

TO ALL THE STUDENTS OF THE WORLD

A heartfelt thank you to all the enamellers who joined this project. Some texts had to be slightly adjusted to fit the layout.

Please get in touch if there is any modification you want to suggest.

Finished editing on 2020-03-14

"TODAY IS NOT A GOOD DAY TO GIVE UP,
TOMORROW NEITHER."

I thought about giving up.
I said several times that I hate this job, but every time something pushed me to continue, not to give up and this, in the end, paid off.
Once the difficulties were overcome, the joy was immense.

Sometimes we don't know how to deal with bad days, I know it and for this reason, I asked all the enamellers in the world for help. I asked them to find some words of encouragement for all of you, some photos, some personal advice, and anecdotes. They responded enthusiastically.

In this little book, you will find all of this, you will find the support of our small and large family.
We all had bad days, but none of us gave up.

Rebecca Di Filippo



"EVEN AS YOU ARE FALLING DOWN,
FOCUS ENTIRELY ON GETTING UP AND THE
FALLING DOWN WON'T MATTER ."

LISA FALZON



Liza Falzon, Malta

Up till 2017, my background had been fifteen years working in illustration, creation of artworks for children's books publishing and my own brand of prints 'Meluseena'.

After so much time, I got a little bored of visual art. It was in this fateful year that I would come across the awesome Atelier Kirkara in Berlin where I would start learning the craft of silversmithing, a path that a year later would have me launch my brand 'Bring Me My BattleAxe', and a year after that through immersion in the field, become enchanted with vitreous enamel through the work of the masterful Kristin Holeman (find her work on IG!) - it was the first time I saw non traditional, non historic, bold subjects being expressed in cloisonné and it was a moment of total inspiration of how I could bring my own motifs to the medium.

I live in Malta with no access to teachers, so I decided I would teach myself and got a kiln and proceeded to produce things that looked like burnt toast for six months.

Of all the media I was ever involved in - and I worked in a lot of fields from welding to digital art to 3d modelling on a computer to dancing to competitive skating - cloisonné enamel was the absolute hardest. So for this I have great respect and love for anyone trying to do this medium. It takes a while for you to develop a relationship with - your kiln, your base, your style, your enamels - many variable means it will take a lot of experimentation and many failures.

When you fail you must just start over, from scratch, without ability to recover days of work - my experience is that even as you are falling down, focus entirely on getting up and the falling down won't matter (I learned this from sports). It takes a certain type of person, and if you were brought to enamelling by destiny, you are most likely that person.

Best of luck and just don't give up, eventually you will begin to be pleased with your work. Just get ready for the possibility that perfection may always be a myth on the horizon.



"WHATEVER YOU DREAM UP, YOU CAN MAKE IN CLOISSONNÉ."

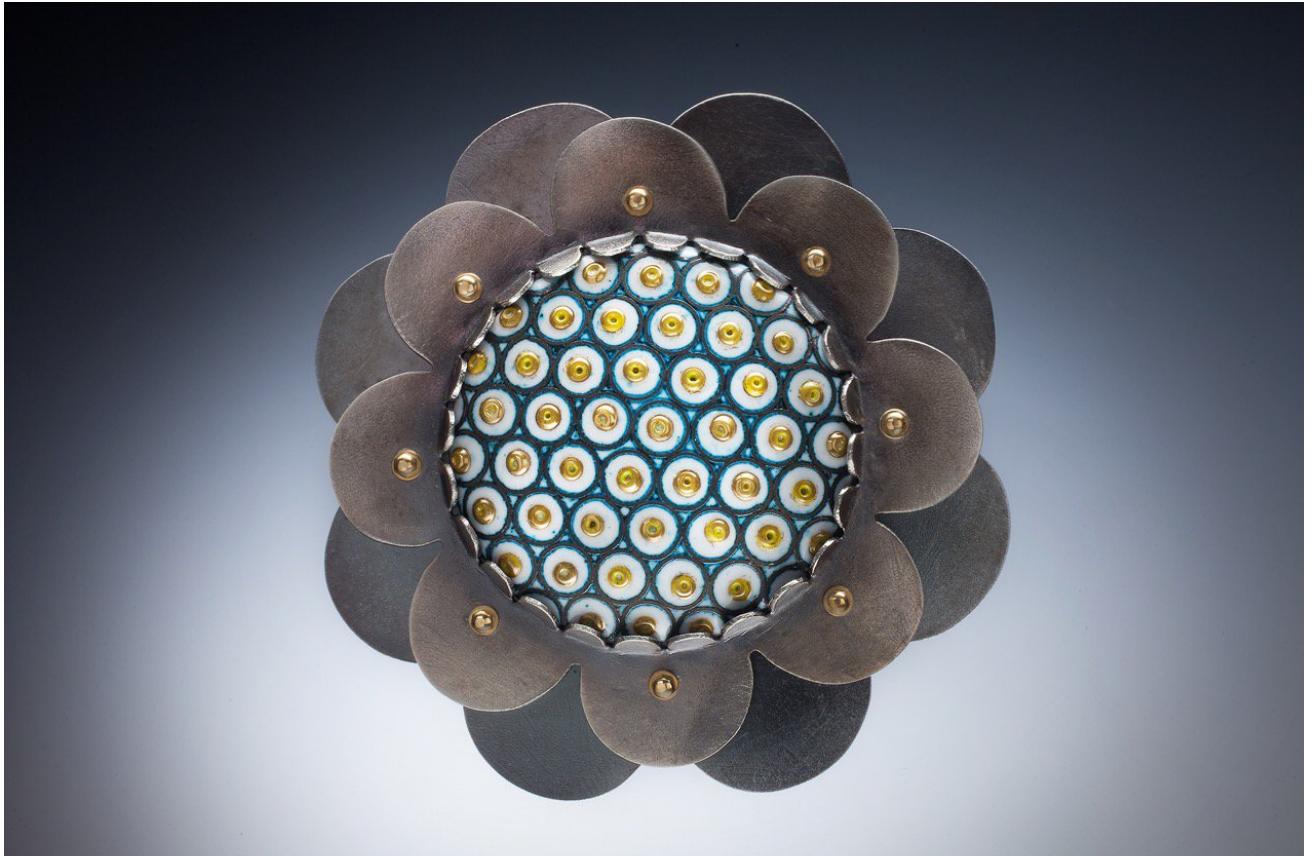
MERRY-LEE RAE

Merry-Lee Rae, USA

My advice for making Cloisonné: design with total disregard for the media and your current capabilities.

Whatever you dream up, you can make in Cloisonné, you can challenge yourself to figure out how.





"RESULTS OFTEN BEGIN WITH ASKING THE QUESTION 'WHAT IF' ."

BARBARA MINOR

Barbara Minor, USA

I was raised in Chicago, Illinois. I studied the art form of jewelry and metalsmithing as an undergraduate student. The addiction and love for enameling in combination with metalworking and jewelry making began during graduate school, with continued exploration during the following ten years of university teaching. I left the university with a desire to spend my professional life as a full-time studio artist.

I spent the next twenty years creating and marketing my enameled jewelry in galleries and by participating in prestigious juried craft shows such as the American Craft Council Craft Shows and the Philadelphia Museum Craft Show. My work can be seen in publications such as *The Art of Enameling*, *500 Enamel Objects*, *500 Brooches* and *The Penland Book of Metalworking*.

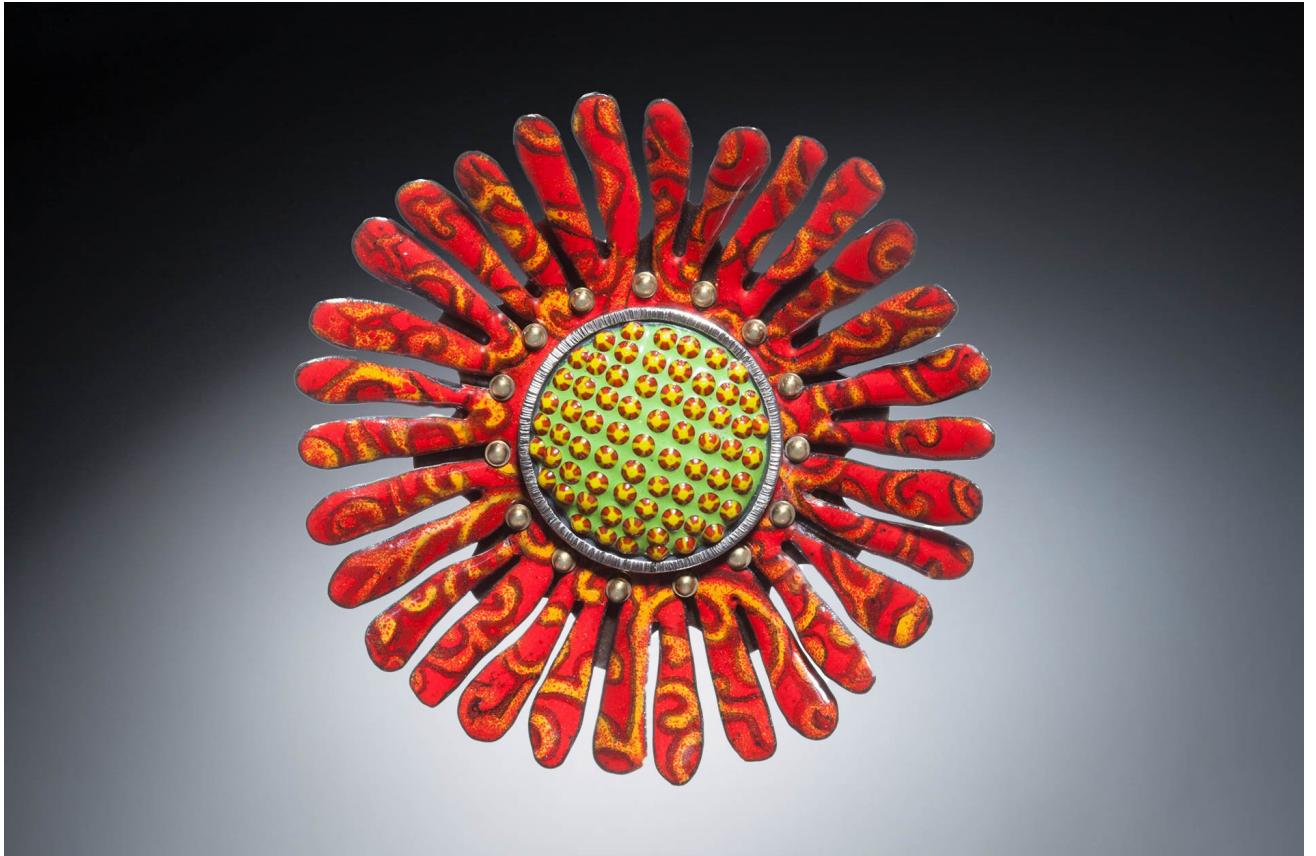
Driving the development and execution of my enameled jewelry is a love for color, working with metal and explorative research of formal, technical and material concerns relative to enameling.

Results often begin with asking the question “what if”. My research oriented studio practice leads both to the perfection of traditional methods and to unexpected experimental results. When the processes are reliably repeatable they become useable in my finished jewelry.

My visual influences derive from historical, architectural or botanical references and are impacted by images from current favorite places. Surface, form, functionality, technical excellence, beauty and visually stimulating results are carefully considered while researching an idea, developing appropriate technical applications and finally designing and making jewelry or objects.

Now I focus my studio practice on researching and innovating enamel processes, preparation for teaching workshops at craft schools and colleges.

I believe that visual, conceptual and technical investigations along with experimentation provides increased expertise, continual discovery and heightened aesthetic development.



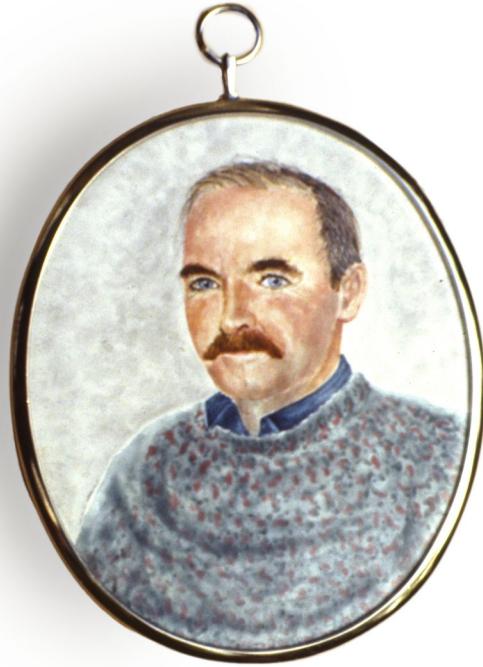
"MY VISUAL INFLUENCES DERIVE FROM HISTORICAL,
ARCHITECTURAL OR BOTANICAL REFERENCES."

BARBARA MINOR

"AS AN ARTIST YOU SHOULD NEVER STOP LEARNING CAUSE IN OUR FIELD EVEN THE SKY IS NO LIMIT AND TAKE FAILURE AS A LESSON."

PANKAJ SONI





"THE BEST SORT OF COMPETITION
IN MY OPINION, IS WHEN YOU COMPETE
AGAINST YOURSELF RATHER THAN OTHERS."

GILLIE HOYTE BYROM

Gillie Hoyte Byrom, UK

After forty years of enamel painting, it is one of the greatest pleasure to take a hot enamel from the kiln and watch the magical colour-change as it cools.

I also love teaching students of enamel painting who visit my studio from all over the world for 1:1 tuition.

I discovered enamel painting before I was 25 years old and knew I'd found my passion. There was no one to teach me so it took many years and tears to learn the basics. When I received training in Barcelona, it gave me Method so I could repeat something successful. Then you take what you have learned on a personal journey. Many wonderful people influenced me along the way, like golden sign posts. If you aim to make the very best work you will find excellent patrons to keep your practice going. My first portrait miniature commission was for an old school friend (she wanted an enamel of her husband Lawrence and she was tolerant of my mistakes). Here is the piece to show a starting point (photo on the left, 55mm x 75mm, hand painted vitreous enamel on copper,

1990). Since then I have made over 500 commissions.

The other image is the miniature I made of King Henry VIII that won the prestigious Cartier Award fifteen years later (photo in the next page, 85mm x 140mm, hand painted vitreous enamel on 18ct gold, 2007).

The best sort of competition in my opinion, is when you compete against yourself rather than others. You set a ceiling height that is just within your reach if you stand on your toes and stretch. It is tremendously satisfying when you reach and touch the ceiling! As you master techniques, the same ceiling becomes comfortably within reach and you stretch once again to push at the boundaries and acquire more difficult skills.

Today, Enamel Painting is a rare medium but when you study historical works you are connected with the truly inspiring techniques of the old masters. In 2015, I was inspired to write a book, which fully describes the techniques of enamel painting. It's the book I could have benefited from when I was learning.

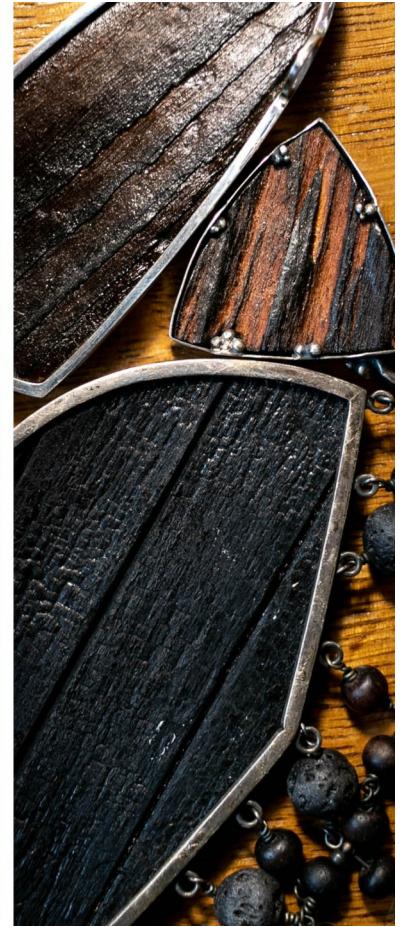


"WHEN YOU STUDY HISTORICAL
WORKS YOU ARE CONNECTED
WITH THE TRULY INSPIRING
TECHNIQUES OF THE OLD
MASTERS."

GILLIE HOYTE BYROM

"WHAT'S THE POINT OF GIVING UP?
IF YOU THINK YOU HAVE TO GIVE UP
IT'S BECAUSE YOU HAVEN'T TRIED HARD YET."

REBECCA DI FILIPPO



"FINDING THE BALANCE BETWEEN PERFECTION
AND 'GOOD ENOUGH' IS THE KEY."

MER ALMAGRO

Mer Almagro, Belgium

I've been enameling since the mid-nineties. My hometown is Barcelona, where I learned vitreous enamel from Andreu Vilasís and Núria López-Ribalta. I now live in Belgium.

Primarily I go back to nature for my inspiration. My personal advice, which applies to any pursuit, would be to cultivate a critical, skeptical spirit and a scientific worldview, while at the same time having in mind that tradition can serve as the best way to find established and true ways of doing things: a way to learn from other people's mistakes. In spite of that, there are no shortcuts to putting in the time. If you want to excel at anything, you need to practice and have perseverance, so you better choose something you really love! The reward is not only the satisfaction of a well done job, but also the ability to step into a state of meditative flow while you work, which is healing and enlightening.

Two more things I'd like to add. First, perfection does not exist, so finding the balance between perfection and "good enough" is the

key. It is good to continue to pursue perfection, to an extent: the longer you persist, the more you have to be mindful of diminishing returns. Time to move on to the next piece, where you have more potential to improve. We have to learn smart and continue to do so, always.

Second, color and test palettes are your most useful tools. Use them well and extensively!
Godspeed!





"I LEARNED CLOISSONNÉ ENAMEL AND THIS ART BECAME MY LOVE,
MY INSPIRATION."

NATIA EDISHERASHVILI

Natia Edisherashvili, Georgia

I started to work on cloisonné enamel in 2008.

My father was a jeweler. When he died, I was a small girl, so I could not learn from him. When I grew up, I started to study jewelry techniques and after that, I learned cloisonné enamel. And this art became my love, my inspiration.

My advice for a young beginner is to try your experiments and try to work without the help of experienced ones. Because you can find out a lot of ways to work more fluently. It is my experience. I live in Georgia and we have the ancient traditions of the art.

So go on and make your steps in the world of cloisonné enamel art.





"THE ROAD WILL BE OVERCOME BY A WALKER."

EVGENY BARANOV

Evgeny Baranov, Russia

I am an artist from Moscow, Russia. I have been painting miniatures on enamel for forty years.

I loved painting since childhood. My family did not share my interest in drawing, my parents insisted on biology or accounting - these are traditional professions in our large family. My poor eyesight (eyesight was only on the left eye, I had myopia with -7 diopters on the other) did not allow me to enter admission exams at art college. I myself changed my medical certificate and passed the admission exams.

In 1981, I went in Fedoskino School of Miniature Painting, where I studied at the Faculty of "enamel miniature (finift)," where I got the basic skills of enamel miniatures and improved my painting skills.

That time enamel painting was mainly a kind of folk art. It was much simpler than now: for example, we used only white enamel, and we painted only simple images, such as flowers. I was painting every day. During little coffee-breaks, I started learning the history of enamel and

who were the great masters of the past. I started collecting literature about enamel art. I started visiting the museum collections of Russia.

In the museums of Moscow and St. Petersburg there are absolutely great enamel paintings of magnificent Russian miniature painters of the 18th and 19th centuries. Russian enamel painting of that time looks magical, but it is irreproducible because the technologies are lost. When I asked my teachers about the technology of creating those masterpieces, they always answered that the secrets of the technology are forgotten forever.

A few years later, I became familiar with samples of the work of Swiss watchmakers of the 17th century. Those enamel paintings on hulls and dials of old clocks literally left me sleepless. There were incredible quality and amazing colors of enamel. For me, it was especially wonderful how Swiss masters of the 17th century used colored and transparent enamel.

The first miniature painting on enamel appeared in central France in the early 17th century. Later, Geneva,

Switzerland became the world center of enameling. Enamel miniature - is the most effective way to create complex and vivid images on a small area of the metal. That was the reason why enamel miniature has quickly become the primary decoration in pocket watches. Miniature painting on enamel is the noblest and artistically expressive and challenging of all enamel techniques.

There were about eighty real famous artists and miniaturists - most of them worked in Geneva. Among them, there are celebrities: Francois Tengu and Petitot, Lyotard and Turko de Maine. One of the well-known masters of the 19th century is Jean-Louis Richter. During his life, Jean-Louis Richter created a great number of enamel miniature paintings for Swiss watch companies.

The most lasting impression was made on me by the famous painter of miniature portraits on enamel Jean Petitot, the great master of 17th-century Geneva. For my taste, his enamel miniatures so far - are the most extraordinary. The works of his

son Jean-Louis Petitot, engaged in the same art, pushed Emperor Peter I to bring an enamel miniature in Russia.

When I became acquainted with the history of enamel painting - I wanted to try something similar, but the books did not have any information about the technologies used by enamel painters of the past. I had to develop myself a new technique of miniature enamel painting - absolutely different from anything I have seen before. In 1993 I started to work in cooperation with the best Moscow jewelry company called Sirin. Sirin was accustomed to jewelry enamels and had a good industrial base, unique materials, and skilled professional enamelists. Even today, the company performs works of jewelry keeping the tradition of Carl Fabergé alive. There I've had a good school of classic enameling.

Over the last decades, I was able to restore some of the techniques of the old masters of enamel miniature painting and I managed to use them again.

I am very glad that during recent

years an enamel miniature painting is reborn in Switzerland. Such watch brands as Jaeger-LeCoultre, Bovet, Vacheron Constantin, set themselves the task to go back to roots in a short time. And it seems like they are successful in this task: they find and train new artists.

It is very interesting for me to get acquainted with modern masters of enamel miniature painting. I like to watch the best historical examples of enamel miniatures of the 17-19th centuries in different museums. I want to show my level of enamel miniature in the homeland of enamel miniatures in Switzerland. I plan to write miniature portraits of the largest and most famous artists of the past as a sign of my respect.

Now it is a very interesting time. I wish my young colleagues to be hardworking and persistent, and success in enamel painting is sure to follow! I wish you that. You can always count on my consultation, and for those who have achievements in miniature painting, I can provide my master class for further professional

growth in this complex craft.

Through hardship to the stars! The road will be overcome by a walker. I wish you success!





"THE ARTIST MUST SEEK THE CHALLENGE WITH HIMSELF."

DARIO SCAGLIOTTI

Dario Scagliotti, Italy

Those who dare to practice any art need great passion, dedication, patience, knowing more than what one can do, not stopping in front of failures and successes.

The artist must seek the challenge with himself, this will make us grow artistically and spiritually.



"AFTER A LONG TIME OF LEARNING AND PRACTICING,
I AM VERY HAPPY WITH THE RESULTS."

MARIO ALEXIS



Mario Alexis, Mexico

I am a jewelry designer, I started thinking about how to share with you the enamel art, which is an ancient technique of fine arts. Each person has created its own style to develop enamel art; every place in the world has developed different styles with this technique and different materials to make them. Yet we must consider that it depends on where and with whom you learn this technique, if you will have a personal result. I was lucky enough to work with one of the best enamellers in the world, Teresa Mingot. She studied in a very prestigious art school in Barcelona, has over fifty years of experience, and she is a very good person.

As a child, I began to draw and create, and since then I have learned different techniques: oil, watercolor, and sculpture. My university education is in architecture, where I learned to draw well and then I followed the vitreous technique, fusing glass with painting in the oven.

I learned hot enamel and then I started to develop different techniques. I had a need to know how to manipulate, cut, drill and weld materials, to be able to make pieces with hot enamel techniques.

You have to be patient to learn the enamel art and sometimes it is not easy to accept the results.

It is very important for me to know and practice, and also to manipulate materials to see how they behave in the fire; as well as cleaning them for excellent results. No less important is to test and draw in a simple way.

I'm telling you this because, after a long time of learning and practicing, I am very happy with the results. You will work with different enameling techniques, which you will surely know better in the future (like Cloissoiné, Limoges, Champlevé, Plique à jour, etc.), for this I greet to all of you with my best wishes in your artistic career.



"MY ADVICE FOR
STUDENTS IS TO HAVE
FUN AND EXPLORE."

JILL TOWER

Jill Tower, USA

I love to explore all the enameling techniques, not just cloisonné.

My advice for students is to have fun and explore, and also to put time and effort into their metalsmithing skills, too.

If I did not have the metalsmithing skills, I could not make my artistic visions into reality.





"I THINK PEOPLE SHOULD LEARN THE CORE CHEMISTRY OF ENAMELS."

TOVA SHPANTZER

Tova Shpantzer, USA

I was a metalsmith for many years before I started to take enamel classes. Enamel enriched my life with color and happiness.

Of course, I am not young and it is hard to start from the beginning testing every step of the way.

I think people should learn the core chemistry of enamels so they understand what happens in the kiln with enamel with different hardness. How warm colors work and how they behave and interact with different metals. They should learn very well the difference between transparent, opaque and opalescent enamels.

I think that's kind of basic. If you understand those topics, the rest will come with practice.





"I'M HAPPY HAVING SPENT A LIFE DEVOTED TO
ART AND CULTURE."

PAUL BUFORN

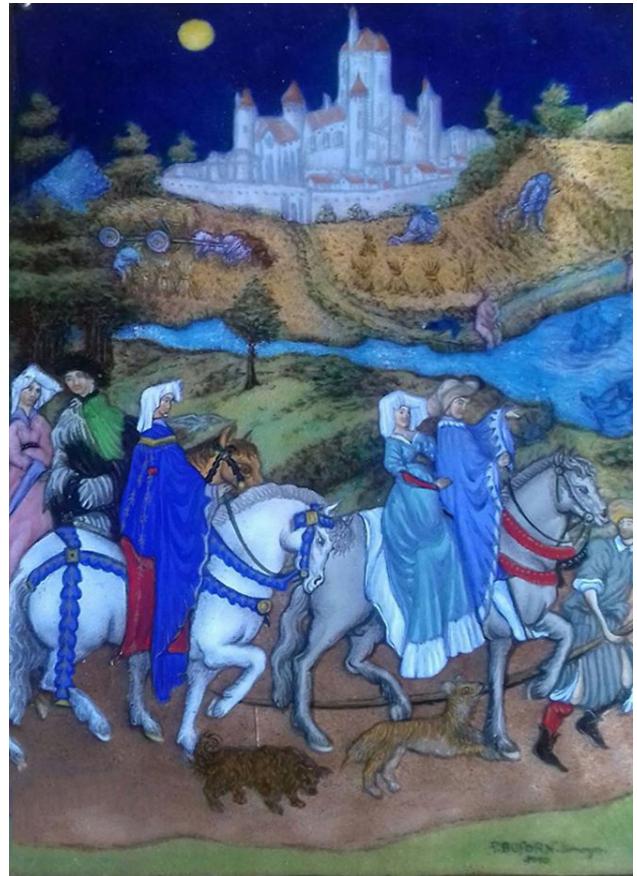


Paul Buforn, France

I've been a professional enameller in Limoges since 1972. Currently, I'm retired in Nexon, my city in south of Limoges, but I keep working with enamel in my house-atelier, that can be visited on appointment.

All the enamel works I made in my career were hand-made combining different techniques, so they are all unique pieces. I'm a craftsman and an enameller and I'm happy having spent a life devoted to art and culture.

The best advice I can give to young enamellers is to make many enamel samples on different metals to find out what fits better for them.





"ENAMELING IT'S A LONG JOURNEY FOR YOUR WHOLE LIFE."

WU CHING CHIH

Wu Ching Chih, Taiwan

I'm an enameler from Taiwan. When I was a beginner in enameling, I immediately felt this was a very different material. When you start learning, of course you have to acquire the skill in metalsmith, temperature, and knowledge about the variety of colors of enamel.

But when you learn more, you will control the enameling technique much better and you will get more confident in the materials. Then, you would love to try something new and find your own personal styles.

I still do many enamel experiments myself and try doing something new, enameling it's a long journey for your whole life.





"ENAMEL CAN ALWAYS SURPRISE WITH ITS VERSATILITY."

TERESA ULDEMOLINS AGUADÉ

Teresa Ulldemolins Aguadé, Spain

I was born in Valls, a small town near Tarragona and close to the sea. I think the place where you are born marks you in one way or another, either in the theme or with its colors. From a very young age, I was inclined to the arts, specifically for painting. I studied for five years at the School of Art and Design of Tarragona and that's where I discover the wonderful world of enamel, a magical art of which I fell in love.

I spent several years sharing my passion with the family business until I was 35 years old and I decided to devote myself completely to this art. This decision was one of the best in my life because I am very happy when I'm creating. Throughout my career, I collected several awards that have excited me and spurred me to continue in a world sometimes closed

and sometimes misunderstood and undervalued.

I have found in the stones a whole world of expression. The stones are strength, stability, immutability and when I apply the enamel on them it is as if I endow them with soul.

I also love the contrast between surfaces and materials. The roughness of the stones together with the delicacy of the enamel seems very interesting to me.

If I had to give some advice to the youngest, I would tell them not to stop learning and experimenting, because enamel can always surprise with its versatility. I'd also tell them to fight to give enamel its importance. If society values enamel, many artists can live off it. And what greater happiness than being able to dedicate your life to what you like the most!



"IT IS A GOOD FEELING TO REALIZE THAT YOU ARE WORKING WITH ONE OF THE MOST ANCIENT JEWELRY TECHNIQUES. "

SERGEJS BLINOVS

Sergejs Blinovs, Latvia

I was born in 2005, as soon as I graduated from the Latvian Academy of Art. This was not a surprise since I had been preparing for this for four years.

But it seemed to me not enough, and I began to travel. Have you heard about food-tourism, health-tourism? My travels were called enamel-tourism.

Georgia, St. Petersburg, Hungary, these were private masterclasses with enamel masters. Different countries, different techniques: Champlevé, Cloisonné, Guilloché. Beautiful words and many hours of work.

Today I calmed down a bit and just make jewelry for people.

When they ask me to talk about enameling, they ask "is it difficult"? I answer that there is nothing easier. Ancient civilizations coped well with this, thousand of years ago, with very simple tools. Are we worse?

It is a good feeling to realize that you are working with one of the most ancient jewelry techniques. Perhaps many years later, it is on the example of your works that theorists of history

will talk about the jewelry art of our time. Sounds good, doesn't it? And this time will fly by at insane speed.

The theory of enameling can be explained in one minute, and then...

Practiced all your life.

But it's worth it!





"DON'T BE AFRAID TO MAKE MISTAKES!"

SANDRA MCEWEN

Sandra McEwen, USA

I was born and raised in Cleveland, Ohio. I graduated from Rhode Island School of Design with a degree in illustration. I currently reside in Wilmington, North Carolina. Before becoming involved in enameling, I spent many years as a graphic designer and stained-glass artist. I have always loved incorporating bright color and light into my work, so when I discovered the beauty of cloisonné enamel, I was hooked.

My work incorporates color, light, and balance, be it abstract or figurative. I'm influenced by all the gorgeous jewelry of the past but try to give it a modern twist.

Don't be afraid to make mistakes! Keep a notebook of what went right and what went wrong after each project. What would you do differently next time? If every piece you make comes out exactly as you expected, with no surprises, you are not trying hard enough.





"AT THIS AGE WE HAVE MUCH STRESS IN OUR TIME,
I BELIEVE ARTWORKS HAVE THE POWER TO SOOTHE OUR MINDS."

KYOKO IIO

Kyoko Iio, Japan

I was born in Ehime, Japan. After studied Applied Arts at the Tokyo National University of Fine Arts and Music I dedicated my life to cloisonné enamel art.

Often I am asked how long the enamel process takes: unfortunately I cannot answer, because it depends on my concentration. I have words and forms that I keep in my heart for a long time. I hope they will turn into cloisonné objects.

At this age we have much stress in our time, I believe artworks have the power to soothe our minds.





"EVEN THE MOST TALENTED
ARTISTS HAVE FAILURES."

TRISH WHITE



Trish White, USA

Let your “Failures be your Lessons”! Who says it has to be perfect on the first go-round? We all do, every time we walk into a new workshop. As students learning a new technique, our expectations to walk out of the room with a piece looking exactly like the instructors’ is universal. Students forget that their abilities are on a learning curve of success and failure. But is it a failure, or is it a lesson in future successes? When things go wrong and they will keep in mind that this is an opportunity to ask yourself what you did wrong so it does not happen again. Even the most talented artists have failures. It’s the nature of the beast. I can ask any of my colleagues if they have a “junk” box and they can pull it out in an instant.

I have spent days working on a project from creating the design, etching, sawing, and enameling, only to absently grab the wrong colour on the last step and ruin the entire piece.

It went into my “junk bucket” for one year until I could look at it again, take a breath and make the decision not to give up. I remade that piece and it went into an exhibition.

On another occasion, I learned how to make a deep-set bezel ring with a Topaz stone: a few months later the ring fell apart because the band was not soldered securely to the bezel.

Using a fine tip flame, I re-soldered the bezeled stone to the band. Something I never did before and amazed myself with success. The “failure” came when I dropped the ring in a bowl of water. Something we always do after soldering metal. The stone cracked and turned from a deep orange to a hazy green. Scream or not to Scream? No! That failure became my lesson: gemstones have to cool down before hitting the water. Next time you have a failure, give it a kiss, and think about what you have just learned to make you better.



"YOU CAN'T BE AFRAID
TO TRY AND EXPERIMENT."

ANNA BETLEY

Anna Betley, Poland

I create jewelry to express my independence and share a unique experience with people setting their own trends. In my atelier you can find both unique single pieces of jewelry as well as limited-edition collections. Colour and ornament are the themes of my art which I express by the use of noble jewelry enamel and silver, both of which are my primary materials-of-choice and means of artistic expression.

I like to combine different materials like silver with enamel and with wood or precious stones. I like to experiment with textures and enamel colors to create a vibrant color effect.

Working with enamel requires patience. A valuable feature is also curiosity and reconciliation with a possible failure that gives us experience and teaches something new. You can't be afraid to try and experiment.

I think about my works as a painter, often breaking stereotypes and technical tips.





"MY MOTTO IS TO MOVE FORWARD SLOWLY AND NEVER STOP."

JUNKO ANNOURA

Junko Annoura, Japan

When I was taking a jewelry course, I felt there was something missing. Then one day I met the allure and enjoyment of enameling, which gives a similar feel to drawing or painting. Since this moment I continued to create my enamel work little by little.

Although I have many ideas for designs, I often struggle to complete my creations as I want because of the complex and numerous phases of the technique of this craft. My motto is to move forward slowly and never stop, just keep on working on my designs, taking my time.

I'm so fascinated by the moment when the beautiful enamel colors gradually emerge after taking a piece out of the kiln, watching the red hot enamel cooling down. After this, the hardest part of the process is the polishing and the time it takes before you see the final work.

After practicing metal hammering techniques for three years, I've recently started to apply enamel on my original unique shaped hammered metal bases.

I also create original colors in

varying sizes of enamel particles and deliberately fire on a low kiln heat so the glaze particles don't completely melt, creating a unique lumpy and gritty texture on the surface of my work.



"MY FAVORITE TECHNIQUE
IS MINIATURE
ENAMEL PAINTING."

PÁL TÓTH



Pál Tóth, Hungary

I'm a designer and an enameller. I learned graphic-art, I made book-illustrations and I make enamel works since 1981. I was an enamel art instructor in the International Enamelart Workshop, I taught enamel in Slovakia and I was a speaker in Cracow on the Academy of Fine Art. I work with cloisonné, champlevé on hand-engraved base, but my favorite technique is miniature enamel painting.

Now I'm a freelance artist, I make enamel miniature for watches, for jewels, for furniture, I'm working by commissions and for galleries. I paint the miniature a lot with brushes. I use the best quality possible, the bristles are thin and long, but we can cut them by ourselves.

The essence of pointillism is to put a small amount of enamel paint on the brush tip and place it on the surface point after point.





"PURSUE YOUR PASSION WITHOUT THE FEAR OF FAILURE.
EXPERIMENT AND EXPLORE NEW POSSIBILITIES.
LEARN, UNDERSTAND, IMPLEMENT, AND EVOLVE. "

RAJESH LATHIGARA

Rajesh Lathigara, USA

My interest in visual arts started at a very early age while growing up in India. I was born and raised in a goldsmith family with a rich history of fine craftsman, making a range of jewelry products using traditional techniques, passed on through the family lineage. Although my immediate family was not involved in this craft, many members of my extended family have been producing jewelry for centuries. One of my maternal uncles was a very well known artist specialized in making jewelry and adornments for temple idols in India.

While growing up in India, I spent many summer vacations watching him and other family members making beautiful artwork using precious metals, gemstones, and enamel. After pursuing a successful career in government and academia in California for about three decades, I decided to pursue my interest in jewelry arts in general and enameling in particular.

For the last two years, I have been studying cloisonné enameling,

enamel miniature paintings, jewelry fabrication, gemstone carving, polymer clay, precious metal clay, and mixed media jewelry from nationally renowned artists as well as at various community art centers in USA.

Pursue your passion without the fear of failure. Experiment and explore new possibilities. Learn, understand, implement and evolve.



"PRACTICE MORE.
IF YOU THINK YOU PRACTICE ENOUGH,
PRACTICE SOME MORE."

OLGA TONKOVA



Olga Tonkova, France

Dear young enamelers,
I should say that you are quite lucky to have started studying this craft so early in your life, as in the future you will certainly have an advantage. Maybe I am even a little bit envious as well, as my love story with enamel really began only when I was already 31 years old, even though it started when I was 13.

We were visiting the museum of Hermitage in St. Petersburg with our art school and stopped in front of Faberge stand. Fascinated, wordless, absolutely conquered by this beauty and technical perfection, I dreamed to be like him one day.

Be aware: our dreams are very dangerous, they have the tendency to come true, it may take time and you will forget about them, but then one day life brings them back on the table.

That is how it happened to me: my parents were sure that I will never earn my living with art or with jewelry making thus persuaded me to choose something more practical. I studied communication and public relations, worked in advertising until

the financial crisis of 2009, then had to look for a job and changed profession several times, giving English lessons, cooking in a restaurant, working as a salesperson, a little bit of everything to make both ends meet at the end of the month.

Then I had the infamous 30 years old crisis when I left everything and went traveling in search of answers. By some Fortune's whim, I met an amazing enameller who became my first teacher, it was in Tbilisi. My advice: if you want to study cloisonné go to Georgia, it is more affordable than Japan and much closer.

Once back in France I decided to open my own atelier, it took some time, I still needed some training, I found old masters eager to teach me and I should say it was not always easy: there were moments when I had very little money to live on and was seriously considering taking any kind of job just to earn my living... but then I would be betraying my dream, or so I thought, so I persisted.

Three years into it I managed to find work as a sub-contractor for a

watch-making company and now quite happy with the situation.

Here's what I can give you as advice: You should very well understand what exactly you want to do with enamel as it is very vast and it is easy to get lost. I always wanted to work with watch dials or in jewelry making, thus I was pursuing technical perfection, trying to get any knowledge I could, honing my skills afterward in my atelier. But you might be more attracted by 3D objects, mural decorations or copper jewelry, which is also interesting. But you need to understand where you want to go.

Once you know where you want to go, find people (professionals) who are already there and ask them for advice.

Practice more. If you think you practice enough, practice some more.

Try to understand what is more important for you: being an artist (self-expression) or being a craftsman

(mastering the matter: metal and glass). In my opinion, to be able to earn money with artistry you should have really outstanding ideas; to earn your living as a craftsman you should have very good technical skills.

Try to be as cold-blooded as you can, if you are passionate way over your ears you risk being disappointed and hurt by not being paid the fair price, by being criticized, by people not "understanding" your art and by so many other things. What is important is what you want out of it: you want to earn your living, then treat it as a business; you want to express yourself then keep it a hobby and earn your living with something else. Make your choice being well aware of the consequences.

Meanwhile, I wish you luck and patience to pursue your dream. If it is really your dream then one day it will come true... if you move your ass.

"IF IT IS REALLY YOUR DREAM
THEN ONE DAY
IT WILL COME TRUE."

OLGA TONKOVA





"JEWELRY MAKING ALLOWS THE ARTIST TO FULLY REVEAL HIMSELF."

MALI PORTNAYA

Mali Portnaya, Ukraine / Russia

I was born at the Black Sea in the city of Odessa, which is a big inspiration for me. I graduated from the Institute of Architecture and Art. In the first years of studying at the Institute, I have realized that I want to work with enamel. I've understood exactly that it is important for me to work with my hands, to feel tactful what I am doing. Working with composition, color, drawing is what I rely on and that helps me every day.

My dear friend and mentor Ilgiz Fazulzyanov has a great influence on me and my work. Thanks to his instructions, I can arrange my emotions and experiences in metal in the best way. Jewelry making, in my opinion, allows the artist to fully reveal himself. When I am working on a new jewelry piece, I always want to add a part of myself to it, but at the same time, I would like it to have its special character.

I suggest to everyone at the very beginning of their way to be dedicated to themselves, work hard and always, and to be on the lookout for better self-expression.





"ENAMELING ISN'T WEIRD,
IT JUST SMELLS FUNNY!"

GILL CORDINER



Gill Cordiner, Australia

Making jewelry for me started as a hobby when my kids were little, because I never had the long periods of uninterrupted thought that I required to paint. I trained as a painter in Edinburgh and taught fine art for over a decade.

The jewelry was a great diversion and I loved it. One tutor showed us how to enamel a simple leaf, I was so transfixed, but he refused to teach me anymore and it was really all I wanted to do, so I quit night class in silversmithing and started the long and all-consuming business of teaching myself to enamel in-between nap time kids, dinner kids, lunches, trips to the park and grocery shopping.

Enamel appealed to me because I love color and I also loved the alchemy of it. I started to sell some earrings to friends and every dollar I made I bought more tools equipment and enamel.

Over the years, I got better and sold more. Five years ago I opened a shop where I sell most of my works. I make an inordinate amount of earrings: many of them are very simple, but all those earrings have furnished me with a studio, an income and a space to make even more incredible things.

I have been enameling for nine years and I've been a finalist in the Saul Bell Award three times. Maybe one day I will win, but for now, I love nothing more than pottering around working on ideas that maybe one day will be something noteworthy.

I love enamel and it's amazing how much you can find in and raise a family. Enameling can be so simple and so complex and is completely timeless. The internet has allowed me to learn so much and connect with wonderful enamelists all over the world. Enameling isn't weird, it just smells funny!

"THE PROCESS OF LAYERING ENAMELS
IS TO ME SIMILAR TO LAYERING LIFE EXPERIENCES."

JENNIFER WELLS



Jennifer Wells, Italy/USA

I relate working in enamel to life in many ways. We will all reach our melting point and once we do, we are changed.

The process of layering enamels is to me similar to layering life experiences, each one adding a new element to the work of creating, whether it be a piece of art or life.

I have been working with enamel for sixteen years, and love that this media allows me to be constantly challenged and to continually learn new ways to manipulate the enamel.

My advice to anyone working or beginning with enamels is to not fall in love with the final idea, because, just as in life, things will happen along the way that you didn't expect.

Maybe you'll love it, maybe you won't. Write it down to remember how you got there, in case you want to go again or not.





"I NEVER ALLOWED ANYONE TO TELL ME WHAT I COULDN'T DO."

JOAN STROTT ALVINI

Joan Strott Alvini, USA

I'm a jeweler and an enamelist. I work out of famed Jeweler's Row in the heart of historic Philadelphia. My training includes classes at Glen Echo Park outside of Washington D.C., Haystack Mt. School of Arts & Crafts in Deer Island Maine, and Moore College of Art in Philadelphia PA.

I have practiced the art of fine jewelry making and enameling for over thirty years.

I fell in love with enamel at a young age. I never allowed anyone to tell me what I couldn't do. I am grateful that I followed my passion for this art and have been able to make a living doing what I love for the past thirtyfive years.





"MY WORK EXPLORES OUR DEEP CONNECTION
TO NATURE AND TO EACH OTHER."

ALISA LOONEY

Alisa Looney, USA

At the age of four, I began drawing and building with clay and sand on the banks of the Spokane River in Northern Idaho. The movement of the river is still present in my work today. I fell in love with metal arts as a silversmith in my early years, received my BFA in Design from Boise State University in 1983 and began welding in 1998.

I returned to Idaho in 2010 to study with enamellist John Killmaster, which has allowed me to merge sculpture design and narrative enamels into what I consider my most precious work to date.

It is my goal to create sculptures and images that bring joy, connection, and meaning to people who experience it. The shape and fabricate metal into open, energetic form, portraying movement and the expression of life. Each sculptural piece is plasma, laser and/or flame-cut from steel, bronze or stainless, then sanded, hammered and welded. For public works in human form, a colorful powder-coated finish adds a bold statement and symbolic

meaning. For other natural forms, I may choose to leave the metal in its natural color, add patina, paint, or finish the surface with colorful layers of glass enamel.

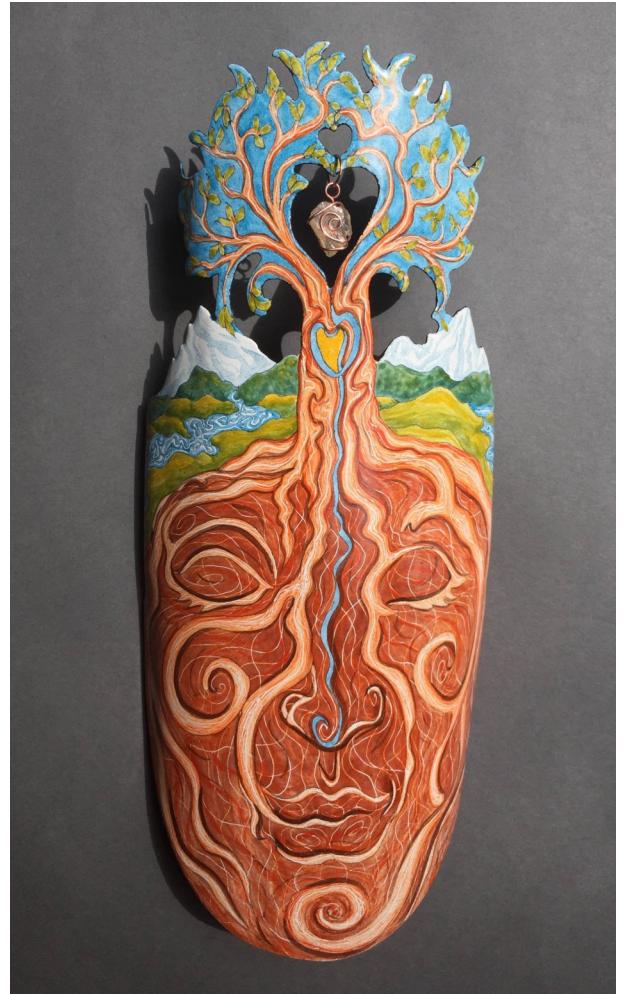
Fusing enamel to the surface of the work, adds depth and narrative in lustrous layers of glass. I am excited by the reflective qualities of this medium and the ability to illustrate a story in minute detail on sculpture, wall reliefs, panels, and jewelry. Recently, I have been adding images to found and reclaimed enamel pans and appliance parts. Images are built up in several layers of liquid kiln-fired porcelain enamel, which are applied using variations of dipping, spraying, sgraffito and painting techniques.

My work explores our deep connection to nature and to each other. I am interested in how we, as humans, are coping with the environmental and cultural challenges we are facing. My desire is to explore the many ways we find meaningful moments amidst these challenges, even joy, reaching for a calm acceptance of what is, while also

finding ways we can contribute to healing our planet.

I am particularly interested in wild free-flowing rivers, the source of all life, and planting trees that provide clean air to breathe. I have committed to donating a portion of the proceeds from this body of work to non-profit organizations that work toward this common goal.

Don't limit yourself to the enamel styles and forms you have seen. Experiment with cutting inventive shapes and hammering forms to find your own expression with the metal. Then the fun part begins, thinking of the many ways enamel can grace the piece to complete your story. Try new techniques, learn from others. And most of all have fun! When things get hard, remember why you began enameling in the first place, and how delighted you were the first time you saw the fired glass come out of the kiln and shine with brilliant color!



"HAPPINESS IS THE MOST IMPORTANT PART OF EVERYTHING.
ENJOY THE PROCESS."

REBECCA DI FILIPPO



"DON'T BE AFRAID OF TRYING
NEW THINGS."

YUKIKO WILSON



Yukiko Wilson, UK

One of my aunts was an enamel artist and I used to visit her studio in the corner of her garden in Tokyo when I was little. This might be the unconscious catalyst for my work with enamel; though it wasn't till many years later that I started my enamel practice after being inspired by the work of René Lalique.

Born in a family running a traditional hand-crafted kimono business, I have always been familiar with the longstanding heritage of Japanese design, especially patterns called Edo-komon. These designs often represent good-luck symbols or commonplace items such as toys and vegetables. These designs continue to have an almost spiritual hold over Japanese people and are very much part of the current artisan tradition. Increasingly they are becoming a source of inspiration for

contemporary designers, making for both a national and worldwide market. Whilst this design heritage heavily influences my work, I also find inspiration in the natural and historic landscape of the places I visit. I work in enameling, in part to respect the old craftsmanship and inherit the skills, but most importantly I value hand-made works, that express the warmth of nature and human touch.

Enameling has so much potential to explore and I'm fascinated by this traditional craft. I'm still learning myself, but if I would say something to young students, I'd say good foundation skills will help you to execute your ideas more easily.

At the same time, don't be afraid of trying new things and making lots of mistakes. Afterward, you'll be able to enjoy amazing discoveries.



"ENAMEL RESONATED TO ME LIKE LIFE:
BOTH ARE PROCESSES WHERE THERE IS
COMBINATION OF CONTROL, UNCERTAINTY
AND UNPREDICTABILITY. "

POOJA SHAH



Pooja Shah, India

In my visual art, I explore and express such wonder using calligraphy and enameling.

Calligraphy was my specialist subject at JJ School of Applied Art from where I graduated. Since then, I have worked in graphic design, but much of my creative output has been in enamel painting.

This beautiful material, colored glass fused to metal, resonated with me from the first time I tried it and it quickly becomes my main method of creating my vibrant art. The richness of the material and the fiery processes it undergoes reflects the richness of life and the experiences it leads us through. Every piece I create has the intention to uplift the onlooker and make them closer to experiences of wonder at different levels of consciousness.

Enamel resonated to me like Life: Both are processes where there is combination of control, uncertainty and unpredictability.

Whatever is presented to you, you accept and then with same love make it more beautiful and at end let it go!





"MY WORK CELEBRATES THE HISTORY OF ENAMELING
AND ITS LONGSTANDING TRADITION OF STORYTELLING."

AURÉLIE GUILLAUME

Aurélie Guillaume, Canada

I'm a French-Canadian jeweler, enamellist and illustrator from Montréal. After completing my diploma at École de Joaillerie de Montréal, I went on to pursue my BFA at NSCAD University where I majored in jewelry design and metalsmithing.

My work celebrates the history of enameling and its longstanding tradition of storytelling dating back most notably to the Byzantine era, where enameling was used to depict religious icons. Using these traditional techniques, my work revives the medium through a contemporary context fuelled by street art, comics, pop art, and counter culture.

Employing a combination of jewelry techniques and illustration, my work mixes high and low art, while transporting viewers into a world more colorful and dreamlike than our own. Through the process of enameling, my illustrations transcend the two-dimensional realm of paper and are given new life in the physical world as wearable objects.

With this work, I am reviving the traditions of enameling, as well as bringing sculpture and illustration into the context of contemporary jewelry.





"I AM STILL LEARNING ABOUT ENAMELS."

DEBBIE SHEEZEL

Debbie Sheezel, Australia

I began as a painter. When I had my first child, my aunt asked if I would like to go to night school with her to attend a jewelry course. They had a large kiln there and they showed me how enamel adhered to metal when in the kiln. I began to paint on large sheets of enamel at the college and after a while decided to buy myself a kiln. I was at that stage 21.

I have now been enameling for fifty years and enameling is still my passion. I went to University to learn to be a jeweler and spent quite some time doing just that.

I have gone from large paintings in enamel to large bowls, then on to jewelry. I have enameled the mural in the International Airport in Brisbane, Australia which is 16 ½ meters long and 3 ½ meters high. I have taught at RMIT University for many years and have been on the Gold & Silversmiths Guild of Australia for many years too. I have won many awards including the Saul Bell “Best in Show” 2019 and Australian Jewellery Design Award 2019. My advice to other aspiring enamellers is to experiment but also

to stick to the rules as much as possible. Record everything that you do, because one forgets very quickly small things that happen when firing. Making mistakes is the best teacher. You never do it again!

I am still learning about enamels. It is a huge area with many techniques.





"ENAMEL IS ALIVE,
IT FEEDS OFF YOUR EMOTIONS."

HARRY FORSTER-STRINGER



Harry Forster-Stringer, UK

People always ask me how do I get the ideas for my designs and I always reply: ten minutes before falling asleep, which is true!

This is really about my story. I was born in East Ham on the dawn of the sixties, the decade that put Britain at the forefront of design and music. By the age of five, I was living halfway across the globe in Karachi and then in Dhaka. We traveled extensively through India and Nepal at that period. I was exposed to so many different influences, religions, cultures and the vivid colors of that part of the world. At that young age, it all got absorbed, so now I hope it makes a bit more sense.

Remember: always work clean, make sure your work is free of grease, wash your enamel well. I almost always add some nitrite acid in my first wash then wash, till the water is perfectly clean with nothing floating in it! But the most important thing is the enamel is alive, it feeds off your emotions, so if you are having a bad day don't even bother.





"IT IS THE SYMBIOSIS OF THE ELEMENTS THAT I REALLY LOVE. "

RUDOLF MOLNAR

Rudolf Molnar, Slovak Republic

I'm a train dispatcher, truck driver, and enameller!

Enameling is my passion, my love, my damnation.

I worked twenty years in the transport industry as a train dispatcher, truck driver, truck dispatcher but all the time I dreamed about working with my hands making arts, something with metal.

I am medieval reenactor, so I started working with hammers as a blacksmith. Soon I discovered the bright colors and beauty of enamels and I was hooked and fell in love.

This material just uses metal to shine even more. It is the symbiosis of the elements (gold, enamel, gemstones) that I really love.

My designs are inspired by nature, old mythology, and real life. Anyone can make modern geometric art design, but using the cloisonné technique to make a tiny dragon that will look majestic is really challenging. My advice is never to give up, even you have just an old kiln and a small piece of copper.

Be proud of your work but not priggish. Let your soul and art fly, people will come and join you on your way.



INDEX

Liza Falzon	6-7
Merry-Lee Rae	8-9
Barbara Minor	10-12
Pankaj Soni	13
Gillie Hoyte Byrom	14-16
Mer Almagro	18-19
Natia Edisherashvili	20-21
Evgeny Baranov	22-25
Dario Scagliotti	26-27
Mario Alexis	28-29
Jill Tower	30-31
Tova Shpantzer	32-33
Paul Buforn	34-35
Wu Ching Chih	36-37
Teresa Ulldemolins Aguadé	38-39
Sergejs Blinovs	40-41
Sandra McEwen	42-43
Kyoko Iio	44-45
Trish White	46-47
Anna Betley	48-49
Junko Annoura	50-51
Pál Tóth	52-53
Rajesh Lathigara	54-55

Olga Tonkova	56-59
Mali Portnaya	60-61
Gill Cordiner	62-63
Jennifer Wells	64-65
Joan Strott Alvini	66-67
Alisa Looney	68-70
Yukiko Wilson	72-73
Pooja Shah	74-75
Aurélie guillaume	76-77
Debbie Sheezel	78-79
Harry Forster-Stringer	80-81
Rudolf Molnar	82-83

READ ME

This book was created thanks to the contribution of enamellers from all over the world, whom I thank from my heart. Without the commitment of each of them, all of this would not have been possible.

This book is released under the CC-BY-NC-SA license. In short, it means that you are free to redistribute, copy and create derivative work from the book or parts of it, as long as you credit the respective authors. Text and images in this book belong to the respective artists, who made them available to help students face bad days. Respect their work.

This book is not intended to make money, it should not be offered for sale. It is available for free for all those who need it. Commercial works that make use of this book in its entirety or parts of it are forbidden. Derivative works that make use of this book in its entirety or parts of it are allowed, as long as they use a license stricter or equal than the one of this book.

Do you have any suggestion or request you'd like to make?
Please contact me through my website: www.rebeccadenamel.com

Rebecca Di Filippo

THANK YOU

There is no way to express my gratitude. There is no way that can show the joy I feel in front of this book.

Putting your words together was exciting. It showed me once again how united enamellers around the world are. Being part of this family is a privilege, I know that in every part of the world there will always be an open door for me.

I have this certainty because I know that our relationship goes far beyond being colleagues, we are friends. Even if we know each other just a little, we have something that unites our souls. Rudolf Molnar always says that we have the same diagnosis. It makes me laugh every time.

I know that in every part of the world there will always be an open door for me and you know you can find it here, in Italy with me.

I hope that the young students will not let themselves be overcome by the first difficulties encountered and that they will enter our world full of color and joy.

In this first year of teaching enameling, at Galdus in Milan, I realized many things. First of all that every student enriches us in his own way. They may not be aware of it, but they give us a lot. Above all, they give us the hope that this ancient art will not be lost forever.

Rebecca Di Filippo

