

## 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.

2019 will be our 17th Conference; we are excited with the line-up of high powered workshop instructors and speakers. By attending you will certainly learn many new tips, tricks and techniques 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 techniques and approaches

## University of Oregon

The Conference, Workshops and Exhibitions will be in the facilities of the University of Oregon School of Art and Design. Lawrence Hall will be our headquarters and location for the Conference and Exhibitions. The workshops will be in the U of Oregon studios which are a short walk from Lawrence Hall.

Housing and meals will be near the center of campus and the Student Union — a 5 minute walk from Lawrence Hall.

The Alchemy5 Exhibitions will be split; the International Juried Exhibition will be in the LaVerne Krause Gallery (Lawrence Hall) and the Juried Student Exhibition will be in the Maude Kerns Art Center on 15th Avenue. Also, our Alliance/Reliance Exhibition will be set-up during the Conference in Lawrence Hall.

# ALCHEMY<sup>5</sup>

## THE ENAMELIST SOCIETY CONFERENCE 2019

## Connecting Our Community

The 17<sup>th</sup> Biennial Conference of The Enamelist Society

July 31 — August 7, 2019

University of Oregon School of Art and Design  
Eugene, OR

### The Conference

Opens on Friday evening, August 2, 2019 with an evening reception and awards for the Society's International and Student Juried Exhibitions in Eugene, OR. 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

Tim McCreight — Keynote Speaker

Sarah Perkins	Gillie Hoyt Byrom	Heejoo Kim
Anne Havel	Aur�lie Guillaume	Sharon Massey
Judy Stone	John Killmaster	Pat Nelson
Kathleen Wilcox	Marissa Saneholtz	Sydney Scherr
Steve Vandyk	Cappy Thompson	

### 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 2019 at the LaVerne Krause Gallery, University of Oregon and Maude Kerns Art Center plus Nov. 2019—May 2020 at the Museum of Glass, Tacoma, WA

## Conference Chairs

Anne Havel, Roberta Smith and Cullen Hackler

## Conference Committee

Roberta Smith, Anne Havel, Pat Nelson, Delia Dante, Ricky Frank, EJ Braida and Cullen Hackler

## Exhibition Chair

Sharon Massey

## General Conference Information

Betsy D'Addamio or Stewart Hackler  
The Enamelist Society, Inc.  
Phone: 770-807-0142  
info@enamelistsociety.org

## Conference, Workshops, Exhibitions and Housing

University of Oregon  
School of Art and Design  
5232 University of Oregon  
Eugene, OR 97403

Visit [www.enamelistsociety.org](http://www.enamelistsociety.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. Most of the pieces in the Alliance/Reliance Exhibition will be in the auctions; both the Live Auction and the Art Market.

### 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: (7/31–8/2/19)

### Gillie Hoyt Byrom — Painted Enamel Confections, a Wide Variety of Techniques

Painting in enamel is easy when you know what you're doing! The pigments require grinding with medium to produce vibrant rich colors which can be blended and applied thinly, layer upon layer, firing between layers to achieve 3D. You will be introduced to a variety of ways to apply water-based paint using sponges and brushes to produce boldly blocked color or fine miniatures. You can create fine lines with oil paint on a mapping pen, whilst lacquer resist is used for stopping out and gold luster to embellish your paintings. A variety of white steel enamel tiles measuring 4 x 4, 4 x 3 and 2 x 2 inches, will be provided. Firing needs care to avoid pitfalls. Gillie will guide you through a variety of methods to produce an attractive confection to stand alone or to be incorporated with other enameling techniques. Everyone will begin with a two by two inch tile to experiment with.

If you would like to learn the specific techniques of [enamel portrait miniature](#) from Gillie, please [sign up for both workshops](#) and bring photos of your subject together with a line drawing of your main composition showing a head size of about one inch high to be traced onto a 2 x 2 inch tile.

Gillie Hoyte Byrom is a leading proponent of the rare art of vitreous enamel painting. She has been commissioned extensively by an international clientele and most of London's leading Silversmiths and Goldsmiths. Her enamel portrait miniatures have won numerous prizes including the prestigious Jacques Cartier Memorial Award. As a qualified teacher, Gillie enjoys sharing her skills with others including 1:1 tuition at her studio in Devon and taking workshops in the UK and abroad.



### Aurélie Guillaume — Just Like Candy! Cloisonné With Opaque Enamel

During this workshop you will design and realize a unique piece of opaque cloisonné enamel under the guidance of Mlle Guillaume. Through various explorations of techniques such as wet inlay and the use of ink pen and underglaze you will learn how to create a colorful piece of enamel that will look just as delicious as a piece of candy. The artist will take you on a journey through her process and share her best tips and tricks about cloisonné.



Aurélie Guillaume, born in Montréal, Québec (1990), is a French Canadian jeweler, enamelist and illustrator. Formally trained in the arts of jewelry and metalsmithing at the Ecole de Joaillerie de Montréal, and at NSCAD University in Canada, she was first recognized for her work upon graduating as the winner of L.A. Pai Gallery's 12th National student jewelry competition. Since then, she has been invited in an impressive number of exhibitions throughout North America, Europe and Asia; among them, The Alchemical Egg, curated by Nichka Marobin,

presented in Barcelona, Paris and Shanghai, Triple Parade 2018, curated by Jie Sun and Dan Cao in Shanghai, Espace habité/Inhabited space, curated by Stephane Blackburn and Noel Guyomarc'h, in Paris and Barcelona. In 2018, she was one of the five finalists for the Art Jewelry Forum Artist Award. Aurélie's pieces have been acquired for the permanent collections of the Enamel Arts Foundation in Los Angeles, the Museum of Art and Design in New York, the University of Iowa Museum of Art, and the Pureun Culture Foundation, Seoul as well as many major private collections. Her work has been featured in Metalsmith Magazine and in many exhibitions' catalogues and books.

### Anne Havel— Dimensional Enameling, Torch Firing

This workshop will explore the creation of dimensional pieces, problem-solving to enable the piece to be set or completed, and then enameling the piece using a torch. There are many pieces that can be enameled, after soldering, if a torch is used rather than a kiln. Equal weight will be given to planning, forming the piece in metal, enameling, and finishing. Soldering skills will allow more flexibility in design, but are not necessary. She will teach ways of containing the heat so the enamels will flow and preserve the soldered seams -preparation of metal, including forming, folding, soldering — use of liquid, powdered, and other enamels — different approaches to firing based on size and shape — different ways of thinking for more unusual setting/ mounting options and planning each step before enameling begins - exploration of techniques including: sgraffito, graphite, acid-etching, painting, sugar-firing, etc.



Anne has been an independent studio artist for 17 years, teaching workshops and exhibiting in juried fine craft shows. Select recent exhibitions, collections, and publications include—in 2018 Invitational Exhibitions: The Art of Enamelling/The Enamelling Technique, The Technical Museum in Brno, Brno, Czech Republic, 2018 Blaze: International Art Enamel, National Taiwan Craft Research & Development Institute and Chinese Taipei Enamel Arts Association and Contemporary Enamel, traveling to Turkey, Italy, and North Carolina. In 2017: Alchemy4, the International Juried Exhibition of The Enamelist Society, Art Jewelry Today 4, Lapidary Journal Jewelry Artist's "How to Enamel Jewelry" and Enamel Arts Foundation acquisitions for their permanent collection. Anne is currently Treasurer of The Enamelist Society, Pocasin Arts, and Enamel Guild North East.



## Heejoo Kim — Enameling and Electroforming Techniques

Learn about the organic forms and various texture expressions using electroforming techniques. Electroforming, in which metal particles are piled up to form a metal structure, is used with the enameling technique complementarily. Using these two techniques, we explore the expression of life and nature, the vibrant colors, and the expression of rough and intense tactile imagery that imply the mystery and wonder of nature.



I was born in Seoul, where the city and nature blend, and grew up in a national park area in the city center. I majored in metal craft and jewelry at Kookmin University and got BFA in 2007 and MFA in 2011. In 2008, I studied at Pforzheim University as an exchange student for a semester. Since winning the prize at Preziosa Young Jewelry competition in 2011, I have won numerous international

jewellery and crafts competitions such as Galerie Marzee Graduate Prize, Itami International Craft Award, and Art Jewelry Forum Artist Award. I'm working with jewelry galleries from home and abroad. I have often participated in art fairs such as Sofa expo Chicago, Inhorgenta and Handwerksmesse in Munich. I also exhibited at museums such as the National Museum of Contemporary Art, Musee de Decoratif in Paris, and Bavarian National Museum in Munich. Recently, I participated in the 'International Contemporary Enamel Exhibition', organized by National Taiwan Craft Research and Development Institute. Also I'm organizing and exhibiting on international jewelry exhibition project 'It's a Pleasure to Meet You!' with East Asian Jewelers. Currently, I'm in a metal craft and jewelry doctoral study program at Kookmin University, and give frequent lectures on Enameling in local universities.

## John Killmaster — Granular Spray, Sgraffito and Enamel Crayons

This workshop will explore utilizing a spray application that enables artists to do detailed line drawings which will survive many firings. We will then add additional colors layering in liquid enamel spray and painting applications in the primary colors, resulting in a full spectrum of color. Various tools will be made to manipulate the layers of enamel to result in a sophisticated art statement. Three dimensional methods will also be explored; working on steel, using shaping and ground coating.



John Killmaster is an iconic artist and master of diverse media. For 27 years he influenced numerous students as a revered art professor at Boise State University. After retiring as a Professor of Art Emeritus in 1997, Killmaster settled in Middleton, Idaho. He has long been inspired by Idaho's spectacular scenery, which is often the subject of his paintings. Killmaster says, "My interest as an artist is to be witness to the gifts of life and vision; to capture not only that which my eye confronts, but to record my interaction both visually and emotionally, with the world around me."

## Marissa Saneholtz — Bright and Bold: Saw and Solder Champlévé with Opaque Enamel



Celebrate the bold lines achievable by learning the champlévé process of enameling. Without having to use harsh chemicals for etching, the additive process of "sawing and soldering" can create the recessed and raised areas that give this enamel process its name, "Champlévé" or "raised fields". Over the course of a three-day workshop, students will have the opportunity to learn how to saw, solder, wet pack, fire, stone, and finish champlévé pieces.

Marissa Saneholtz makes narrative based jewelry and objects using humor and sarcasm on gender roles in American society. She is best known for her use of champlévé enamel to create brightly-colored figurative works. She has been published in several books, including Art Jewelry Today II edited by Jeffery Snyder, Humor in Craft by Brigitte Martin, and Narrative Jewelry: Tales from the Toolbox by Mark Fenn. Her work has been exhibited both nationally and internationally and is in the collections of the Dorothy McKenzie Price Permanent Collection at Bowling Green State University, the Racine Art Museum in Racine, WI, and the Enamel Arts Foundation, Los Angeles, CA. Currently, she is teaching at Bowling Green State University in Bowling Green, OH.

## Sydney Scherr — Through the Microscope

When you look very closely at everything that is around you, or even your own skin, the view is completely altered and a new universe appears in the minutia. This workshop will ask that students come with images they have found that look at anything through the microscope. I suggest looking at Scanning Electron Micrographs....WOW! Look at nature. Look at building materials. Look at the structure of metal or stones. Look at anything and everything. Bring these images with you and begin a journey into story telling that is new to your usual story and images...it is about the beauty inherent in details. This will inform the designs you create through cloisonné enameling and use of alternative embellishment techniques to best realize your images.

Sydney Scherr is an award winning designer, sculptor, illustrator and educator. She has taught on the college level for more than 35 years and recently returned to the United States after living in SE Asia for 8 years, where she developed and helmed the Jewelry Design program at Raffles College of Higher Education in Kuala Lumpur. She has also taught at Parsons School of Design in NYC, and Meredith College in NC. Scherr was Chair: Metals and Jewelry at Savannah College of Art and Design, renowned as one of the leading art schools in the world. Scherr is very pleased to now helm the Jewelry and Metal Arts program at Santa Fe Community College. Concurrent with her academic activity, Scherr has maintained a professional studio for the creation of custom and unique jewelry and sculpture that has sold locally, and internationally, since 1986. In addition to teaching Scherr worked in the jewelry industry in NYC as a designer, prototype developer, production manager and bench jeweler.



## Post-Conference Workshops: (8/5–8/7/19)

### Gillie Hoyt Byrom — Painted Enamel Confections, a Wide Variety of Techniques

See pre-conference write up.



### Aurélie Guillaume — Just Like Candy! Cloisonné With Opaque Enamel

See pre-conference write up.



## Heejoo Kim — Enameling and Electroforming Techniques

See pre-conference write up.



## Sharon Massey — Steel Champlévé

In this workshop, we will use electrolytic etching to create pattern, imagery, and/or text on mild steel sheet for champlévé. Electrolytic etching is inexpensive to set up and maintain, and is a relatively safe way to etch metal. Steel is a lightweight, inexpensive, and rigid material that can be used in a variety of applications for jewelry or sculptural objects, creating options that aren't possible with traditional copper enameling. Preparing the steel for enamel and understanding the options for finishing for the surface are critical to working in this alternative material. This workshop is appropriate for all levels of metalsmiths and enamelists.



Sharon Massey is an assistant professor of Jewelry and Metals at Indiana University of Pennsylvania (IUP). Her work has been exhibited in Germany, Estonia, Poland, Italy, Spain, China, Japan, Canada and Australia, as well as across the United States. She has served on the board of directors of the Society of North American Goldsmiths and the board of trustees of The Enamelist Society. Sharon's work has been included in numerous publications, including American Craft and Metalsmith magazines, The Art of Enameling, and Art Jewelry Today 2nd, 3rd, and 4th editions. She received her BFA from Winthrop University in 1999, and her MFA from East Carolina University in 2006.

## Sarah Perkins — Vessels

This workshop will address enameling on three dimensional forms using both wet and dry application techniques. Soldering parts onto forms before enameling will be covered if there is student interest. The emphasis of the class will be on different ways of achieving line on enameled forms. Some of the techniques we will use for this essential element of visual design will include stenciling, diamond burs, and cloisonné with hand made wires, with a focus on combining and layering techniques. Attention to the final finish on pieces, a make-or-break design element, will also be addressed.

Sarah Perkins received her MFA at Southern Illinois University - Carbondale and is Professor Emeritus at Missouri State University. She is a past Board Member of The Enamelist Society and is currently a member of the Collections Committee at the Ornamental Metal Museum. She has shown her work in the USA, India, Canada, Europe and Asia. Her work can be seen in Metalsmith, Ornament, American Craft and in the books The Art of Fine Enameling, Contemporary Enameling, The Penland Book of Jewelry and The Art of Enameling, and she was the juror for the Lark Publications book 500 Enameled Objects. She has taught numerous workshops around the United States, including at Arrowmont, Penland, San Diego State University and California College of Art, as well as at Tainan Graduate Institute of Applied Arts in Taiwan, the University of the West of England in Bristol, and at the Sanskriti Foundation in New Delhi, India. Perkins is represented by Mobilia Gallery in Cambridge, MA.



## Judy Stone — Through a Looking Glass: 3-D Color and Enamel Layering

The concept of enamel layers is complex, diverse, and well worth exploring. Layering is one of those ways that enameling is special. By building up layers through several firings of a piece, enamel can

- reflect color as dimensionality and become polychromatic.
- look very painterly
- create a complicated and diverse palette

In this workshop we will start by drawing lines and negative space using the sgraffito (scratch-through) technique on an airbrushed white enamel surface



which is applied as a liquid and then fired. The lines will serve as a sort of "reverse cloisonné" guiding our color applications. The white background will act as our canvas and the revealing of the copper through transparent enamels will be our key to the 3-dimensional nature of the material. This will also be an exercise in evaluating dark and light on a color field; the interplay of enamels from various manufacturers; the

mixing of transparents, opaques and opalescents; and the influence of particle size on layering. In addition we will be taking away partial layers through abrasion and examining various finishing techniques and how they influence the optics of what has been created.

Judy Stone, who lives in the SF/Bay Area, has been enameling professionally for over 45 years. She has taught enameling all over the US and abroad and exhibited widely. She is known for her unique approach to enameling vessel forms. She considers herself an advocate for the medium. She has served as a board member of The Enamelist Society and the Northern California Enamel Guild. She is founder and board president of the Center for Enamel Art. She is also Enamel Department Head at The Crucible in Oakland, CA. She was the recipient of The Enamelist Society's Woodrow Carpenter Achievement Award in 2009.

## Kathleen Wilcox — Metallic Foils in a Wall Piece

In this workshop you will develop a small wall piece by using enamel techniques such as sifting, stencils or sgraffito with an emphasis on how to integrate

foils into the design. There are many design possibilities when working with foils in your enamel including being used as a final accent or buried under layers of enamel. You will learn all the essentials of working with metallic foils: preparation, designing, application variations, firing and the chemical color reactions of foils with enamels. Be ready to combine a variety of enamel techniques with metallic foils as you plan the layers of your exciting wall piece.



My experiences with the natural world shape the imagery in my enamels as I often include birds, fish, reptiles, plants and patterns. I approach the endless contemporary enamel technique possibilities through methods of drawing, painting, printing, and collage. I am fascinated with combining techniques and developing the surface of the enamel with multiple layers of textures, patterns and images. I have been working as a studio artist since the mid-eighties and my enamel work is exhibited and sold in national juried shows, art festivals, and in galleries. I am also published in the books "The Art of Enameling" and "500 Enameled Objects". I have been teaching enameling with over 35 years of experience. I teach classes, workshops and private lessons from my studio space in Tallahassee, Florida and at workshops in various art centers throughout the country including Arrowmont School of Art and Crafts in Tennessee.



## Lodging and Meals

**Room reservations will be made directly on the registration form not with the University.**

Housing, three meals and full linens are provided as a bundled package in the University of Oregon Earl complex dormitories. This has allowed a greatly reduced costs for our participants as well as convenient location for meals and the conference activities. Rooms can be single or double occupancy as follows;

Campus standard double occupancy   \$66/day  
(you may specify your roommate or ask us to select one)

Campus standard single occupancy   \$78/day

Participants who require special diets should complete that information on the registration form.

Lodging cancellation policies for individuals attending the conference and/or workshops—payments are refundable, except The Enamelist Society retains a 10% admin. fee if cancellation is postmarked, or e-mailed, **on or before July 1, 2019**. No lodging & meals refunds can be made after that date. All Enamelist Society attendees will need to vacate their housing by 5PM on Wednesday, August 7, 2019 unless other arrangements have been made with the Society.

## Payments

Since The Enamelist Society will be processing payments for both registration fees and housing, we will be offering an option to make your registration/fees payment immediately and your housing/meals payment on June 8, 2019. There will be an option on the registration form to select this two-payment plan or to pay all at once in the beginning; but you still must book your housing and meals when you register.

## Travel

The Eugene, OR airport is served by several major airlines (Alaska, Allegiant, American, Delta and United) with direct flights from Seattle, San Francisco, Oakland, Los Angeles, Salt Lake City, Las Vegas, Phoenix and Denver. The Portland, OR airport is about 2 hours driving from Eugene.

For transfer to the University of Oregon campus there are taxis, ride-share (Lyft & Uber) as well as OmniShuttle. Learn more about [OmniShuttle online](#), or call 541-461-7959 or 800-741-5097.

## Closing Night Dinner—Sunday 8/4/19

Our closing night dinner will be a barbecue served outdoors (weather permitting) near our residence halls. The program and entertainment will be provided by The Enamelist Society; it will include the raffle drawing & weekend wrap-up. The cost will be \$35 per person.

## Registration Fees

### Conference

- \$440 conference fee for non-members (includes Friday evening reception)
- \$385 conference fee for current members (includes Friday evening reception)
- \$335 if you are a current member and have been a member since January 2018 - the 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 (no discounts apply)
- \$175 conference fee for students with a current, valid student ID from a degree granting institution
- \$40 late registration fee applies after July 1, 2019

### Workshops

- \$425 for non-members (\$475 for Byrom & Kim)
- \$365 for Enamelist Society members (\$415 for Byrom and Kim)
- \$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 May 3, 2019.)

### Workshop Materials Fee

The \$45 workshop materials fee is required on the registration form. An additional materials fee may be charged by the instructor for some special items — this information will be provided later along with the student supply lists.

### Refunds and Cancellations

Conference fees are refundable on or before July 1, 2019, less a 10% admin. fee; after July 1, 2019, less a 25% admin. fee. Workshop fees will not be refundable after July 1, 2019 if the resulting vacancy cannot be filled. Cancellation notification must be made in writing by letter, fax or e-mail.

### Questions

Please contact the office:

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