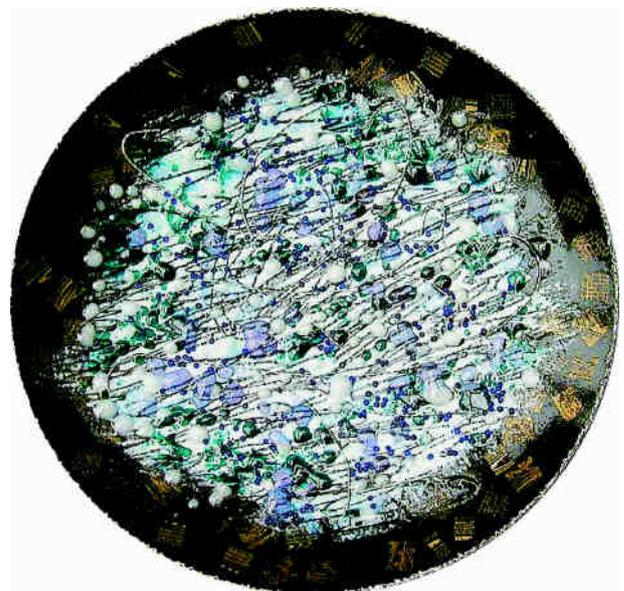


Autumn 2005

Two Exhibitions in Spain Display A Range of Enamelling Potential

C.I.D.A.E., the Spanish Enamelling Society, has staged the VIth International Exhibition of 'The World of Enamelling' in Salou, Spain, from July 2 to July 31, 2005. With a theme of 'The Plate', the exhibition attracted 322 submissions from 200 enamellers in 19 countries. Of these, 198 were selected for display. Prize winners are listed on page 12.

The British Society of Enamellers was invited to show members' work in a gallery above the VIth International Exhibition. Twenty four full and associate members took part. Evangeline Long and Maureen Carswell describe these exhibitions and accompanying events on pages 2,3 and 12.



Plates by Kay Whitcomb, Honorary Mention (left) and Yohko Yoshimura (right). Kay Whitcomb's plate is enamelled with the sgraffito technique and Yohko Yoshimura has worked with cloisonné precious metal clay, and gold foil.

Writing in the catalogue accompanying the two exhibitions in Salou, Andreu Vilasis expresses the inspiration behind the continuing efforts of C.I.D.A.E to further the development of enamelling: 'Maybe to speak of love and vocation in this current, pragmatic, speedy, and upset world would seem retrograde or antiquated. It is hard nowadays to follow the loving way; but it would be a harder and more catastrophic road to abandon it.'

Evangeline Long Writes About The Two Enamelling Exhibitions At Salou

The World of Enamelling - El Monde L'Esmalt

The Torre Villa in Salou is a 16th century fortified tower of great strength and character, situated in a lawned garden with ancient olive trees and sculptures. It has been converted into a museum of contemporary enamelling, the MECS, under the inspiration and guidance of Andreu Vilasis, well known Catalan artist and teacher of enamelling, Director of MECS, and President of the CIDAE, the Spanish enamelling society.

Inside, the Torre Villa offers several gallery spaces, some containing a permanent collection of enamels from the 20th century and some reserved for temporary exhibitions of contemporary work in any medium.



National Award winner
Artist: Carme Parellada Ventayol
Title: Sant Cugat del Vallès, Barcelona
30cm diameter

The VIth International Exhibition on the theme of 'El Plat', organised and run by CIDAE, was staged in the ground floor room and consisted of dishes from 18 countries, with Spain, naturally, fielding the largest numbers of exhibitors and Japan, with 37 exhibitors, running a close second. Such a large number of countries taking part resulted in a vast range of work, much of it tending to reflect what we see as the national characteristics of each nation.

There was a great breadth of techniques and approaches. It is amazing how a tight boundary, on this occasion 'The Dish', can stimulate and challenge the maker. There were too many exhibits to describe in detail, but a great number impressed



Contre Jour (Against the Light) by Evangeline Long
Copper and jewellery enamel
11 x 22" square



The back of the plate by Tomoko Kimura
Copper and cloisonné enamel
30cm diameter

for a variety of reasons: use of colour, lively imagery, manipulation of the metal through cutting, a surprising way of resolving the design on the back of the dish, or by the way the images sat easily within the circular format - not always easy to achieve.

Dishes were usually displayed, on their rims, in threes, standing behind glass on purpose made shelves. Any unevenness of surface was emphasised, sometimes to the detriment of an exhibit. Those that were stoned down to a semi-matt finish (most of the Japanese work and some of the others too) looked better for this and those with sensual variations of freely applied colour were flattered by being matted.

The invitational exhibition of work by BSOE members took place in a first floor room of large dimensions and distinctive character. The sympathetic mix of roof beams, deep set small windows with blue and white patterned tile sills, cream painted walls and terra cotta floor tiles made a beautiful setting for any display, but perhaps in tune with

more flamboyant work than the rather reserved quality of the British exhibits.

Although 24 members and associates submitted enamels, the exhibition could have done with a larger number of pieces, Sadly there were notable absences of BSOE members. Nuria L. Ribalta and her team, however, had arranged the exhibits - and there were some beautiful pieces, recorded in the

excellent catalogue - to the benefit of all the work, whether wall hung or in glass cases. The range of enamelling demonstrated the Society's breadth of skills and diversity of approaches. Each British exhibitor was represented by work of a very personal flavour and in comparison with the exhibition of dishes, the British revealed more variation as a nation than the other countries. (But perhaps this is an insider's viewpoint.)



Flying Carpet by Hilary Bolton
Copper foil and jewellery enamel
12 x 16cm

There were plenty of visitors to the Museum during our stay in Salou and the British exhibition caused appreciation and interest from the mainly Catalan viewers.

Jane Short Discusses the Physical Effects of Long Term Enamelling

Reading Pat Johnson's fascinating article on lead levels has prompted me to write about work related health issues that have always been of concern for me, and perhaps for other enamellers as well.

Jewellers (like a lot of other people) often suffer from bad backs, and I have often found engraving for *champlevé* for extended periods quite hard going on shoulders, neck and hands.

When first learning to engrave there seems to be a natural tendency to tense muscles in order to try and gain some control over the engraving tool, and I have tried to emphasise when teaching that it is vital to be set up comfortably in order to engrave well. I am sure that good technique and working posture, relaxing muscles that are not really needed, and keeping the engraving tool really sharp - all make cutting less arduous. But any repetitive action inevitably takes its toll, resulting for me in stiff neck and shoulders, numb or tingling hands, and restless nights. Eyesight is also often an issue, as focal length dictates one's posture.

Taking on larger commissions where I may be engraving for many weeks has emphasised this problem, to which has been added ageing eyesight, and a slightly less flexible body.

Over the years I have tried many things to counterbalance these physical effects, including various aids to seeing the work better. Some have proved better than others and require differing amounts of persistence or outlay.

The first aid to sight that I bought was a pair of surgeon's spectacles, on the recommendation of Phil Barnes. These sit on the end of your nose, so that you can see over them or through them, and I have worn them variously over the years with and without my regular corrective glasses. Being short sighted I also happily engraved for many years without any glasses at all, as I seemed to be able to see close detail more easily without my normal glasses.

Since I have become both long and short sighted this has made using the surgeons specs much harder. I can still see really well through them, but the focal length has changed so much that my work has been getting closer and closer to my nose, with the result that my shoulders have been getting more and more problematic, and my eyes completely boggled by the end of the day. As this became more intrusive I tried several magnifying glasses, some of which worked to varying degrees, but not if spending several hours a day using them.

The engraver Malcolm Appleby had been telling me for several years that he, probably having been through the same process, had bought himself a pair of surgeon's binocular loupe, which he found excellent for engraving. Made with Zeiss lenses to a variety of focal lengths and magnification, they sounded pretty good, but are very expensive, so it was not until I had been engraving recently for 6 weeks and felt completely exhausted by the thought of many more similar weeks to come that I finally decided that the time had come to give them a go.

At a cost of £1,300-£1,800 it seems only fair that you get the opportunity to try them out for a week in the workshop before deciding whether or not to buy. There are several focal lengths and magnifications to choose from, so finding the right pair for one's particular needs can involve a few trips to the post office; in my case I tried three pairs before getting it right. I also discovered that Fred Rich has a pair, so contacted him to find out which type he had, and were they really worth it, (he said yes, they are). At first they took a bit of getting used to, but they really have made a difference to the amount of tension both in muscles and eyes, and working under such magnification is fascinating to someone who has always liked the detail of things. One of the main differences between these loupe and cheaper magnifying lenses is that the magnification is even over the whole of the field of view, which makes them much less tiring to work under. Essentially they are like a pair of small binoculars that are held in front of your eyes either by a headband system, or on a pair of spectacles; they can be flipped up, or in the case of the headband, looked around easily.

Another piece of equipment that I have tried is a Graver Max, a pneumatic engraving tool which despite having had for over 10 years, I have still not made up my mind about. I use it infrequently, but it made me buy an engravers' 'Magnablock' to hold work, and this is invaluable. A backless adjustable 'saddle' stool on castors has helped counter backache, and a space age foam pillow is good for a decent night's sleep after a day of engraving.

Malcolm Appleby has also been recommending a Graver Max sharpening system for to me for years, so that will probably be the next piece of equipment to make my life easier, since sharp gravers making cutting less arduous. In the meantime I use a diamond impregnated steel block sharpening 'stone' in place of an oilstone.

Over the years the Inland Revenue has become a little enlightened, so I now have a tax deductible remedial massage once a month. I have also regularly practiced tai chi and (more recently) yoga, and have a variety of exercises for shoulders, back, neck, arms and hands, which help to keep me a bit flexible (an article for another time perhaps).

New Graduate: Chino Kawaguchi



Two Blues and one Red Apple by Chino Kawaguchi
Copper and enamel
Each piece life sized

Chino Kawaguchi was attracted to enamelling while, in Japan, she was taking her first degree in Applied Art with a major in Chasing and Enamelling. Although Chino was technically proficient when she graduated, she felt she had not found the potential of enamelling and wanted to go further, particularly by studying in Europe. Five years intervened before this was possible,

during which time she worked as a costume jewellery designer for firms in Japan and India.

Having gained a place at Camberwell College of Art in 2002, Chino has now finished a second BA, this time majoring in Silversmithing and Metalwork. During the course she was able to continue with enamelling.

Chino's interests are in the areas of sculpture and conceptual art. Colour is one her most important tools for expressing the ideas behind the forms she makes in copper. Much of her development at Camberwell involved solving the problems of enamelling forms assembled by soldering. Her later pieces were made using much less solder, which overcame many of the difficulties with firing.

Pop culture, industrial goods, the atmosphere of a mid 20th century cafe - all inform Chino Kawaguchi's pieces, but these themes are expressed through fruit forms, especially cut fruit. Although at this point her interests are purely sculptural, the expression of her feelings about fruit and nature are achieved with colour, even if often not the real colours of the fruit. When she places her work in the context of a cafe or greengrocers, the effect is startling. Not only is there a large element of humour, the enamelled shapes somehow enhance their surroundings, making the viewer look twice.

There has been a good response to Chino's work. One of her tutors bought her first fruit sculpture, and she made sales at the New Designers exhibition. In the immediate future, Chino has several opportunities to continue in the UK, which she will pursue at the same time as working with a costume design firm in London.

info@kokkino.co.uk

Photographs by Kohji Yamaguchi



Confident Fig, Wrecked Fig, Green Fig and Bashful Fig by Chino Kawaguchi
Copper and enamel
Each piece life sized

Hiroki Iwata - Invention In Enamel

About Hiroki Iwata

Hiroki Iwata, who describes himself as a Metal Artist, was born 1965 and graduated in 1992 from the Tokyo National University of Fine Art and Music. He is one of the very few young Japanese artists working in metal and researching enamel. In 2003 he became a Director of the Japan Enamelling Artists Association. He is also a member of the Japan Craft Design Association. Hiroki Iwata has exhibited widely in Japan and abroad in both solo and group shows, winning many prizes. He is currently a part time metal work instructor at the Tokyo National University of Fine Art and Music.

<pongee@jd5.so-net.ne.jp>



Symbol of a Plant by Hiroki Iwata
Silver, copper and enamel
4.5 x 3.5cm



Brooches by Hiroki Iwata
Silver and enamel
14 x 2.7cm, 7 x 10cm



Brooches by Hiroki Iwata
Silver and enamel
6.5 x 10cm, 2.7 x 9.5cm

Hiroki Iwata As Seen At The V&A's Collect Exhibition, 2005

Many members of the BSOE who visited Collect 2005 noticed the striking enamelled vessels of Hiroki Iwata. These were presented on the stand of Katie Jones, who specialises in discovering contemporary artists in Japan. Hiroki's work was purchased by, among others, two UK museums.

Hiroki Iwata creates metal forms that are almost shockingly original. That he then goes on to enamel the shapes adds to their impact. In these pieces, both form and the enamel surface work together as equals; they support rather than detract from each other. Here, enamel differs from a ceramic glaze because the variety of enamelling techniques enable the artist to control exactly where the enamel will go and what its colours and its textures will be.

Each different form has a correspondingly original surface of enamel to augment the shape. In the

pieces where there is both shiny and matt enamel, even these two opposites are in harmony.

Iwata has unlimited imagination in discovering the potential of enamelling. In some pieces, layers of different colours of opaque enamel are used thinly to create textures and graphic effects: in others, the thin application of pale opaque enamels create shifting of veils of subtle colours when the surfaces are stoned back. Occasionally enamel is applied through a mesh. These enamel effects are often augmented by a wide range of substances. In addition to precious metal clay painted on to enamel, Iwata employs tiny pieces of gold foil, powdered aluminium, and pumice stone, either sifted into the wet enamel surface before firing or painted on afterwards, to be fused in a subsequent firing.

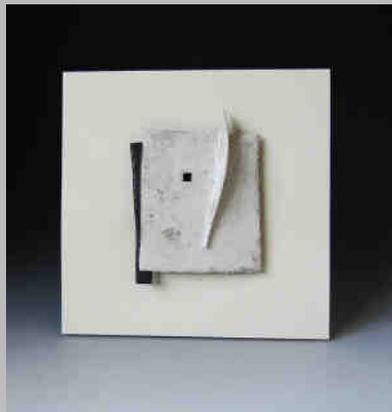
Hiroki Iwata has provided a detailed description of the techniques used on two vessels. See below. Katie Jones will again be showing his work at Collect 2006.
<kjoriental@lineone.net>



Two Shell-Like Vessels by Hiroki Iwata
Copper, silver, enamel and gold foil
10cm high

These pieces were fabricated in several parts by the process of spinning. The various forms were then soldered together, with the silver top added last. The interior was enamelled and translucent white enamel fired on the outside, with flux and transparent green enamel on the silver top. (The white enamel on the silver gives a different effect to that on the copper.) Gold foil was then applied, a heavier gauge than is used in Europe. The pieces were fired again, at a lower temperature. As the metal and glass cooled at different rates, a 'pitted' effect was produced. The vessels were then sandblasted to create the finished appearance.

Other Pieces by Hiroki Iwata



Space of a Plant by Hiroki Iwata
Silver and enamel
7 x 7cm



Axis of a Plant by Hiroki Iwata
Silver, copper, and enamel
40 x 13cm



Early Spring by Hiroki Iwata
Silver, copper and enamel
25 x 17cm



Vessels showing the range of Hiroki Iwata's enamelling techniques. The vessels are made of copper, with silver rims, and are approximately 15 cm high.

Exhibition Review: Barry Sack

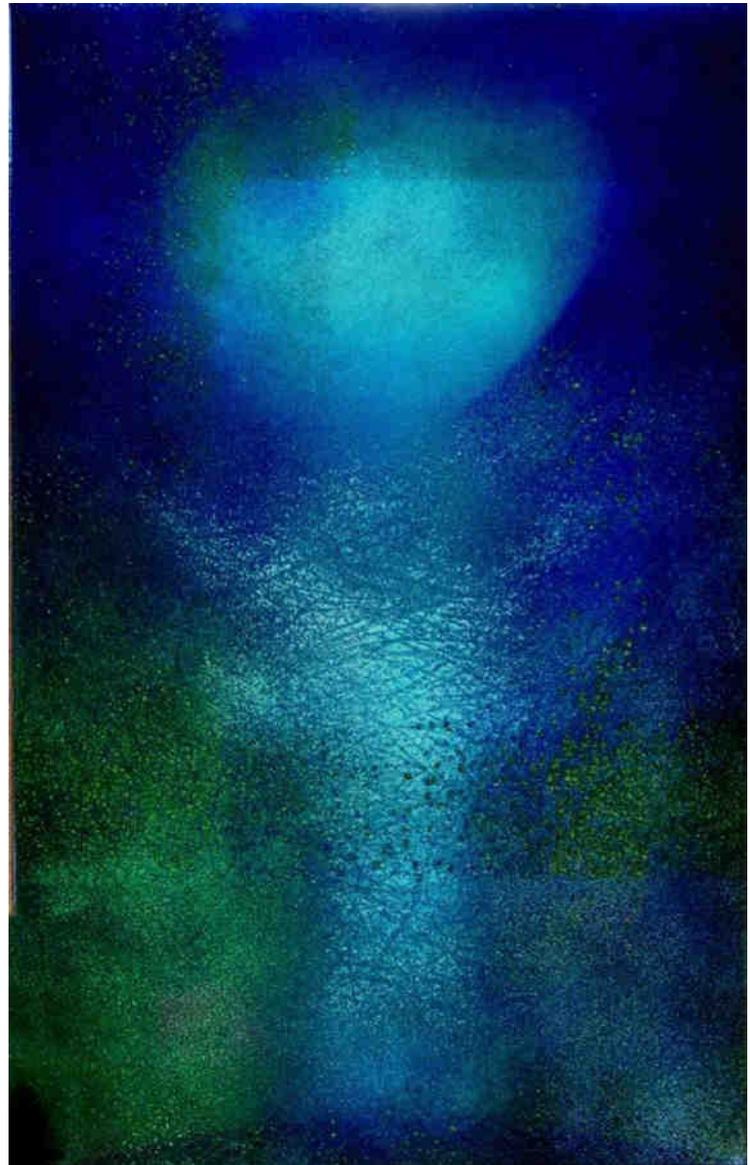
Paintings and Enamels, Florence Fine Art, Great Russell Street, London, June 23-July 31, 2005

Barry Sack's recent exhibition of paintings and enamels contained much to delight, especially offering new possibilities for enamelling on steel. An article about Barry in the Summer 2000 issue of the BSOE newsletter, pages 11 and 12, showed his commissioned sculpture of an enamelled steel cube apparently passing through a window. Here the opaque colours were handled with great delicacy and subtlety, but only hinting at the quality of transparency achievable in enamelling.

Subsequently Barry Sack had a large kiln built to his specifications (BSOE newsletter Autumn 2002, p.10) in which he produced the work recently shown in his solo exhibition at Florence Fine Art in Great Russell Street in London.

The pieces fell into two groups: a collection of small copper panels presenting a range of copper oxide and flux effects in poetic compositions, and a row of five stunning steel panels, where transparency was again the theme, but this time in astonishing dark blue colours. The depth and brilliance of the blues are such that the viewer felt literally drawn into the panels and had no desire to leave. The effect was enhanced by delicately applied fields of lighter opaque enamels, hovering on the surface of the panels and yet somehow contained within the blue world beneath.

Barry Sack was trained in enamelling by Vera Ronnen Wall while he assisted her in enamelling several of her large mural commissions. From this foundation, Barry has gone on to develop his own enamelling techniques. Of particular interest is the incredible quality of transparent blue enamel that he achieves, starting with a steel panel covered only in a dark industrial grip coat. The effect is produced by layering several different opaque blues over the black grip coat and then applying layers of transparent blues on the top. This requires up to 15 layers of enamel and 5 firings.



Spirit of Life in Blue
Jewellery enamel on steel
30 x 50cm

Although he prefers to work on steel, Barry has also experimented with enamelling on copper. He loves the fact that on copper he can work mainly with transparents, allowing the metal to show through and take part in the composition of the piece. Although Barry Sack is a skilled figurative painter, he feels most comfortable working abstractly with enamels. His copper pieces and more images of his enamel on steel can be seen on his web site.

<<http://barrylsack.tripod.com>>
barrylsack@hotmail.com

Hali Baykov Workshop, 10 April 2005:

Report by Ruth Ball

Six enamellers* recently had the rare pleasure and great privilege to visit the workshop of Hali Baykov, a full day event which proved not only to be very informative and beneficial, but also a visual treat.

The introduction to the day was Hali's showing a stunning collection of brooches. She laid them out in the workshop like a row of precious sweets, so that the group was able to examine each of the brooches in turn. The main emphasis of the workshop discussion was the construction of the pieces. Hali began by explaining many of the detailed methods she employs. One of the main messages to the group was that the back of a piece was just as important as the front, her edict being that each part must complete and compliment the design. Exquisite in every detail, the brooches were discussed and pondered over by the group who were astonished by their technical brilliance and clarity of enamel colour.

Hali's jewellery is completely hand fabricated, even to the extent that she makes all her own bespoke catches. She finishes the backs by carving and engraving, thus entwining the fittings seamlessly into the piece, and creating a totally integrated approach. When viewing her jewellery, one realises that

Hali's work is not only visually appealing but that her pieces are, structurally, small feats of engineering. Attention to detail combined with a mastery of construction elevate the brooches from mere studies and observations of natural forms to works of great beauty in their own right.

This jewellery has a fresh contemporary feel although it is strongly reflective of the Art Nouveau period. Dragonflies and butterflies, reminiscent of Lalique, are popular themes, alongside exquisite flower studies, which serve as delicate reminders of Faberge works.

It was evident that Hali's natural environment was very influential. During morning coffee, we sat amongst a superb collection of orchids. Our lunch time stroll around

the garden provided several horticultural surprises, with late hellebores and snake head fritillaries snugly growing in borders surrounded by a quiet woodland planted with rhododendrons and magnolia trees. It was a treat just to be in the garden. Her home and workshop felt like an enchanting area in which to live and develop artistic pursuits, so totally idyllic.

The second half of the workshop was very hands on. The theme for the afternoon was that pieces of jewellery should be made specifically for the individual: the bespoke

approach should be applied from the start to the finish of a design. This was especially the case with necklaces, where an important consideration was comfortable fit. Hali changed her display to show an amazing array of neckpieces. Again we were free to handle the works and ask many questions.

Each of the necklaces was fairly complex in construction, in which an individual elegance of form combined with an overall completeness of design. One piece that particularly impressed me featured a fantastic blue flowered garland. Based on *Streptocarpus* flowers, the cleverly articulated necklace was hinged, and opened and fastened from the front.

The flowers flowed around the neck, again not only the front but also the back, enhancing the wearability and the wearer. The study of the articulated fittings on all the pieces added to the appreciation of Hali's work. An accompanying sample board of vibrant colour tests emphasised the thorough and knowledgeable approach Hali employs in her design practice.

For the final session, Hali talked specifically about how to measure and fit a client for a necklace. It was observed by a quick glance around the group that not everyone's neck shape was the same. The final challenge of the day was to make a paper template of each of our necks so that we could understand the process of fitting for a design. In true Generation Game fashion, Hali demonstrated the process with great expertise and made it all look easy. Reassured by



Swallowtail Butterfly Brooch by Hali Baykov
Silver, cloisonné enamel, cubic zirconia, tremblant mechanism
3.5 x 3.5 inches

the seemingly low-tech methods, we all nervously had a go. We worried about how to get the technique correct and it was, of course, not quite as easy as it had looked, but Hali encouraged and enlightened along the way.

By the late afternoon we were tired, but exhilarated and inspired by our visit. We left totally dazzled by the exciting displays of work and the wealth of information offered. The day had been filled with one visual treat after another and the group was united in their thanks and gratitude to Hali for a very remarkable experience.

*Enamellers attending: Annie Appleyard, Ruth Ball, Chris Walker, Nike De Belique, (full members), Sheila Heard (associate) and Sarah Bennet (student).



Thistle Brooch by Hali Baykov
Hardenable silver, amethyst, citrine, matted enamel
4 x 2 inches

Trouble At The Mill

 by the BSOE Executive Committee

For the past year or so, enamellers who use Milton Bridge enamels (formerly made by Latham) have been noticing unwelcome changes. Without warning, a new supply of a favourite colour will behave like a completely different enamel. Both its fired and unfired colours are different and, most importantly, the texture is no longer granular but ground so finely that the enamel cannot easily pass through a sieve. The clarity of some transparents is gone, unrecoverable by washing because the powdery texture is so fine that nothing settles out when the enamels are mixed with water. In addition to this, melting points have been altered.

The worst part is that these changes have been unannounced, as if they made no difference to enamellers.

Enamel manufacturers might think that a white enamel is just that, a white. But for enamellers working on copper, some whites are a source of opalescent pink, whereas others produce a unique opaque green. A third category of whites will turn opalescent blue when fired over black. A similar range of effects occur with the fluxes, which can produce wonderful reds, golds, and greens.

The manufacturers of enamels probably do not realise what enamellers are doing with their products and therefore have no idea what havoc is caused when changes are made to the ingredients and ratios of ingredients in the enamel recipes. If it is absolutely necessary to alter the composition of an enamel - done for legal restrictions on materials and not

possibly just to keep down the price - then it would be much appreciated if advance warning were given. This would allow enamellers time to prepare for the changes, either by stocking up or finding a replacement colour. An altered enamel really should be re-named and presented as a new product, ideally with some information about its new colour and behaviour.

Much might have been done to ameliorate the impact of the recent changes and maintain the good will of enamellers. Explanations could have been given and time allowed for adjustments and a proper testing of the new enamels, ideally in consultation with enamellers. Instead there is disappointment, ruined work, money wasted buying products which are not suitable for the purpose intended, and, on the part of the supplier of the enamels, loss of future sales. Those re-ordering Milton Bridge enamels should start with sample sizes, to see if the colours, melting points, and behaviour are what they are expecting. Happily, it seems that not all of the colours have been altered

The BSOE are planning to add an Enamel Reports section to their web site, www.enamellers.com, where enamellers can post their experiences of enamels from all manufacturers, perhaps giving information about how to use a particular favourite or giving notice of apparent changes, suggesting substitutes where possible. This will help enamellers to become aware of developments in their materials and find information about particular colours that might be of use to them in the future.

Maureen Carswell Describes the Opening of the VIth International Enamelling Exhibition 'El Plat'

At seven o'clock on a beautiful Catalan evening, the Sixth International Enamel exhibition was opened at the Torre Vella, an ancient watchtower in Salou. The tower is surrounded by beautiful lawns and flowers, and we had to wait patiently until the appointed hour for the wrought iron gates to be opened.

The large crowd pressed in to have their first glimpse of the two exhibitions – the enamel dish competition, downstairs, and the BSOE exhibition in a fine room above.

Enamellers from many countries were there for the opening. There was a party of thirty Japanese enamellers (many of them resplendent in kimonos), Norma Donato from Brasil, Vitaly Petrov from Russia, Marilyn Seitlin from the USA, and a number from France, Belgium, Germany, Sweden and Switzerland.

The opening speeches were made in the courtyard of the tower. The Museum of Contemporary Enamel and the exhibition space is supported by the city of Salou. The mayor, Esteve Ferran, welcomed the participants and visitors. The Cultural councillor, Pere Granados, also spoke, saying that twenty countries had participated in this year's exhibition and that three hundred and fifty dishes had been received, of which two hundred were accepted. The selection had been rigorous in order to ensure the quality of the exhibits, but also so that they would be shown to advantage in the space. He thanked all the participants and everyone who had worked to make the exhibition possible, with special thanks to the enamel kiln manufacturers, Emison.



Inside the Torre Villa Museum of Contemporary Enamelling, showing the VIth International Enamel Exhibition 'El Plat'.

Andreu Vilasis, President of CIDAE and the organiser of the exhibition, celebrated twenty years of exhibitions. He also thanked all the participants, organisers, the selection jury and the prize jury, and most of all the City Council of Salou who make this biennale a reality. Evangeline Long, Chairman of BSOE, then added her thanks on behalf of The Society and presented Nuria L Ribalta and Andreu with a bouquet of flowers.

Then came the moment everyone had been waiting for, the announcement of the prizes. The International prize was won by Olaf Sander of Asbach, Germany; Carme Parellada Ventayol of Barcelona won the National Emison Prize. The CIDAE Trophy was won by Mercedes Hernando Sanchez of Barcelona. There were three Special Jury Awards - Kyoko Iio (Japan), Peter Kleist (Sweden) and Gemma Moles (Spain) - and seven Honorary Mentions: Meritxell Castellano (Spain), Mizuko Isaka (Japan), Mikhail Selishchev (Russia), Elisabeth Schiffelhol (Germany), Nicolay Yashmanov (Russia), Namie Yokota (Japan) and Kay Whitcomb (USA).

The official opening was at an end but all the foreign guests were invited to a splendid Catalan buffet. This was laid out in the courtyard of the Torre Vella. It was a fitting end to a very enjoyable evening.

Everyone is welcome to submit articles, information and letters to the BSOE newsletter at any time. Due dates for the spring, summer, autumn and winter issues the middle of February, May, August and November respectively.

Subscription costs: UK - £9 (cheques should be made out to the British Society of Enamellers); Europe - e17 (please send cash), USA - \$21 (make out cheques to Pat Johnson); Canada - \$30 (please send cash), Australia and Japan - £14 (cheques in British pounds should be made out to the British Society of Enamellers). Send all subscriptions to the editor. Contact the editor for further details.

A CD containing PDF files of all the newsletters from Summer 1996 onwards, plus a complete index of the contents, is available. The CD can be updated from the BSOE website. £10 for BSOE members, £25 for non-members. Contact the editor.

Chairman
Evangeline Long
5 Pine Court
Little Brington
Northampton
Nthants NN7 4EZ
01604 770447

Secretary
Hilary Bolton
The Mead
70 Long Ashton Road
Bristol
BS41 9LE
01275 540256
hiilarybolton@blueyonder.co.uk

Editor
Pat Johnson
51 Webbs Road
London SW11 6RX
020 7228 0011
pat.johnson@enamel.demon.co.uk