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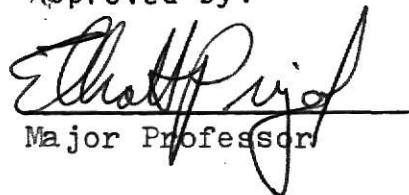
GLASS AND METAL
by
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a statement
submitted in partial fulfillment of the
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This paper is to serve as a summary of the development of my work as a graduate student in metalsmithing and jewelry, what my goals and interests are, and how I intend to accomplish them. My work has been extensively involved with both metalsmithing and enameling. Metalsmithing is the art of working metal, ferrous or non-ferrous, and enameling is the art of fusing glass to metal.

Enameling has been a source of exotic compulsion to me on and off for the past three years; I would begin work with enameling and then realize that I needed to perfect a metalsmithing technique before I did further enameling. A student spends years acquiring the technical skills necessary to create art with metal. When this is added to the technical skill embodied in the art of enameling, the knowledge necessary to combine the two areas becomes enormous.

The art of enameling, or fusing glass to metal, has a sensual appeal. The preciousness, the everlastingly reverent quality of enamels is compelling. The combination of metalsmithing and enameling is even more compelling. Perhaps this can be attributed to enamels' glossy reflection, perhaps to its clarity and depth of color, perhaps to its permanence in conjunction with metal - to leave a lasting monument to one's ego.

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First, a definition of terms as stated by Harold B. Helwig, one of the foremost experts on enameling in the United States.

TECHNICAL: Is the practical knowledge of a particular subject, organized on scientific principles.

TECHNOLOGY: Is the technical language and/or the applied science of achieving a practical solution. It is the totality of the means employed to provide a workable correct conclusion.

TECHNIQUE: Is the manner in which technical details are treated or basic physical relationships are used. It is a method of accomplishing a desired aim.

Helwig also states that when a technique is not based on the technical, the whole organized systematic process becomes flawed. Each flaw diminishes the ability of that technique to survive in relationship to the whole. In fact, it may cause failure of the whole itself.

These statements and terms by Helwig have become more and more important to me as I realize their complete verity. My work has of necessity become a very technically oriented procedure through this past year. It will remain so until I have enough technical knowledge at my disposal to acquire a complete technique in the working of enamel and metal and

glass on metal.

For whatever reason, enameling has experienced a total confusion of terms. Technical, technology, and technique have been lost in a confusing maze of religious objects, icons, flowers, butterflies, and other such subject matter. There are a few artists who are very concerned with taking enameling to a more prominent place in the arts and out of the therapeutic realm. This is what it deserves - to be treated as an art form. The potential of the medium is inherent, it only needs to be brought forth.

I did not begin to enamel with earnestness of purpose until the past year, and in many ways it has been like beginning all over again. I have come to recognize that I had to become a metalsmith before I could become an enamelist. I had a definite need to be in control of all aspects of the medium - both metal and glass and this in some ways slowed me down. I had to learn more about color. I had to rethink drawing in relation to how I wanted to use it. I had to feel I had mastered metalsmithing techniques. Then I had to begin to learn about enamel.

There are so many complex problems to overcome that enameling may be compared in difficulty to gaining a mastery of higher mathematics, mathematics being the same kind of systematized or layering process of learning. At least, mathematics has been organized into a concise body of