as fine craftsmen who are fluent, though not necessarily completely expert, with our tools, materials and processes, and as good artists, fluent in our ideas and the expression of them.



Owen Beach Offshore by Jean Tudor  
Copper and jewellery enamel  
18 x 10"

As a summary of my feelings about being an artist and a craftsman, I end with D.M.Dooling's statement which sums up what I see as a necessary relationship for us:

In spite of the divorce that seems to have taken place in our times, craft cannot be separated from art any more than usefulness can be separated from beauty. The word "art" comes from an Indo-European root meaning "to fit together," from which also comes "order," which began as a word meaning a row of threads on a loom. "Craft" originally meant "strength, skill, device," indicating at its very inception the basic relationships of the material, the maker, and the tool: the opposition of thrust and resistance and the means of their coming together in a creative reconciliation. The artist must be a craftsman, for without the working knowledge of this triple relationship subject to opposing forces, he has not the skill to express his vision. And if the craftsman has no contact with the "Idea," which is the vision of the artist, he is at best a competent manufacturer. Art and craft are aspects (potential, not guaranteed) of all work that is undertaken intentionally and voluntarily; all work, in other words, that is worthily human, that is not "donkey work" or drudgery, the labor of an animal or a machine. Both art and craft must take part in any activity which has the power to transform. *A Way of Working: the Spiritual Dimension of Craft.* D.M.Dooling, cr 1979

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Everyone is welcome to submit articles, information and letters to this newsletters at any time. Due dates for the spring, summer, autumn and winter issues the middle of February, May, August and November respectively.

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**Subscription costs:** UK - £10 (cheques should be made out to the British Society of Enamellers); Europe - e16 (please send cash), USA - \$26 (make out cheques to Pat Johnson); Canada - \$30 (please send cash), and £13.50 for all other countries outside Europe in British pounds (cheques should be made out to the British Society of Enamellers). Send all subscriptions to the editor. Contact the editor for further details.

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**A CD containing PDF files of all the newsletters from Summer 1996 onwards, plus a complete index of the contents, is available. £10 for BSOE members, £25 for non-members. Contact the editor.**

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