

# METAL

40  
YEARS

# SMITH

ART  
DESIGN  
JEWELRY  
METAL

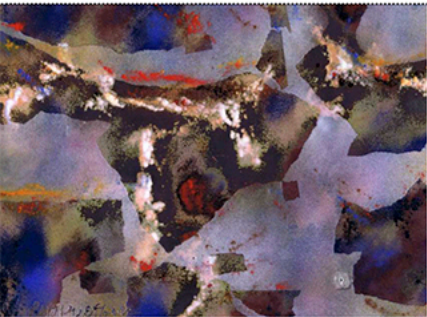


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Mi-Sook Hur:  
Feather Trace,  
an Exploration



ACME Studio's  
Enamelled Jewelry:  
1985-1992



Paul Hultberg:  
Abstract  
Expressionist  
Enamelist



*Mi-Sook Hur*

*Feather Trace, an Exploration*

By Punam Madhok



## Mi-Sook Hur



Mi-Sook Hur

*Springtime #4 and Springtime #5, 2014*

Enamel on copper, sterling silver, stainless steel

Each: 1 7/8 x 2 1/2 x 3/8 in.

Collection of the Enamel Arts Foundation

Gift of the artist in honor of Robert Ebendorf

## Mi-Sook Hur

A master of the painterly, Limoges style of enameling, Mi-Sook Hur creates poetically evocative compositions based on childhood memories and her love of the natural world. While she has a special interest in enamel jewelry, her metalwork also includes three-dimensional forms and wall-mounted plaques and panels.

Hur was born in South Korea in 1965. Her father was a farmer who raised a variety of crops including rice, potatoes, and barley and her grandfather was an herbalist who produced medicines and remedies for his rural community. When she was five, Hur's parents moved to Seoul to earn a living leaving her in the care of an aunt and uncle. As she later recalled, "One of my favorite activities was to collect precious and beautiful items such as feathers, beans, pebbles, wild flowers, bugs, seeds, etc." These childhood playthings were to become the subjects of her later artwork. She reflected, "I was happy when I was growing up there. The images of feathers, seeds, sprouts, beans, birds, etc. that I use for my work resembled my experiences as a child. They are grains of my spirit as if made of countless fragments, and my works serve as containers of my thoughts."

A prominent educator, Hur has taught at East Carolina University in Greenville, North Carolina since 1999. Since joining the ECU faculty, Hur's commitment to enameling has deepened. In 2003, she assisted her ECU colleague and teacher Linda Darty by writing a chapter for Darty's book on enameling technique. Over the past ten years, Hur has made enameling a central part of her artistic practice and her teaching.

Nature and reflection are subjects of enduring interest to Hur. As she stated, "Nature fascinates me, as it constantly changes, repeating each season to continue the cycle of life. I collect forms from nature. My work is especially inspired by peppers, birds, beans, sprouts, and seedpods."

Her "Feather Brooches," now numbering over 100, are part of an on-going series of work that, for Hur, represents freedom, security, and the renewal of hope. As she stated, "When I was getting close to the age of 50, I thought about how I wanted to live the second half of my life. I imagined a veil that will eventually be completely embellished in feathers. It has the power of reawakening and it shields my spirit. Every single feather work I have done is part of this imaginary veil."

Hur occasionally produces jewelry as a pair with continuous imagery spanning two brooches. *Springtime #4* and *Springtime #5* with the image of a feather running across the two is a fine example of this approach. According to the artist, the pair might be worn together by one individual or divided and worn separately by two loved ones.

Another of Hur's two-part brooches *Feather Trace* is rich in personal associations and layered content. The pillows comprising the background are an allusion to her grandmother and to the comforts of memory. "My grandmother had a beautiful mind and she appreciated nature. She had big Asian mums blossoming in her yard, and at the end of the fall, she would cut those flowers and dry them.

She then filled pillows with the newly dried mum petals. They gave off the aroma of flowers while you sleep. This memory gives me comfort and protection." However, the crow that plucks an egg from the nest appears dark and rather menacing. "The right piece has a crow holding an egg in its beak, suggesting an ambiguous action—whether it is about to carry the egg to the pillow or take the egg and harm it. The white feather implies that the eggs do not belong to the crow." According to the artist, this ambiguity suggests her own complex relationship to her three siblings. As the eldest child she was admonished to protect her brother and two sisters. However, having moved far from their place of birth, she feels some ambivalence about that role. Thus, in this richly multifaceted work, nature becomes a metaphor for human feelings and interactions.

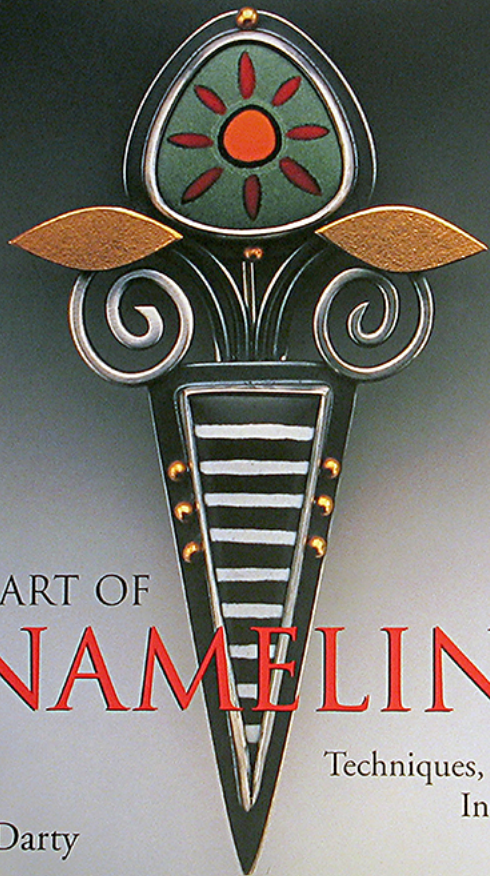


*Feather Trace*, 2015  
Enamel on steel, sterling silver, stainless steel  
Two brooches: 2 1/2 x 4 x 1/4 in. (overall)  
Collection of the Enamel Arts Foundation

# THE ART OF ENAMELING

Linda Darty

Techniques, Projects,  
Inspiration

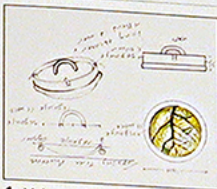


## Painted Buttons

MI SOOK HUR

*Make very painterly buttons using water-based acrylic and watercolor enamels.*

### What You Do



**1.** Make quick thumbnail sketches of button design ideas. Use watercolors and colored pencils on paper to develop a drawing and give you an idea of how you want the finished enamel button to look.

**2.** Use a jeweler's saw to cut out a copper disk, and then file its edges smooth. (You also could purchase a pre-cut piece of copper.) Place the copper disk inside the convex dome of the dapping block. Place the dapping punch over the copper and sharply hit it with a hammer or mallet to form the copper.

**3.** Thoroughly clean the domed copper disk. Apply a counter enamel to the back side of the disk, let dry, and fire. Clean the firescale off the front side of the disk. Apply the white enamel base coat, let dry, and then fire. Once the disk is cool, file its edges and clean it well with a glass brush under running water.

**4.** If you want to paint the design onto the button freehand, skip to step 5. Otherwise, place red dressmaker's paper on the disk with its waxy side facing the white enamel base coat. Place the drawing over the transfer paper. Using a sharp pencil, trace the drawing to transfer it onto the coated metal. (Any color of transfer paper can be used. The red just shows up well on white enamel.)

## PAINTING WITH ENAMELS—WITH AN EMPHASIS ON DRAWING



Mi-Sook Hur

*Hur*

Mi-Sook Hur is a metalsmith, enamelist, and educator teaching at the School of Art and Design at East Carolina University. She received a BFA in metalwork and jewelry from Seoul National University in Korea and an MFA in metals from the University of Wisconsin, Madison. Mi-Sook Hur has exhibited her work at the Museum Arts and Design, SOFA Chicago, Itami Museum of Arts and Crafts in Japan, and Vicenz Oro II in Italy. Her work has been included in *The Art of Enameling: Techniques, Projects, Inspiration, 500 Enamelled Objects*, and *Metalsmith* magazine. Mi-Sook Hur has received prize awards from the Enamelist Society, Niche Awards, the Purchase Award from Arkansas Arts Center, and the European Design-an Asian Renaissance Evoked in Gold Award from the World Gold Council. Her work is included in the collections of the Enamel Arts Foundation, Racine Art Museum, John Michael Kohler Arts Center, Sonny & Gloria Kamm Museum, and Arkansas Arts Center. She is a former artist-in-residence at John Michael Kohler Arts Center, Haystack Mountain School of Crafts, and Jentel Foundation.



Parrot's Greed

Photo credit: Robert Dunaway



Lotus' Lust

Photo credit: Robert Dunaway



Speckled Feather



Photo credit: Robert Dunaway

## Painting with Enamels— with an Emphasis on Drawing

### TOOLS

Ballpoint pen
Ceramic tile, white, as a palette
Brushes, soft: sable round 0, 2/0, 3/0, and 4/0
Doming block and dap, for ovals or other appropriate equipment
Dust/particle mask
Eyedropper
Eye protection
Glass brush
Venting system
File, half round metal
Jeweler's saw and saw blades, 2/0
Mallet
Metal palette knife
Mushroom stake
Pickle and pickle pot
Sanding pad, diamond: 100 grit
Sifters: 80, 100, and 150 mesh
Torch for annealing
Wipe out tool

### MATERIALS

91 percent isopropyl alcohol (for Variation 1 and 2)
Copper sheet, 20 ga, 2 1/4" x 3 1/2" or pre-purchased shape
Distilled water
Etching cream for glass, Armour Etch or Etchall
Klyr-Fire
Lavender oil (for Variation 1 and 2)
Masking tape
Saral transfer paper, red only

### ENAMELS AND SUPPLEMENTS

- 1030 Foundation White enamel, 80 mesh; alternatively 1010 Undercoat White, both Thompson Enamel
- 2030 clear enamel, 80 mesh, Thompson Enamel
- Marking Crayons for Enamel (for Variation 1), Thompson Enamel EMC-x series
- German Dresden Overglaze China Paints (for Variation 1 and 2). These are not a Thompson Enamel Product, but are equivalent; using the Thompson product will change colors some.
- Underglaze Crayons (for Variation 2), Thompson Enamel P-7A
- Underglaze Decorating Pencils, AMACO
- Water Color Enamels, Thompson Enamel BWC-x series

## The Art of Fine Enameling - Karen L. Cohen

# The ART of FINE ENAMELING

SECOND EDITION

Completely Revised, Updated, and Expanded  
New Techniques • 21 Exciting Projects  
Many Additional Mini Projects and Variations



KAREN L. COHEN

The Enamelist Society member Karen L. Cohen will have the second edition of her well received book, *The Art of Fine Enameling*, released on Nov 1, 2019. She's been working hard for over a year to bring out this totally revamped enhanced edition. It includes contributions from about 170 enamelist, 10 new contemporary projects, many mini-projects (not full step by step by enough info to do them) and a very extensive section on supplements and add-ons including glow powder, mica pens and enameling with cat hair. Most projects have a set of variations and a technique gallery to show how other artists creating with that technique do things differently, thus expanding the reader's learning experience. In addition, the comprehensive trouble shooting section has been updated and expanded. Lastly, there are about 450 finished enamels, this time used to illustrate a point being discussed in the text (not just in general galleries).

The website says paperback but we are assured it is hard cover! [Click here for more information](#)