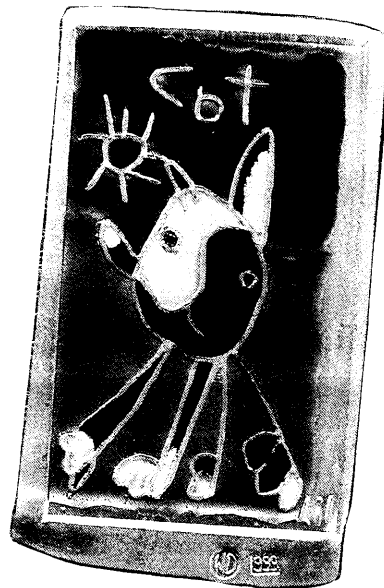


Australian Enamel Newsletter

Issue 59 - December 1999



BILL DORMAN

I started enamelling at Charlestown Craft centre around 1972 as a hobby course while Mum did the weekly shop. Whilst I enjoyed copper enamelling, a piece of enamelled silver at the Rocks made the biggest impression on me. I didn't realise then that it would be yet another 25 years before I would get to do some.

Over time, enamelling helped a bit with cash flow, and in me never having to work at Woollies. When I left home to go to teachers college, my very meagre workshop was left behind. For the next 10 to 15 years while moving around NSW, I started collecting (and storing) a workshop and various skills through blacksmithing, panelbeating, welding and CAD. During this time I retrained as an industrial arts teacher and was posted to Crows Nest Boys High School. At this point, I met two people who have changed my life; my darling Josephine, to whom I am now married; and Val Aked, who rekindled my love for silver and the joy of working with it.

Since moving to Goulburn in 1993, I have been able to demothball my workshop, expand it and eventually start exploring in my own space. This has led me through several exhibitions in silverware and jewellery, furniture and community arts and festival work. I have always stayed in contact with Val and attend as many workshops as possible. Through one of these I met Carolyn Delzoppo, and we all know what that means.

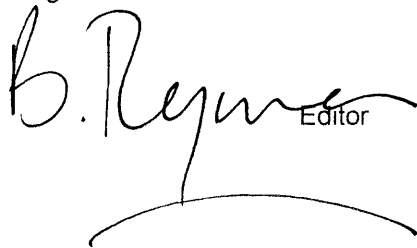
My most recent jewellery exhibition was with my mother Rona Dorman and her weaving (also my daughter but more on that later). It was at this exhibition that I went back to my beginning, and re-discovered enamelling. I have been experimenting over the last couple of years with miniature stamps that I punch into fine silver, and then load them with enamels with the aid of a stereo microscope. This got to the ridiculous point of nearly one grain of colour at a time, but it really lets you see what is going on. During this time, I was doing a print-making course at TAFE, and I decided to combine these techniques with the fine silver and enamel work. I suppose you could call what I came up with is a mix of cloisonne and champleve. The image is drawn onto a brass plate then etched or engraved to give it depth. I then roll the plate through the mill with fine silver. I then press the fine silver into polyurethane to form the fine silver print into a shape that increases its rigidity. I load the print under the microscope with usually only one coat and never stone the finished piece. This then is polished and mounted in to a simple setting, normally a brooch.

One of the big things that came out of this exhibition was that my daughter, Lil, who was at the time four and a half, designed the original brass plate for my experimental work. The results were so good that not only did I do a series for the exhibition using her designs, but also she became an equal partner in the exhibition, with mum and I in grave danger of being outsold by her.

I am currently working on a piece that will form part of a regional touring show. I am hoping to incorporate printmaking enamelling, pressing, punching and Keum boo techniques but it is still in its early stages. Maybe I might even be able to squeeze some Plique-a-jour into it after a week at Val's January workshops.

I hope everyone has a great Christmas and, after a brief few days to recover, then we take the big step into the year 2000! Pretty amazing.

Best Wishes to all for Health, Happiness and Bloody Brilliant Enamelling!



B. Ryman
Editor

NEWS

☞ Jill Parnell had her enamel painting "The Things We Do" purchased by The Museum for Contemporary Enamel in Salou, Spain.

She also had two bowls selected for the 33rd International in Japan and has just has work exhibited in the 4th NCEG International Exhibition in Richmond, California.

☞ Margo Carter had two enamel necklaces accepted for the 13th Cloisonné Jeweller Contest, Japan.

☞ Val Aked is giving two Summer workshops on Plique-a-jour enamelling on the 3rd - 7th Jan and the 17th - 21st Jan 2000 in her Studio at 2/982 Victoria Rd, West Ryde. Ph/Fax: 02 9975 3734.

☞ Carolyn Delzoppo is teaching at the McGregor Summer School at the University of Southern Queensland, Toowoomba in 10th - 21st Jan 2000. Ph: 07 4631 2755.

☞ Barbara Ryman is teaching Cloisonné Enamelling at the Sturt Summer School in Mittagong, NSW; 3rd - 7th Jan 2000. Enquiries 02 4860 2083

She will teaching enamelling classes at Sydney Community College next year in 1st and 2nd terms. Ring 02 9555 7411 for a brochure for Term 1, Feb 2000.

THANK YOU

Kathy Aspinall, Jill Parnell, Val Aked, Bill Dorman, Fred Stewart, Pat Holcombe, Margo Carter.

☞ **The deadline for material** for the next issue is January 23rd, 1999. All articles, comments and news are welcome. Send to Barbara Ryman, 71 George St, Thirroul 2515 NSW.

Ph/Fax 02 4267 2939
Email: bryman@ozemail.com.au

CAROLYN DELZOPPO WORKSHOP

FREMANTLE ARTS CENTRE. W.A.

4th - 8th October, 1999

The Fremantle Arts Centre is a wonderful old building built in the 1860s as a mental asylum. The building now houses a museum, great workshop facilities for jewellery, fabric/textile, painting etc and also a craft shop, cafe and exhibition space.

There were 14 participants including Barbara Dennis and Jenny Gore who both came over from South Australia to attend the workshop. Participants varied in their experience with enamels but just about everyone had at some time or other tried them.

Carolyn began the five days by showing us her methods of preparing metal for enamels and how to make her nifty little trivet that can be altered to hold any shaped piece. With designs ready and two kilns firing we were off.

We used Cattleya and Ninomayer (from Japan) and Blythe leaded enamels. There is something about the leaded enamels. They just sparkle especially after using Carolyn's method of metal preparation. It wasn't long before we were on our second piece.

Around day 3 we began a champleve piece. Carolyn was dreading this day. It can be a bad day as people grapple with the problems of sweat soldering but we surprised her. Most of us were experienced jewellers and we just got on with it. The Centre has a very bright and well-equipped jewellery workshop which was a pleasure to work in.

On Thursday we took a break and viewed some slides of Australian and International enameller's work as Carolyn pointed out the different techniques they used.

The last day was a show and tell with nibbles and champagne. Everyone seemed well pleased with the pieces they had made and there has been at least one convert.

While we were busy enamelling upstairs Jacquie Sprogue, who was also attending the workshop, and Jill Parnell were setting up the exhibition that was held in conjunction with the workshop. Jill produced a book on the history of enamels complete with samples of the different techniques. This book will go a long way to educating the public about enamelling

The following Monday Carolyn gave a slide talk at Curtin University to the jewellery students. many who had very little idea about enamels. They were certainly educated that day. It was a wonderful five days and such a treat to be able to spend five full days at the kiln with one of Australia's leading enamellers.

Kathy Aspinall

Please join us for the opening of

LEAVES OF GLASS AND OTHER TREASURES

An exhibition of panels and jewellery by Carolyn Delzoppo

plus works by leading Australian enamellers

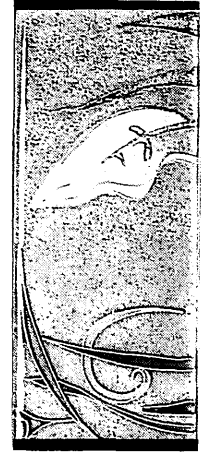
Valerie Aked, Kathy Aspinall, Marilyn Bailey, Janet Baker, Julie Carter, Helen Fitzhardinge, Jenny Gore, Catherine Large, Jill Parnell, Barbara Ryman, Debbie Sheezel, Robyn Wernicke, En-Hong Zhao

to be opened by Hon. Simon O'Brien MLC

at 3pm on Saturday 9 October
in Centrepiece at Fremantle Arts Centre

exhibiting until 14 November

1 Finnerty Street, Fremantle WA 6160 Ph: 9335 8244



"LEAVES OF GLASS AND OTHER TREASURES" -

A review by Fred Stewart.

(Fred is a writer, former Senior Lecturer of Jewellery and Art Education, WA CAE, Mount Lawley Campus; now Edith Cowan University. He is also a life member of Craftwest and JMGA Australia.

The exhibition featuring CAROLYN DELZOPPO and Various Artists at Fremantle Arts Centre, W.A. came about because of a workshop to be conducted by Carolyn, prior to the opening of the exhibition, October 9th.

Because there was adequate space, Jacque Sprogue, an enameller who was co-ordinating the exercise, expanded the exhibition to include thirteen other leading Australian enamellers.

This was an inspired decision. It is probably the first group exhibition of National enamellers/jewellers ever presented in Western Australia. The event is sure to have a lasting and beneficial effect on aspiring enamellers and all jewellers who seek to introduce colour in their work.

Understandably the exhibition is dominated by Delzoppo, with her 45 superbly executed pieces. Twenty two wall mounted plaques set the standard of excellence the first six exhibits. Leaves of Glass-Autumn Series, are small panels, 60 x70 mm to squares of about 60mm or 70mm.

The cloisonné enamels on the panels of fine silver, as on the remainder of her exhibits, invest the small format with a majestic presence; not because of noble subject matter, but because of the energetic sensitivity for linear rhythms and graceful shapes of colour created with the fine silver cloisonné wires, which have a graphic vibrancy while serving to separate areas of colour.

This is the dynamics of her work which is enhanced by the masterly overlays of transparent colours with the resultant shadings and gradations that serve to give her humble source of inspiration, the seeds and

grasses of her 'patch of the planet - my garden', (Delzoppo's words) a dignified graphic impact.

She acknowledges that the title of her exhibition derives from Walt Whitman's "Leaves of Grass," in which he speaks (inter alia) of the "unflagging pregnancy of nature --- and the journey work of stars.'

Carolyn has shown an unflagging pregnancy towards her craft which is evident from the impressive array of examples filled with subtleties of colour and lively shapes, which in a way relate to Whitman's words, "the journey work of stars".

In sharp contrast to the work of Delzoppo is the style of the South Australian identity JENNY GORE. Jenny's five enamelled copper panels, about 20cm square, incorporate fine gold and fine silver foil, gold leaf and also in one panel, fine palladium leaf. So there are patches of rich metallic colours interacting with the opaque enamelled shapes that lie comfortably on the neutral white ground.

The bold geometrical shapes are created with masking and dusting of enamels in a direct and intuitive approach, which allows the artist to achieve what she calls "more architectural style work --- and more abstract". The sharp edges, bold colours and shapes give the panels a Matisse like quality, reminiscent of his cut paper, gouache coloured and pasted assemblages e.g. The Snail.

MERILYN BAILEY (NSW). The three brooches in the Rockpool Series are a study in simplicity of design. The elliptical shapes in fine silver are relieved with small elliptical enamelled shapes running in one direction and even smaller ones running in the opposite direction. The result of this device creates an effect of light sparkling over the surface of water. A narrow strip of enamel in champléve along the top edge, is a neat touch

JANET BAKER (VIC) makes an exquisite contribution to this sparkling array of work with her delicately finished brooch and necklace. The tints of blue and yellow iridescent enamels used on the spiral curved, fine silver shapes complement the freshwater pearls

most effectively. The design elements are brought together in a harmony of visual repletion.

A different visual energy is presented in the Gift Pendant with its female figure colourfully draped.

BARBARA RYMAN (NSW) The three Brooch/Necklaces in sterling and fine silver cloisonné enamels, are serenely executed medallions of soft surfaces delightfully interrupted with linear patterns in which the quality of line becomes a dynamic graphic feature which gives the work the floating serenity the artist is striving for. The three medallions are a study in the economy of colour and quality of line which is not frequently seen in enamelled jewellery.

CATHERINE LARGE (QLD) Is one of three whose work provides a really three dimensional variety. Her sterling silver and gold leaf Bowl and Beaker, silver, enamel and 24ct gold foil and gold plated interior, are arresting pieces of work that would be singular in any collection. The positioning of the enamelled band breaks up the bright silver surface into interesting proportions imparting dramatic vitality to the objects. Her two chunky necklaces Neck Ornaments I and II, have a nice mix of beads in resins metal and glass, along with enamelled squares.

JULIE CARTER (VIC) Her enamelled lidded bowl has a sturdy look with its dark blue enamel relieved by lighter coloured circular and semicircular shapes, which suggests planets in space. The jeweller/metalsmith enjoys the use of colour which she claims is only possible with enamels. The two small brooches feature a trellis pattern which is shared in one example with a similar enamelled pattern on the lidded bowl. The two examples present another side of her work

JILL PARNELL (WA) The three examples by this enthusiastic enameller are almost becoming a leading feature of her work. She does show a mastery of her technique with the floral and animal shapes which she delineates with the fine silver cloisonné wire in an economical style. The co-ordinated colours, as in the blues in the Waterhole Bowl or the brown/reds in the Bayshore Bowl, unify the decorative elements and give the interior of these vessels a rich lively visually satisfying quality. The two bowls in particular, that are without an attached rim, have a positively stronger visual appeal than the one with the gold plated rim, the Seaside Bowl. The matte finish which Jill uses is a bonus. It is a pity that none of the other enamellers used this finish occasionally, to either soften the hard reflective surface of the enamel or counter the slick sheen of the silver.

VALERIE AKED (NSW) with her wealth of experience as a jeweller/enameller, displays her virtuosity in the Papillon Series of earrings in sterling silver and plique-a-jour enamel and the Papillon neckpiece in 18ct gold and plique-a-jour enamel. The paper thin earrings are displayed on twiglike stands of sterling

silver with shakudo base which is delicately textured. The stands allow the enamelled shapes to be appreciated for their delicacy and translucent colouring. The butterfly like centre piece of the necklace is likewise set away from the back plate so that light passes through.

There is a sense of joyous satisfaction in viewing the pieces, and no doubt the wearer would also experience the same pleasure

In contrast to the more delicate examples, are the robust brooches of **KATHY ASPINALL (WA)**. Kathy uses the electrolyte of her immediate surroundings; home, party tableware, or even a TV commercial as conduit for her inspirations. She gives these stimuli a kind of impatient energy in the work she produces, such as the two brooches which capture the familiar aperture in a home, the window, in a spontaneous arrangement of colour and shape. The same directness is given to the wearing garments in the Pret-a-porter Brooch series which are whimsical, refreshing and novel.

DEBBIE SHEEZEL/EDWARDS (VIC) who is well known for her large enamelled murals, is represented with two brooches and a necklace in 22 and 24 ct. gold, fine and sterling silver plus pearls, idite and amethyst beads. There is a quality of richness in the pieces which have a strong geometric design base. The cloisonné enamels in blues, greens and yellows, give the pieces an assertive quality that demands attention. The Choker type of necklace is well co-ordinated with the amethyst beads which are an integral part of the oval enamelled centre piece.

ROBYN WERNICKE (VIC) has a group of five pieces which are distinguished by their size, their variety and a unique style. There is a positive message in the work which says look at us individually and enjoy the subtleties in each of the items, like for example, the Nesting Place ring in gold silver and enamel with the minute eggs buried snugly in the nest like structure or The Creature Brooches with swirls of wire and narrow rectangular enamelled strips of silver which are by no means realistic, but that is the whimsiness of her approach. Her own words 'What you see is not what it appears to be' -a refreshing comment and one that deserves remembering when viewing her subjective gymnastics.

HELEN FITZHARDING (WA) makes use of the mask as vehicle for her enamelled copper and sterling silver brooches. The idea of the theme, triggered by a recent visit to Alaska, has tremendous potential for jewellery. It needs to be exploited to develop skilled metalworking techniques and the craft of the enameller

EN-HONG ZHAO (NSW), her three small plaques about 7cm x 4cm with scalloped edges, are pictorial recollections of the days before she came to Australia at the age of sixteen. The small enamelled

landscapes are sensitively treated to capture a moonlight night, with rich blues and pale yellow moon, or the foot prints in a snow covered ground.

The miniature rural scenes are in strong contrast to her Fold Forming Brooch in fine gold and silver 9ct gold and enamel. The very bold and almost aggressive, beaten spiral form indicates, perhaps, another side to her psychological profile. This is not a criticism but merely an observation based on the physical qualities of the work on view.

The exhibition has certainly provided an over view of the enamellers in Australia, who already enjoy international reputation. It has certainly been a rewarding experience. The fine collection of work cannot fail in its message that the art of enamelling in the hands and minds of creative jewellers will always be a challenge with colourful rewards.

Enamellers' visit to China

by Pat Holcombe

In September I spent two wonderful weeks in the People's Republic of China, as part of an International Delegation of 30 members of The Enamelist Society of North America. The group was led by Mr. Woodrow Carpenter, founder of this Society and founder of Thompson Enamels, and included members drawn from seven different countries and from many facets of enamelling. We were a collection of art teachers from Universities and Colleges, studio artists specialising in smallscale works of jewellery and objects or engaged in installations and works of public art, craft/jewellery business people etc. Just travelling with this diverse group for two weeks in an atmosphere of craft and culture was stimulating and enlightening in its own right and China was a delightful bonus!

Two International Exchange Groups organised the visit, one in the USA and one in China. They were responsible for determining the professional program and all travel logistics and did an excellent job. Nothing was too much trouble and they changed plans and made special arrangements whenever required and possible. One member from each Exchange Organisation travelled with us at all times. In each city we were accompanied by one or two interpreters / guides plus local members of the China Workers Exchange Group. We visited Beijing, Xi'an and Shanghai for approximately equal times but also went to Tianjin for one day, from Beijing.

Our registration details had requested information about our own work and the fields of interest we hoped to pursue in China. The professional program

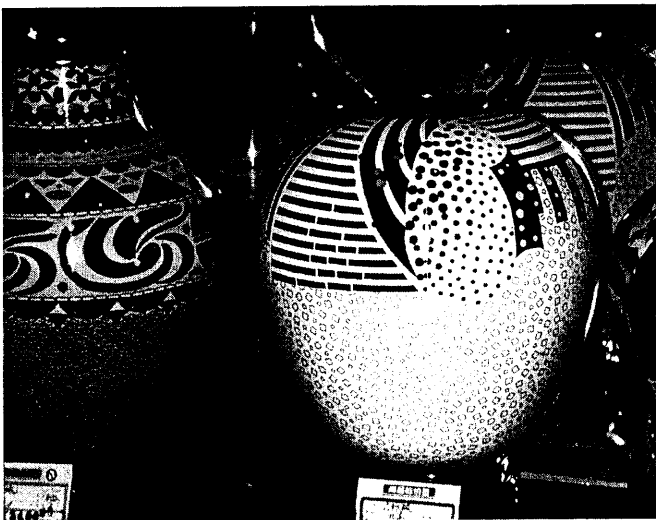
was devised on this information. It is immediately obvious that this was a difficult task considering the broad interests of our group and the time available. In each of the three cities this program consisted of a day of "round table" meetings with Chinese delegates, plus several full or half day "small-team visits" to different workplaces - different teams were to visit the workplace of our 'counterparts', dependent on our chosen interests. On many occasions, making a choice from a list was very difficult since several options looked appealing, but available information about the specific workplaces was short on details. This was the most frustrating facet of the trip.

In time we realised that this difficulty was in part due to the language barrier (all communication was done through an interpreter and translations were sometimes incomplete, sometimes nearly accurate and sometimes wrong) and in part, due to the fact that most of us had no real 'counterparts' in China. This last point was quite interesting. China has been a Communist country for 50 years and no one we met had worked under a different system. Everyone worked for the State and everything they produced belonged to the State. No one had his own workshop but instead put in eight hours a day, five days a week at the State-owned Factory or College. Most people in the factories worked in an assembly-line situation and performed their part of the process all day, passing it on for the next step. It is illegal for individuals to have precious metals in their possession, and few workers would have the space, or the funds to set up even a modest private workshop. As well, all outlets are State owned. In this last decade China has developed an 'open market policy' and apparently a few small, private workshops do exist. We saw none. We did meet some 'Great Masters' who have their own work space within the factory and now the government allows them to spend some time on their own projects which might find their way to an overseas exhibition, a gallery or to auction. The object still belongs to the state. In recent times, joint enterprises, 'making a profit' and 'getting rich' have all been encouraged and the Chinese craft industry of the future could change rapidly. Indeed, they looked to us to gain insight and understanding of craft development in a market economy! They were also interested in Western education opportunities for Chinese students and in trade of their finished craft products. We, on the other hand, had gone there looking for new techniques, short cuts learned from centuries of high-volume practice, and the possibilities of importing cheap raw materials in the form of enamel and tools. Suffice to say that not all these hopes were realised on either side of the table. All discussions were extremely friendly and there was abundant swapping of ideas and expertise, but in many ways, neither group was quite what the other needed. None the less, we all agreed that our exchange was a useful and necessary first step.

My 'small teams' visits took me to five enamel factories, two jewellery factories, a metal art factory, a

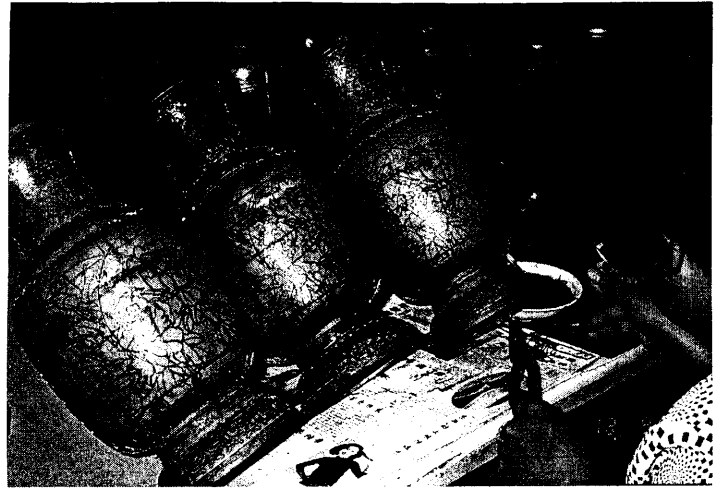
Special Technical Art factory and the Shanghai Arts and Crafts Research Institute as well as two silk/wool rug weaving factories. All of these factories had a sales area, sometimes as extensive as two stories of Myer's and we were always allocated more than sufficient time for these. This was good in that we saw their complete range of products but was also hellish in that every shop assistant was being paid on commission. So once you entered the room someone attached him/herself to you 'explaining' and giving you the hard sell, until you left the shop. You daren't fix your eyes on any single item for more than a nano-second or you were pounced upon. This selling technique really irks me but as the only Australian ambassador around I had to be my most charming and diplomatic self! - an extremely difficult task for me - but I did save a lot of money!

Enamel work consisted of decorative objects such as bowls, vases, chopsticks, sculptures etc. from the cloisonné factories, and home wares such as saucepans, teapots, plates, stoves etc. from the industrial factories. We did not see enamel jewellery or wall plaques. All of the cloisonné was on copper and most pieces had very elaborate, traditional designs although several beautiful, geometric, 'tribal' designs were at one factory.



Completed pots with non-traditional designs. Height 25 - 30 cms.

A complex shape such as a vase would consist of 2 or 3 simpler copper forms soldered together. Rims were hammered over and seams filed, but no pickling or further tidying up occurred before sending these pieces to have designs traced and wires fitted. The cloisonné wires are also copper and the company manufactures these in ribbons of 8 wires glued edge to edge. This means that 8 shapes can be formed simultaneously - a big advantage when you make the same complex design thousands of times. Once shaped, they are heated to burn off the glue. Then, all wires are fitted to the form using this same special glue to hold them in place.



Gluing wires to transferred design on copper forms.

The next step is to spray the form with water (probably boracic acid as a flux) and then sprinkle very liberally with fine IT solder filings. When dry, this is fired at 1000^o C in a reducing environment to minimize copper oxide. The glue holds until the solder (or flux?) takes over. The amount of solder used ensures that all the wires are fixed in one firing and virtually all the copper surface is covered with a silver-rich film. The piece is pickled at this stage and nothing further is done towards producing a bright, clean surface. Saucers of enamels, mixed with water and glue, sit open on the bench and a colour is taken up using a longpoint eyedropper, which is not cleaned (except for a shake) between colours.



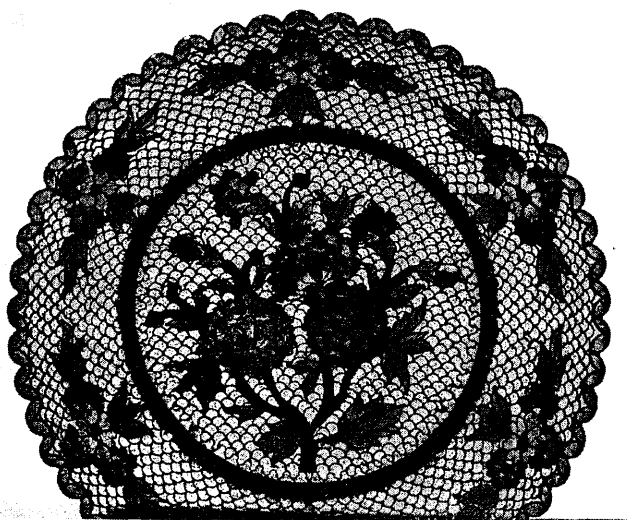
Applying final fill of wet enamel using a long-point eyedropper.

The cells are filled and fired three times at 1000^o C. The brick kilns, situated outside, burn coal and can take objects up to 30x100cm. When larger pieces are made either they build a furnace around it, or construct it in several pieces, which are joined after enamelling! For finishing, the enamelled piece is clamped on a rotating spindle under a continuous water stream. It is ground using hand-held polishing stones of diminishing grit size, ending with charcoal

for the final polish. Finally the work is gilded so that wires, rims etc. are gold coated. (The company makes its own grinding stones, enamels etc. but details of composition, grit size and the like were not forthcoming. The special glue was of particular interest, but they appeared reluctant to discuss the nature of it, except to say it was an important ingredient in heart medicine. Finally one factory gave us some, so I am sure an analysis will come out of the US in the near future. Whatever it is, it is very good. Even on large 3-D objects all wires are fitted in one step. Later, enamels (and glue) are applied all over, handled for hours with the dried enamel powder upside down, twirled around etc. and none falls out!!)

Initially I thought that all their enamels were opaque since this is the way they look. But then we discovered the occasional plique-a-jour plate or bowl of good coloured transparents. As well, we were told they use both but you need to look carefully to be convinced. - They are often 'dirty' transparents rather than opaques. The 'dirty' part is no surprise since they are fired over solder and only minimal care is taken to keep the metal and the enamels clean. I was anxious to try my precious samples using clean silver and tender loving care, but sadly, all bar one are opaques.

The only information we could glean about plique-a-jour was that charcoal is used as the support-form. Copper wires are placed on it in contact with each other, the whole thing sprayed (with boracic acid?), then liberally sprinkled with solder and fired. I think that the wires are glued to each other and fired on the support and that some glue is added to the wet enamel, which is fed into the cells and initially held by surface tension. The wires are gilded as a final step.



Plique a jour plate with gilded copper wires. 18cm diam.

For the enamelled homeware products, the enamel was applied either by dipping into an agitated tub of

enamel sludge or via a spray gun. In both cases the grit size was finer than that used in cloisonné. Designs were added using templates and painting enamels in spray guns, or by applying decals. Special order designs sometimes required touching up by hand. (At each stage where several workers were performing the same task, they had identifying colour discs, which they would place with the completed task on the conveyer belt. Their daily tally determined their pay.)

Even though we met many knowledgeable people who held important positions in Craft establishments, I cannot emphasise too strongly how difficult it was to 'learn things'. Everything had to be done through an interpreter and there were 30 of us and about 20 of them all wanting to ask questions but confined to 'one at a time'. This slow progress was compounded by the skills of the interpreter. At seminars, the main interpreter was also our travel guide so, with continuous contact, he fairly rapidly understood our work and the more subtle technical language needed to describe this. During small team visits advanced language students would make up the extra interpreters needed and they often did not understand the processes they were seeing much less the special vocabulary needed. Our advantage lay in the fact that we had 30 observers willing to share whatever was learned. Each day someone took notes on each activity and in time, all delegates will get a complete copy. I will be happy to try to fill in the forgotten gaps for anyone who has further questions.

I am very grateful to Arts Queensland for the Individual Professional Development Grant, which I received in support of this project and am pleased to be able to share some of its rewards.



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CAROLYN DELZOPPO WORKSHOP

ALBANY, WESTERN AUSTRALIA

12th -14th October, 1999.

Albany, five hours south of Perth is a place of rugged rocky coastline interspersed with beaches that measure 10 meters or 10 kilometres, magnificent wildflowers and weather that sweeps in off the Southern Ocean.

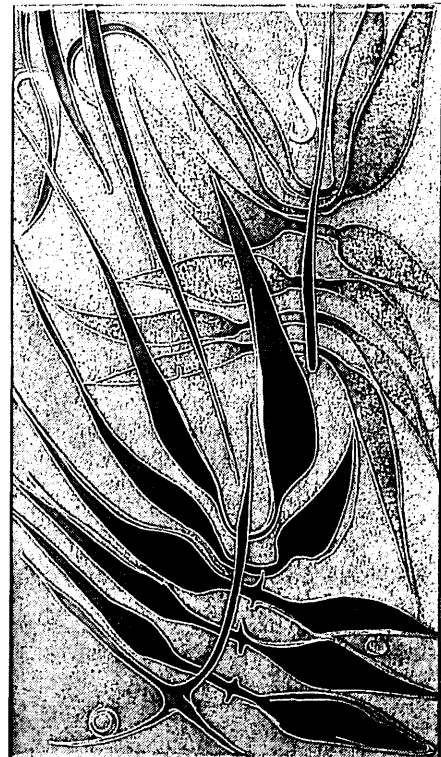
Carolyn, Barbara Dennis (from South Australia) and I arrived on a balmy Monday evening and settled into our various accommodation thinking we were in for the best weather the great south could put on.

The two and a half day workshop was held in a big zinc-alume shed that housed the whole Art department of Albany TAFE.

Participants included 3 young jewellers and apprentices from the local Jewellery Shop, a wood carver who drove in everyday from Denmark to the west and one novice.

We were to concentrate on cloisonné. First we made a Carolyn Delzoppo designed trivet, a very versatile piece of equipment that could hold any small size pieces safely.

We all came up with a design and created our first piece with ease under Carolyn's excellent tutelage. Barbara who attended the Fremantle workshop was encouraged to experiment with P3 and one of the local jewellers second piece was to be in the champeve technique.



We all worked like mad to get as much done as possible and at the same time the weather was deteriorating until on the third day it was so cold the kilns had a battle operating and show and tell time was drowned out by a huge thunder and hail storm.

We used up the rest of our time in Albany driving to local tourist spots in the rain.

Carolyn imparted many gems in the way of tips and tricks over the two and a half days.

Jill Parnell