

## The Enamelist Society

We're a non-profit organization whose mission is to educate and encourage artists and collectors about the beauty of enamel as works of art. With heat from a kiln or torch plus colored glass, the enamelist engages in that mystical, magical, transformational alchemy turning sand into glass on metal. The result is reflective, vibrant color expressed in each artist's vision. Visit the Juried Exhibitions to see our work.

This year, our 16th, we are excited with the line-up of high powered workshop instructors and speakers. By attending you will certainly learn many new things in the presentations, breakout sessions and workshops. Additionally, you will enjoy connecting with this vibrant community of artists.

If you are new to enameling, we have beginner classes with renowned enamelists to show you how your vision translates into the glory of glass. If you are an experienced enamelist, we have workshops and break-outs for you to experience the new, cutting edge of technique and approach.

## Arrowmont School of Arts and Crafts

Arrowmont offers arts and crafts classes for everyone from novice to professional. Craft education is Arrowmont's primary mission and for over 55 years the school has dedicated its resources to nurturing the creative talents of individuals. Over the years, as the craft movement has grown, the program offers more media choices and focuses its mission on a comprehensive arts and crafts program to reach a large number of students. In this new millennium, Arrowmont is committed to remaining one of the leading international craft schools.

# ALCHEMY<sup>4</sup>

## THE ENAMELIST SOCIETY CONFERENCE 2017

## Realizing Your Vision

The 16<sup>th</sup> Biennial Conference of The Enamelist Society

August 2—9, 2017

Arrowmont School of Arts and Crafts  
Gatlinburg, TN

### The Conference

Opens on Friday evening, August 4, 2017 with an evening reception and awards for the Society's International and Student Juried Exhibitions in the Arrowmont gallery. Saturday and Sunday offer plenary sessions with eminent speakers who enamel on metal as well as over 20 break-out sessions by speakers and instructors on contemporary issues and demonstrations, plus time to meet and socialize.

### Speakers and Presenters

Robert Ebendorf — Keynote Speaker

David Freda	Merry-Lee Rae	Martha Banyas
Ruth Ball	Deborah Lozier	Jan Harrell
Kat Cole	Ricky Frank	Averill Shepps
Andrew Kuebeck	Judy Stone	Tom Ellis

### Auction and Raffle

Proceeds of the Saturday evening auctions and raffle support the Society's education and outreach efforts.

### The International Juried Exhibition and the Student Juried Exhibition

Summer 2017 at Arrowmont-Sandra Blain Gallery, Fall 2017 at Ohio Craft Museum, Columbus, OH and Winter 2018 at National Ornamental Metals Museum, Memphis, TN

## Conference Chair

Cullen Hackler

## Workshop Committee

Delia Dante, Anne Havel, Ricky Frank & EJ Braida

## Exhibition Chair

Anne Havel

## General Conference Information

Betsy D'Addamio or Cullen Hackler  
The Enamelist Society  
Phone: 770-807-0142  
info@enamelistssociety.org

## Conference, Workshops, Exhibitions and Housing

Arrowmont School of Arts and Crafts  
556 Parkway

Gatlinburg, TN 37738

Phone: 865-436-5860

Fax: 865-430 4101

Visit [www.enamelistssociety.org](http://www.enamelistssociety.org) for additional workshop descriptions, for images of work by the presenters and to complete the registration forms.

## Special Events

### *Instant Gallery*

An opportunity to show your latest work to your enamelist colleagues.

### *Auctions and Raffle*

Proceeds are used to support the society's education and outreach efforts.

### *Vendor's Room*

A place to see and buy equipment, tools, supplies and books.

### *Pin Swap*

Bring some pins to trade with your fellow attendees.

### *Membership Meeting*

Your chance to take part in the business and decisions affecting your Society membership.

## **Pre-Conference Workshops: (8/2–8/4/17)**

### **Ruth Ball—Layer Up - A Free-Form Style of Enameling**

Explore the possibility of combining techniques to develop your enamel designs. Ruth aims to teach a range of techniques which will include; 1—Working on silver with transparent enamel & flux or on copper with opaques of painted enamel for decorative effects, 2—Using cloisonné wire for detail and drawn highlights, 3—Embellishing with gold/silver leaf and foil and final surface finishes to complete your design. There will be a range of enamel pieces and samples on display to inspire. The focus of the course is to build your skills and formulate an independent style. Working at your own pace you will produce a range of samples for future reference & development.

Since graduating from the BA Jewellery Design Course at Middlesex University London in 1987 Ruth has dedicated her practice to the application of color through vitreous enamels on precious metals. Observation of color and light in everyday environments sustains her modern design style. Making by hand she uses engraving techniques as a base for her enamels so as to capture a depth or nuance of light through the surface of finely applied transparent layers of color. Keen to pass on her knowledge, she was commissioned by publishers A&C Black to write a book about enamel techniques and she is now internationally practiced in a variety of enamel methods.

### **Kat Cole—Making a Bond: Enamel on Steel**

In this workshop students will focus on the application of enamel to various steel alloys. We will use both sifted and liquid-form enamel on the surface of flat metal and pre-formed objects. Material choice and preparation, which are vital elements to successful bonding, will be covered. We will discuss layering options and achieving a range of textural surfaces.

Kat Cole is a studio artist in Dallas, TX. She received her MFA at East Carolina University and BFA from Virginia Commonwealth University and was a Visiting Professor in Metals/Jewelry at Western Michigan. She has been a presenter at Yuma Symposium and Craft Boston; she teaches workshops nationally and has exhibited internationally, including Schmuck 2014 and 2015 in Germany. Kat Cole's work has been published in Lark's 500 Enameled Objects, Schiffer Publishing's Art Jewelry Today 3, Metalsmith Magazine, Ornament, American Craft and Art Jewelry Magazine. Her work is in The Museum of Arts and Design in New York City and Houston Museum of Fine Art.

### **Bob Ebendorf—Design/Creative Thinking: Finding your Inner Voice**

During the workshop we will explore the ways one might develop designs using creative thinking with paper, glue and color. During the workshop each person will investigate their personal ideas about design and the use of color. There will be discussion on what enameling techniques one might choose to execute their ideas. There will be plenty of times for personal discussion and collectively looking at the ways one finds their inner voice. I would like to emphasize playfulness and thinking outside the box.

Robert Ebendorf received his BFA in 1960, his MFA in 1962. Following graduation, he received a Fulbright Fellowship to study at the State School of Applied Arts and Crafts in Norway. He has taught at the University of Georgia (1967-71) and State University of New York at New Paltz (1971-88). He taught at East Carolina University (1998-2016) where he served as the Belk Distinguished Professor in the Arts for many of those years. Bob is co-founder and past-president of the Society of North American Goldsmiths (SNAG) and represented in 29 museums around the world. He is currently Professor Emeritus and enjoying "retirement" in Santa Fe, NM.

### **David Freda—Hollow Core Casting Using the Vacuum Casting Method**

Increase your creative options to include objects in your work that you might have once considered far too heavy or large if cast as a solid element. You will learn a method of mold making used to create wax models, the type of wax that is best suited for this process, and the wax injecting technique used to create consistent model thickness and weight. Importance will be placed on the method of pinning and necessity of stabilizing the investment within the wax form. Included will be spruing, the investment injection method, and completion of the investing procedure. The advantages of using a vacuum casting system will be covered along with casting cleanup. Glass enameling preparation and application process will also be shared.

Mr. Freda is a metalsmith, artist and naturalist. He integrates the art of taxidermy with traditional metalsmithing techniques including mold-making, casting, soldering and enameling. His work has been featured in numerous publications, exhibitions and is held in museum and private collections.

### **Andrew Kuebeck—Picture in Picture in Picture: Photographic Images Beneath, Within and on Top of Enamel**

Fusing enamel to the surface of metal creates infinite opportunities to include imagery. We will focus on digital image creation, manipulation, application, and resolution of enameled jewelry works featuring your own photographic imagery. Combining traditional techniques of champlévé, cloisonné, and basse taille with contemporary approaches including enamel decals and photographic image etching & plating; participants will be able to create striking enamel compositions that address the surface of the metal plate, the interior of the enamel as well as the enamel's surface.

Andrew Kuebeck received his BFA from Bowling Green State University in 2008 and his MFA in Jewelry Design and Metalsmithing from Indiana University in 2011. He is currently an Assistant Professor and Area Coordinator of Jewelry and Metalsmithing at the Metropolitan State University of Denver. He works in many formats ranging from functional jewelry to sculptural objects and vessels. He has taught workshops on the incorporation of photographic images into jewelry pieces and vessels. He has exhibited regionally & nationally and has had his work in numerous publications including 500 Enameled Objects, Wrap, Stitch, Fold, and Rivet, Metalsmith and Niche. Andrew was a 2012 SNAG Emerging Artist and a 2016 Niche Award winner for Fashion Jewelry.

### **Deb Lozier—Notes From the Studio: Exploring the Potential of Torch Fired Enamel**

Deb will take students on a journey of aesthetics, color and form. Using a process based approach rather than "technique," learning will initially take place by observing cause and effect. Deb has never viewed torch firing as a replacement to the kiln. Many of the results do intersect, but it is those results which are unique to the flame which intrigue her most. By the end of this class students should be better able to understand their outcomes with both knowledge and intrigue, along with a new found confidence to create magical moments in their work.

Deborah Lozier is an internationally-known metalsmith, jeweler, enamelist, sculptor and instructor. She is a Senior Adjunct Professor at California College of the Arts in Oakland, California, and has taught numerous workshops, ranging from the English countryside to San Quentin State Prison. Receiving her BFA in Crafts from Arizona State University in 1984, Deb began her personal exploration with torch fired enamel in her bedroom studio soon after graduation. Whether the work is jewelry intended to be worn or a sculptural object for contemplation, she brings to each piece a suggestion of ritual and past use.

### **Merry-Lee Rae—Achieving Lyrical Wirework and Expressive Shading**

Whether you are new to cloisonné or an experienced enamelist, you will learn to approach the technique with valuable insight to master the aspects of wire bending and flawless shading.

Raised in Santa Clara, California, Merry-Lee Rae began making jewelry as a teenager and cloisonné enameling has been her focus since 1976. She has honed her craft with the enthusiasm of an artist and the intensity of a mathematician creating works of intricate detail fusing glass on metal. She is guilty of thoroughly enjoying her work. "I see myself as a dedicated romantic, expressing love of life through my art. Using glass and gold, I create sunshine shouts of joy or murmurs of quiet remoteness. What really matters is the people who are touched by it in some way."

### **Post-Conference Workshops: (8/7–8/9/17)**

#### **Ruth Ball—Shape Up - Enameling on Simple Three Dimensional Shapes**

Learn how to apply enamel to simple three dimensional forms. Working on copper or silver this course will explore the basic skills of; 1 - sieving enamel onto 3D forms, 2 - wet packing enamel on to 3D forms and 3 - firing methods / trivets. The sessions will also include the development of design, exploration of surface finish effects and the application of decorative elements (foils/leaf/painted enamels etc.). You will be encouraged to work freely to produce a small series of samples to record the effects and styles of work possible. The aim is to inspire the formulation of fresh ideas and to build new skills

#### **Martha Banyas—Underglaze Unleashed!**

We're going to cut loose with Underglaze!!! You can get a lot of visual bang -for-your-buck with these pigments, without adding layers and additional thickness of enamel to the finished piece....a special benefit for jewelry. This will be an extensive exploration of underglazes including oxides, mason's stains, pencils, crayons and others. Mixed with various water-based media, oils, and acrylic, we will investigate a diversity of applications: drawing, painting, printing, sgraffito, pen & ink and more. Learn to stretch the use of underglazes not only in order to reduce the amount of enamel on your pieces but more importantly, to broaden your visual vocabulary.

Martha graduated from Miami University of Ohio in 1966 (BA) and Ohio University in 1968 (MA). She moved to Portland Oregon in 1970 and has worked as an artist, with enamel as her primary art medium since 1972. On the faculty of Mt. Hood Community College, 1972–1985; she taught metals and enameling. She has had numerous one-woman and group exhibitions, worldwide from 1973. Since 2005 she has been a full-time studio artist.

### **Ricky Frank—Enamel Collages on Argentium Silver**

Argentium silver lends itself to enameling because it has a unique property that allows it to be welded and fused. Thus the enamel artist can fabricate pieces of jewelry which are solder free. The setting becomes the canvas upon which you create your enamel design. This easily learned skill of "welding" your silver elements together greatly enhances your ability to design walls and cells to contain your enamel color. Both champlevé and cloisonné style elements are simply made with Argentium and offer a fun and spontaneous approach to design. The class will have a split focus: 1. work with Argentium to create solder-free jewelry pieces and 2. enamel methods which work with the Argentium, including layering opaque and transparent enamels with silver and gold foils.

Ricky Frank has made cloisonné jewelry for over 40 years. As a self-taught artist, he has exhibited his award-winning jewelry at the Smithsonian Craft Show and the Philadelphia Museum Craft Show and sold his enamel jewelry at jewelry stores and craft galleries across the USA. He has taught workshops for Arrowmont School of Arts and Crafts, Rio Grande Jewelry, The Ranch, Florida Society of Goldsmiths, as well as privately in his own Atlanta-based studio.

### **David Freda—Enameling of Thin Walled Hollow Core Castings**

See pre-conference write-up.

### **Jan Harrell—Screen Techniques for Enamelists**

In this information packed class students will learn some exciting new advances in mark-making for enamelists. The screen process is an exciting new addition to traditional enameling techniques and allows for the use of repetitive patterns, computer generated imagery and fonts. While this process is also appropriate for small scale jewelry and sculptural objects, the workshop will concentrate on panel work. Each participant will process two letter-size 90 mesh screens. Any color of enamel can create the imagery!! There will be a recap of general enameling techniques and principals so even beginners to enamel will be welcome.

Jan Harrell brings a wealth of enamel information that has been refined from her 25 years of teaching at the Glassell School of Art in Houston, Texas.

### **Merry-Lee Rae—Using Advanced Techniques to Make Your Own Rules**

The cloisonné technique is often (needlessly) characterized by the constraints of the process. By thinking outside the box and exploring advanced techniques, it is possible to transcend what others say you cannot do. Participation in the pre-conference class is not mandatory but Merry-Lee encourages the in-depth experience that will result by taking both workshops.

### **Averill Shepps—Exploring Eutectics: Enameling in the Twilight Zone**

The focus of this workshop will be to learn about the eutectic process, a chemical reaction that occurs when two or more materials (in this case, copper and silver) are heated together to a temperature high enough to cause them to react and form a new alloy. It is an exciting process, and the effects can be very dramatic. The process can be controlled to some degree, which students will learn how while they work on small bowls, 2D copper and small jewelry pieces. Some enameling experience is needed although serious beginners can be accommodated. Averill is one of two enamelists, the other being Jamie Frechette, who have explored this process in depth.

Averill Shepps has been enameling for over 55 years, making her living as an enamelist for most of that time. She has taught enameling for nearly that long. An honors graduate of Smith College with a major in Geology, she is a self-taught enamelist who has a particular interest in experimental work. Her work has been widely exhibited in International Juried Exhibitions sponsored by The Enamelist Society, in invitational exhibitions, and is in the collection of the Enamel Arts Foundation. In addition to the US, she has exhibited in Canada, England and South Korea. She was President of the Enamelist Society for 12 years and is a recipient of the Society's Woodrow W. Carpenter Award.

## Meal Plans

Lunches during the workshops and meals during the conference can be purchased according to the following plans. Participants who require special diets should complete that information on the registration form. (Lodging must be booked separately). Meal plans are listed below.

**Package #1:** Pre-conference, \$110 per person includes 3 breakfasts, 3 lunches and 2 dinners.

**Package #2:** Main Conference, \$85 per person includes 2 breakfasts, 2 lunches and 2 dinners.

**Package #3:** Post-conference, \$110 per person includes 3 breakfasts, 3 lunches and 2 dinners

## Lodging

**Room reservations must be made directly with Arrowmont, Phone: 865-436-5860 or Fax: 865-430 4101—but only after March 13, 2017.**

Considering the fire damage at Arrowmont things will be different than in the past, you can talk directly with Cynthia Bellacone, housing registrar, who will have all the details for housing on campus and nearby in Gatlinburg.

Full payment is due at the time of registration. Lodging cancellation policies for individuals attending the conference and/or workshops—payments are refundable, except Arrowmont retains a \$75 fee if cancellation is postmarked, or e-mailed, **on or before July 1, 2017**. No refunds can be made after that date. Checkout time is 12:00 PM. All Enamelist Society attendees will need to vacate their housing by 5PM on Wednesday, August 9, 2017.

## Travel

Knoxville, TN airport is the closest to Gatlinburg, TN. Rocky Top Tours provides airport shuttle transportation. We can accommodate individuals or groups and we'll try to group you with other passengers that may be arriving or departing around the same time that you are, if possible. Our representatives will meet your party inside the airport upon arrival.

Shuttles are provided by advance reservation only.

Prices vary based on the number of passengers and your destination. To get a quote, please call 1-877-315-8687 or 865-429-8687.

## Closing Night Dinner—Sunday 8/6/17

Our closing night dinner is included in the meal package at Arrowmont. In addition, entertainment will be sponsored by TES.

## Registration Fees

### Conference

- \$405 conference fee for non-members (includes Friday evening reception)
- \$370 conference fee for current members (includes Friday evening reception)
- \$320 if you are a current member who also paid membership dues for 2016; a loyalty discount of \$50 has been applied to this fee. Please contact the Society office prior to registering if you are not sure: 770-807-0142 or (info@enamelistsociety.org)
- \$215 one-day conference registration fee (\$165 with membership loyalty discount applied)
- \$175 conference fee for students with a current, valid student ID from a degree granting institution
- \$40 late registration fee after July 1, 2017

### Workshops

- \$395 for non-members
- \$335 for Enamelist Society members
- \$175 for students with a current, valid student ID in a degree granting institution required

(**Note:** student slots in workshops are limited to 2 per workshop and will be filled on a first-come, first-served basis. Unfilled student slots will be filled from workshop waitlists on June 12, 2017.)

## Workshop Materials Fee

Materials fees are included on the registration form. An additional workshop materials fee may be charged by the instructor—this information will be provided with the student supply lists and detailed descriptions.

## Refunds and Cancellations

Conference fees are refundable on or before July 1, 2017, less a 10% admin. fee; after July 1, 2017, less a 25% admin. fee. Workshop fees will not be refundable after July 1, 2017 if the resulting vacancy cannot be filled. Cancellation notification must be made in writing by letter, fax or e-mail.

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