

Enameller profile - Interview with Carolyn Delzoppo

Q After training and working as a graphic designer, why did you change to jewellery?

It was an accident. In the late seventies I went back to art college because I wanted to do fine arts, in particular printmaking. In my first year I was made to take an elective in jewellery - not at all what I wanted. I quickly realised though that this craft appealed to my sense of scale, my love of detail and the miniature. Enamelling added the opportunity to include graphic elements and expression through colour, line and tone.

What interested you in enamelling?

Enamelling appeals because it offers everything that I need.

I love the processes of enamelling - the careful design process, the painstaking preparation of the cloisonne wires, the use of colour either soft and subtle or glowing and jewel-like. I enjoy the challenges of this medium, - that it doesn't yield its secrets easily. Even after all this time it still holds mystery and surprise for me. I enjoy pushing at the boundaries of what is possible and what is not possible in enamel and consequently I still have lots of failures. Enamel can be really frustrating and perhaps this is what keeps me devoted to some extent. However, when the processes work and the imagined idea manifests in enamel, then the feeling is like no other.

Another thing I like about this medium, enamel on precious metal, is the sense of history it brings with it. Little has changed over the centuries. The materials and processes that I use are practically identical to those used to produce the Faberge eggs, the Byzantine religious icons of Georgia or the Art nouveau jewellery of France. I like this sense of precedence, that if treasured, my work too becomes part of the long history of enamelling.

I get a strong sense of this when I see ancient enamels in museums, its as though it is a privilege to be part of it.

What influences your work?

I always find this question the most difficult to answer. The truth is that I hardly know where my influences come from and its something I give very little thought to. There are no deliberate influences. I like to think of my mind as a melting pot, the visual input goes in and brews away and what comes out is very personal. It's almost as though when I'm drawing, my analytical self stands aside to 'watch' what will appear. Sometimes it surprises me.

Most of my work begins as absent-minded doodles. I am a compulsive draw-er. I draw when on the phone, all over my day book, on any scrap of paper. Sometimes these loose drawings become the line basis for cloisonne enamel, and in the enamel I try to preserve some of the energy and spontaneity of the quick pencil ramblings. Rather an impossible aim, given the exacting nature of cloisonne.

I work elements of my drawings into precise line drawings, selecting parts that I feel are successful and moving line and shape about. It can take a lot of drawings to evolve a satisfactory final design.

Do you enjoy exhibiting your work?

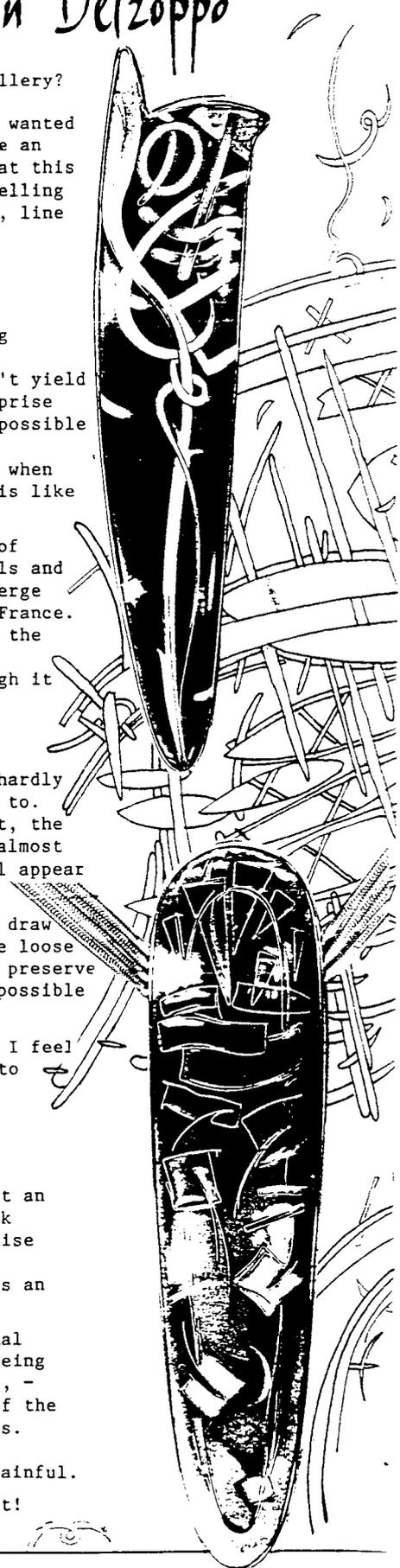
I love to exhibit my work.

After a time of intense introspection with the work I enjoy the opportunity that an exhibition gives, to be able to stand back in an unfamiliar environment and look objectively at the work. Its like being able to see it with new eyes, to appraise the success or otherwise of each piece.

Its also part of the process of sending the work off on its own life, it becomes an object separate from you the maker.

When I first took part in exhibitions many years ago, I found it a very emotional experience, and felt very vulnerable as though part of my heart and soul were being displayed. Lack of a response or lack of sales seemed like a rejection of self, - a slap in the face. Now though I have learned that the success or otherwise of the work is something that I must appraise for myself, independant of outside forces. It is a personal thing. A strong attitude is a necessity, - anyone regularly exhibiting their work could not afford to be so thin-skinned, it would be too painful.

This is not to say that I don't enjoy a positive response to my work. I love it!



Editorial

News —

Congratulations are in order for the organisers and all those who worked and participated in making the 2nd National Exhibition of Enamels such a great success this year.

Members of the Enamellers Association and local enamellers worked hard keeping the exhibition open to the public until 8pm every day for three weeks. It was a tremendous effort, which was realised in the numbers of visitors to the gallery and in the sales figures. See this issue for a full report by the convenor Mary Raymond. Thank you Mary for your months of dedicated work.

The exhibition will now be an annual event. The Craftspace gallery has been booked for the same time next year - start planning now. Once again ten entries per person may be submitted and once again it will be an exciting opportunity to present a body of work to a wide range of people. Think of keeping your special pieces available for January 1994!

With pre-Christmas work deadlines, Christmas visitors and play, and with being away from home so much in January, I didn't have time to organise an enameller profile. In desperation I'm filling the space with an interview by New Zealand tertiary student Noeline Mutch with myself. Talk about self promotion!

The updated Suppliers & Supplies Supplement is included with this issue.

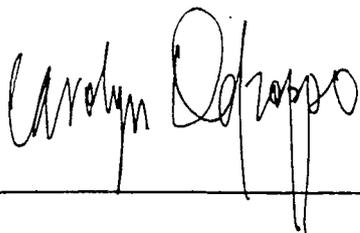
In December I sent a simple form to all Australian suppliers asking for current information on their stocks and to check the accuracy of addresses and phone numbers etc. I stressed the benefits to them of being included in this free listing. Only 8 of 20 suppliers responded. Don't they want us to know about them? Don't they want our custom?

It puts me in the difficult position of not knowing if they are still in business or have gone the way of so many during this recession. I have omitted any that I am unsure of. If you know of anyone not on this current list, could you please let me know, and I will print it in later issues.

It's time to resubscribe for all those who have been here since Issue 1. Once again I am able to keep the subscription fee at \$16.00, with students being subsidised at half fee. If the numbers keep up (it fluctuates between 75 and 85 subscribers) then AEN can cover its costs. Please resubscribe - help keep this service viable. Suggestions about material for future issues is welcome. Which bits are most valuable or interesting to you? Contributions are as always very welcome.

There's no centre-page technical article this time. Exhibition reports and the Suppliers Supplement have taken up space and time. Back to normal next issue.

Happy New Year



Editor

Wendy Hall, who was invited to participate in the Australian Presentation at the German Arts Fair 'Jahresmesse Kunsthandwerk 1992', has received notification that two of the four pieces exhibited were sold.

● Carolyn Delzoppo has had an enamel panel accepted into the 1992 Blake Prize for Religious Art. The panel, titled 'Seventh Seal' is a triptych of small miniatures each 75mm square. The panels represent the theme of the destruction of the environment and earth and the 'end time' as written in Revelations in the Bible.

Forty eight works in a wide range of media were chosen from 415 entries from all over Australia, and were exhibited at Blaxland Gallery in Sydney in December.

Unfortunately during the exhibition, Carolyn's piece was tampered with, causing it to fall off the wall. The frame and glass shattered but miraculously the enamel panels were undamaged. The piece had to be withdrawn from the exhibition.

● The Glenaeon Craft Fair will be held in Sydney on the weekend of April 3 and 4. Watch local press for details.

● 'The Australian Dream' - an exhibition about building and owning a house in Australia during the 1950s, is on at the Powerhouse Museum in Sydney, and has in the display of interiors an attractive enamelled steel coffee table by Bernard Hesling.

The exhibition is of great interest - look for the anodised hot pink and black iron, the turquoise and black mixmaster, the Martin Boyd ceramics in luscious colours and the kitchen stove of such terrific design to die for.

Wanted to Sell

Margaret Warwick-Clarke wants to sell excess stock of Thompson lead-bearing enamels. Prices are - 250g \$7.50, 500g \$12.50, 1 kg \$20.00. Postage extra.

Enamels available -

301 Carmel op	313 Chinchilla tr
261 Parchment op	191 Seal tr
839 Olive tr	130 Champagne tr
997 Palm tr	131 Tan tr
1013 Old Silver tr	101 Pigeon tr
931 Pastel Aqua tr	132 Toast tr
271 Delph tr	

See Change of Address this issue for new phone number and address to contact Margaret.

Opportunities to Exhibit

Suppliers

Four Elements

Exhibition of the members of the Jewellers and Metalsmiths Group of Australia - NSW, planned for August 26 to September 19 1993 at Blaxland Gallery in Sydney.

Jewellery, objects and hollow ware may be submitted. Four entries per person. For further information contact the Exhibition Committee - Pierre Cavalan 02 660 1803 BH, or Stacey Allen 02 555 7963 AH.

Dynamic Limitations

US Enamelist Society International Juried Exhibition.

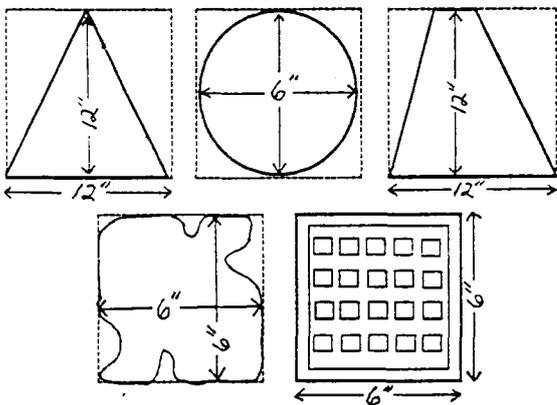
Please note good news - the deadline for submission of slides for jury selection has been extended from Feb 15 to March 15.

Details of this exhibition were printed in the previous issue of AEN, but the Society has clarified some of the exhibition guidelines regarding the size of entries.

Works must have two sides which are 6" x 6" or 12" x 12" including framing. On each piece those dimensions are set. On a wall piece the height and the width would be 6"x6", or 12"x12". The third dimension (the height or rising one) is not set.

The work does not have to be square. See the following diagrams for possibilities.

All work must be for sale on consignment.



For entry details and forms, send stamped envelope to AEN or contact the organiser Jean Tudor, 546 South Meridian, No 707, Indianapolis, In 46225. (317 547 9029)

Change of address

Margaret Warwick-Clarke
2/953 North East Road,
Modbury 5092 SA.
Telephone 08 264 6705

Crafts Council of Victoria
114 Gertrude Street,
Fitzroy 3065 vic.
Ph 03 417 3111 Fax 03 419 7295

Japanese enamel suppliers Biso Co have a new colour chart and new items in their range -

-Millefiore, opaque and transparent range. Can be ordered in a mix of 24 kinds or by colours.

-Venetian Glass Rods, in 30 colours, transparent opaque and transparent. Can be used with cloisonne colours.

-Cloisonne colours suitable for firing directly onto silver, including two lovely soft pink shades.

Biso also stocks mosaic frit, solid glass beads, painting enamels, as well as a large range of enamel colours.

Biso Co

Daitomo Bldg. 4F, 7, 2chome, Gojobashi-higashi, Higashiyama-ku, Kyoto, 605 Japan.

Telephone 075 551 1105

Fax 075 551 1139

• For those wanting to use titanium as a base for plique-a-jour, or to make non-shedding kiln trivets, - two suppliers of titanium.

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Thompson Silvercraft Centre

Now stock titanium sheet .4mm.

Note also reduced prices on silver sheet and wires continue until the end of February.

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Ph 02 552 3882 fax 02 552 3825

New trading hours - Thursday until 7pm, Saturdays 9am - 1pm.

• Gemrocks, the Melbourne suppliers of Schauer enamels are now trading as Artpapers and Gemrocks., at the same premises. See Suppliers Supplement this issue.

• It seems that the address and phone number for Jacksons Ceramic Crafts in Perth were both wrong in the previous Suppliers Supplement. Check current Supplement for correct details.

• B & L Tetlow are manufacturers of quality kilns and furnaces. Pioneers in innovative ideas in design and operation of kilns. Sizes 4 cub ft to 100 cub ft.

B & L Tetlow

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Telephone 03 877 4188

Thank you

Thankyou to the following people for their assistance in compiling this issue -
Mary Raymond, Barbara Ryman, Wendy Hall, Margaret Warwick-Clarke, Hiltrud Blaich, Noeline Mutch, Robert Cutforth.

ENAMEL — THE ART OF FIRE

SECOND NATIONAL

From Sydney Morning Herald January 5 1993



Annette Clarke

All fired up about

Enamel as art? That stuff of tooth-ringing campsite mugs and dishes? Yes, finds **SHELLI-ANNE COUCH**, and, indeed, worthy of an exhibition of its own.

Art of Fire now showing at the Craftspace Gallery, The Rocks.

Mary Raymond, exhibition organiser and an enameller for more than 20 years, is the first to concede that enamel has an image problem.

"Most people think of the enamelled mugs and plates you use for camping," she said. "We need to present enamelling as an artform."

Put simply, enamelling is glass bonded by fusion to a metal surface. Historically, it has been applied mainly to precious metals such as gold or silver, reflecting an ancient view that enamels themselves were precious, only to be used with, or instead of, valuable gems.

Many of the techniques are complex, difficult and time-consuming. The colours trapped in glass do not fade as do paints or threads, and the metal base does not break down like canvas, fabric or wood.

Enamelling on copper is the easiest and most popular form of the art, using an elementary technique which can be mastered easily with a little patience and practice.

Each piece is fired up to a dozen times in a hot kiln, at temperatures ranging from 750C to 950C. Firing time is from 90 seconds to three minutes.

THE Celts slapped it on trinkets more than 2,000 years ago, the Russians smothered their golden eggs with it and now even Sydney City Council has taken the tip, plastering it on thousands of their new street signs.

It's enamel, that more-durable-than-paint, tougher-than-glass, multi-coloured weather-proof material which we used to fire onto kitsch ashtrays at primary school.

Enamel is now taking on a more modern face under a band of Australian enamellers. Their wares — sculptures, wall pieces, decorator objects and designer jewellery — are part of a special exhibition *Enamel: The*



Elaine Palmer and Norma Alce



Wendy Hall, Elaine Palmer and Margaret Warwick-Clarke



Mary and Arch Raymond

ONAL EXHIBITION OF ENAMELS

modern enamel

Most enamellers agree that the price tag on pieces often deters people. The ingredients can be expensive (a 1kg bag of enamel costs about \$120) and then there are the many hours of labour.

"It is very difficult to achieve a realistic price even though they seem expensive," Raymond says. Prices range from \$30 for a small dish up to more than \$1,000 for wall pieces and sculptures. And enamelled products are not common "partly because there are so few of us and there is only a limited amount you can do with one pair of hands".

Carolyn Delzoppo, based in Mullumbimby, has won international awards for her intricate and subtly coloured cloisonné miniature panels. One of her enamel panels is now hanging in the Blake Exhibition of Religious Art at the Blaxland Gallery. She has also won the Order of Australia medals from the Royal Australian Mint.

The term cloisonné, meaning cell, describes the technique. Fine wires are used to fashion the shell of a piece and its "cells" and these are then filled with the desired coloured enamel. Pieces are fired about six times to raise the glass to the wire level, then they are ground and refired.

Delzoppo, who regularly exhibits in

Europe, Japan and America, was once a graphic designer attracted by the colour and line of cloisonné: "It is really wearable art."

Her one-off brooches range from \$400 to \$800, with earrings from \$150 to \$300.

Valerie Aked, a gold- and silversmith for more than 20 years, has been increasing the use of enamels in her designs.

She works in the *plique-a-jour* style, a transparent stained-glass effect where the enamel stands alone without a metal backing. Although the work is finicky and laborious (two weeks to make a silver and enamel thimble) she says the emergence of brilliant colours is worth it.

As well as teaching enamelling at the Randwick TAFE and the McGregor College at Toowoomba, Aked also holds classes at Pier 21, Pyrmont, for the Society of Arts and Crafts (451 4473 or 241 1673).

Some lapidary clubs also teach enamelling. For further information contact The Enamellers Association (ph 02 913 9130).

Enamel: The Art of Fire exhibition is at the Craftspace Gallery, 88 George Street. The Rocks, from today to January 24. Open seven days from 10 am to 8 pm.



Robyn Tudor



Wendy Hall



Heather Galnan



Barbara Ryman and Elaine Palmer

ENAMEL — THE ART OF FIRE

SECOND

Australia's Second National Juried Exhibition of Enamels.

Early in 1992 I learned that the Craft Council of NSW was going to make available, on a short-term basis, the gallery adjacent to the Craft Council offices at The Rocks. The aim was to provide craftspeople with an elegant venue in which to mount exhibitions of top quality craft. The area attracts many visitors from Australia and overseas because of its historical buildings and craft shops.

Application was made for the first two weeks in January, a time when there are many visitors in the area due to Festival of Sydney events. This meant that we were committing ourselves financially. All expenses such as rent, printing, opening night refreshments, etc, etc, had to be paid by us and, at that, most of it up-front! One of our members, Carl Bierbaum of Australian Enamellers P/L, provided very welcome sponsorship by supplying all our invitations and advertising leaflets. Even so, our expenses were considerable.

Our exhibition was opened on January 5th 1993 by Morris West, the prominent Australian author, and featured the work of 24 enamellers from four states:

NSW	Val Aked Norma Alce Stacey Allen Mildred Baskerville Ksenija Benko Heather Calnan Annette Clarke Carolyn Delzoppo Wendy Hall Elaine Palmer Helen Parker Mary Raymond Barbara Ryman Margaret Siddall Doreen Sinclair Kamilla Szakos Tibor Szakos Heidi Wellings
Vic	Allan Heywood
SA	Jenny Gore Margaret Warwick-Clarke
WA	Glenice Lesley Matthews Jill Parnell Jacquie Sprogoe

From every point of view the exhibition was a tremendous success. We had 7000 people through the doors (we installed a 'people counter' as we were required to give attendance figures to the Festival of Sydney office) and sold 50 pieces of enamel with a value of almost \$15,000! The exhibition took a lot of time and effort to organise but I feel it was well worth it.

The most frequently heard comments were 'I didn't know enamel could be so beautiful' and 'I've never seen anything like this before'. We were kept busy explaining the various techniques that had been used and in general just raising public awareness of enamel and its properties.

What was really encouraging was that so many major pieces were bought by an obviously discerning clientele.

Elaine Palmer's wall sculptures of reef fish and coral attracted people like a magnet. Once visitors were inside the gallery they were so impressed by the variety and quality of the works on display that they stayed and looked at everything. The jewellery was particularly eye-catching in magnificent cases very kindly loaned to us by the Powerhouse Museum.

Valerie Aked showed an ingenious approach to plique-a-jour brooches and pendant by raising the enamel above a silver or gold backplate which allowed light to shine through the enamel and be reflected from the metal surface behind. Most appealing!

The traditional European techniques of Kamilla and Tibor Szakos provided a wonderful contrast to our Australian themes. Their subjects such as 'Madonna and Child' and 'Three Saints' sold quickly.

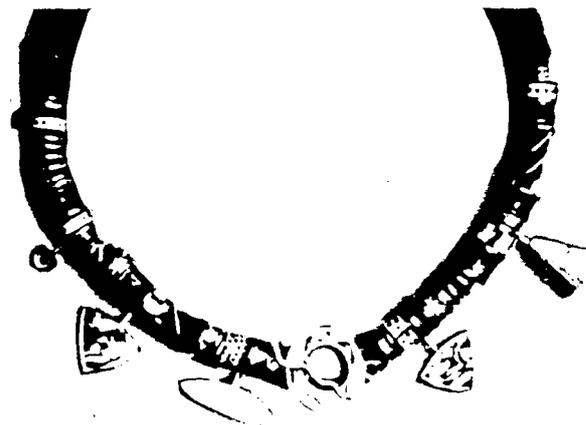
Allan Heywood's 'Dolphin Group' was one of the most talked about and admired pieces in the show.

Several pieces were bought by overseas visitors. Jenny Gore's 'Lonely Coast' wall panel went to England. Mary Raymond's 3-dimensional wall panel 'Timeless Tide' and Tibor Szakos' 'Head of King' went to two separate Japanese visitors and one of Elaine Palmer's 'Reef Fish' went to France while another went to USA. Tibor's '3 Dancers' was purchased by the Deputy Lord Mayor of Adelaide and one of Jacquie Sprogoe's Landscape Pins and Norma Alce's panel 'Woodland Dell' were taken to America.

Naturally we intend to build upon this outstanding success and have already booked the gallery for the same time next year with the intention to make it an annual event. Hopefully more enamellers will be motivated to join in and make the next year's exhibition even more successful.

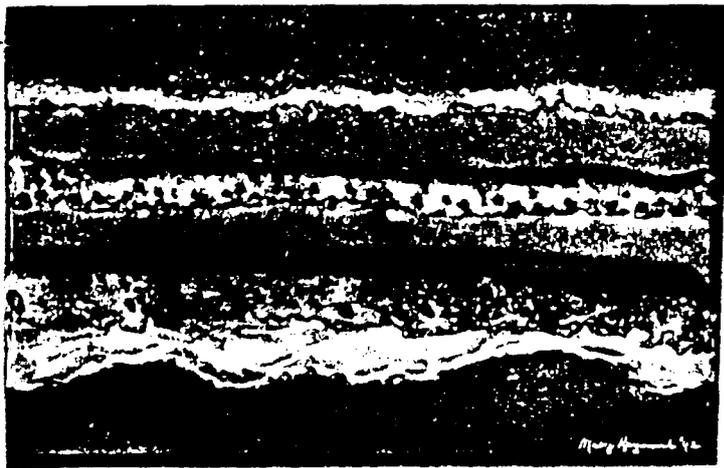
Mary Raymond
Exhibition Convenor

This report will also appear in Glass on Metal, the newsletter of the US Enamelist Society



Barbara Ryman - Neckpiece

NATIONAL EXHIBITION OF ENAMELS



Mary Raymond - Timeless Tide



SZAKOS
Kamilla Szakos - Nursing

The 2nd National Exhibition of Enamels, January 5-24, 1993, was held at 'Craftspace' in The Rocks, Sydney. The exhibition was an umbrella event of the Festival of Sydney. The venue is of a size that allowed for an interesting display of wall pieces, sculptures, jewellery, plates, bowls and containers.

The exhibition was well attended by 7000 people and sales were very healthy. The Enamellers Association more than adequately covered the costs of mounting the exhibition.

The public's understanding of the techniques of enamelling was assisted by the enamellists who manned the show and Mary Raymond's display of 'bowls in progress'.

Elaine Palmer's wall sculptures of tropical fish and corals were an eye-catching centre piece that drew people into the gallery. Her work is beautifully controlled and subtle in detail, with an overall feeling of spontaneity and liveliness.

Works by Tibor Szakos and Kamilla Szakos showed the strong influence of their European background. Tibor achieved a very three-dimensional effect with his enamel technique and Kamilla's work explored a more painterly approach.

Mary Raymond's bowls using torn paper stencils created images of colour and form. Other stimulating works were Mary's sculptural wall piece showing blue waves against a sandy shore and Heather Calnan's enamel-framed mirror and fire sculpture.

On a smaller scale, Stacey Allen's brooches presented bold designs using opaque enamels with a matte finish. Some of Jill Parnell's work was in the form of ancient-looking medieval style crosses. Her use of enamel enhanced the aged appearance and the minimal settings of wire outlining the shapes complimented the pieces.

Val Aked tackled the difficulties of displaying plique-a-jour work in jewellery with an innovative use of polished silver reflector panels behind the enamel sections.

The National Exhibition of Enamels is now well on the way to establishing itself as a potentially unique display of some of Australia's best enamelling. The next exhibition will be held in the same venue in January 1994, so now is a good time to clarify and refine the goals of the show. This exhibition offers the chance for exploration and innovation, an opportunity to show enamel that is distinct from work displayed in other retail outlets or craft shows.

On the whole the work was of high quality, though, as with any fledgling endeavour, there is room for improvement. The gallery directors will be giving a critique of the display and Robin Tudor will be talking to the Enamellers Association about the selection processes. This information will no doubt help increase the professionalism of the show and achieve a more cohesive display.

Barbara Ryman and Wendy Hall.



Elaine Palmer - Fish and Seaweed

Who wants to go to Mexico for the enamelling?

by Hiltrud
Blaich

I remembered the name 'Peter Hechtman' and some great works of art from an enamel exhibition in Laval Canada some four years ago.

A few years later, I visited a friend in Dallas and she told me about the Mexican Art School in San Miguel de Allende, and that its enamel workshop is run by, you guessed it, Professor Peter Hechtman. He was born in California where he also studied art. He continued his study in Mexico, married there, began to teach at the Art School and started his own studio.

Following some written contact with him, he invited a friend and myself to his Instituto to work with him. He wrote: 'I am happy to work together with you and your friend as a group of enthusiastic artists, sharing each others ideas and techniques'.

So, off we went in September 1992. San Miguel de Allende, which is about four hours by car north-east of Mexico City, has been attracting musicians, authors, artists and craftsmen from all over the world for a long time. The entire little village with its narrow streets and palace-like houses, its old-fashioned markets and crowded shops, its bars and restaurants (I only mention tequila, marguerita and delicious tortillas), and its somehow gothic-like church, is classified as an historical monument.

Peter rented a nice little apartment with a wonderful flower-covered balcony and a large sun terrace for us. His Instituto is in an old palace which dates from the 16th century. There we learned Peter's special technique: create wax models which then are cast in silver followed by an enamelling process. It was a great experience for us. Following several weeks of hard work, Peter invited me to lecture in traditional enamelling technique, in particular in enamelling boxes, next year in San Miguel. I agreed and the course was quickly fully booked.

Peter and Hiltrud
in San Miguel
de Allende.



During our last week in Mexico City there were so many special events and we gained so much experience in this huge metropolis which is full of contrasts - these large modern hotels and the poor mothers with their kids; these temples and great museums; these markets and frolicsome feasts and this unemployment!

We were also invited to a meeting of the 'Asociacion Mexicana de Esmaltistas', and we really enjoyed the discussions about enamelling, the talks with new and old friends from several countries and the typically Mexican hot dinner.

Who is interested to spend a few weeks in San Miguel de Allende in order to attend art courses - such as painting, drawing, sculpting, weaving, enamelling or to learn the Spanish language (to mention just a few possibilities) - or just to have a great time in a very stimulating environment?

For further details and information please contact,
Hiltrud Blaich
Kolpingstr 3
7100 Heilbronn, Germany

Subscription details.

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The deadline for material for the next issue will be March 23.

Please send to Australian Enamel Newsletter, PO Box 418, Mullumbimby NSW 2482 or fax to Carolyn Delzoppo, C/- Forbes Solicitors 066 841 422.

Submissions are very welcome.

