

Spring 2006

'Enamel: Contemporary Views'

BSOE Symposium, June 17, 2006



Speed by Nuria L. Ribalta, Barcelona
Copper, enamel, plastic
14 x 18cm

Is contemporary enamelling on the move? The forthcoming BSOE symposium 'Enamel: Contemporary Views' will address this question through the presentations of four eminent speakers from a wide range of backgrounds. They will, through their own disciplines and expertise, address such issues as the way enamelling is perceived by non-practitioners, reasons why enamellers might differ in their approach from other makers and artists, current developments in USA enamelling, and major developments in contemporary enamelling in the UK. Discussions will follow the each of the presentations. Pages 2 and 3 of this newsletter introduce the speakers.

The symposium will take place on June 17 at the Women's Library in London, which has lovely facilities for such an event. See page 3 for details of the conference, including the purchasing of tickets.

Symposium Speakers

Simon Fraser MA

Symposium Presentation: 'Design Interventions?'

Over the past forty years the rise of a broader design culture has challenged the practice of many applied art and crafts disciplines here in Europe and also in North America, Japan and Australia. The negotiations with this developing culture have often enriched the practice and been clearly beneficial for the incomes of the 'designer makers' themselves. What sort of approaches have these designers used and what did they want to achieve? What did design offer them that a more studio or arts based practice did not? Were they always 'honest' about what they were doing or did some makers deliberately misrepresent a new form of artistic self-expression by combining it with a rather more pragmatic design approach? What might enamel gain from this?

About Simon Fraser: Fraser has worked in and around jewellery as a designer, design manager and consultant, maker, performer, writer, critic, broadcaster and teacher for over 25 years.

Graduating from Sheffield Hallam University during the early 1980s, he set up his own business in Scotland making large-scale nylon jewellery that found success within the fashion and high design worlds. After some years Fraser moved his business to London to be more accessible to his client base, who were predominantly from Japan, Europe and the USA.

Following an MA at the Royal College of Art, and, after a long term interest in performance and curiosity about why the role of a jeweller seemed so constrained, Fraser started working on small performance events, culminating in 1991 with 'Alchemy with a Piano' at the ICA, London, where an entire domestic piano was transformed into jewellery during a 24 hour period by a team of three. Rebuilding his workshop on a raked stage, he gave the audience and the makers a dual role in the performance.

Alongside performance Fraser worked as a consultant and designer for other jewellery businesses and entered teaching, both in Silversmithing, Jewellery and Art and Design BA Hon degree courses.

Two UNDP teaching seasons in India at the National Institute of Fashion Technology, New Delhi, were followed by a part-time job within the University of the Arts Camberwell College Cultural History team.

Two years later a role was developed at Central Saint Martins College of Art & Design that saw Fraser work to revitalise the jewellery school, initially as part of a team that contained Prof. Reema Pachachi, until recently the Creative Director at De Beers LVMH, and also Elizabeth Olver, who now works with Links of London.

Over a period of 2 years from 1999 onwards, Fraser curated and developed an exhibition called 'Contemporary Japanese Jewellery' for the Crafts Council

in London. The biggest ever survey of Japanese studio jewellery artists outside Japan, the exhibition was an in depth introduction to one of the worlds newest but flourishing jewellery cultures; the catalogue is still in print.

Fraser has been a senior tutor for 14 years at Buckinghamshire Chilterns University College, High Wycombe, on its well-known Designed Metalwork and Jewellery BA course, where an interest in the tabletop landscape and the metal arts is strong.

Simon Fraser's most recent major performance piece took place in 2003 at the Victoria & Albert Museum, London. 'Tremblant' was a piece for 8 performers, all over 20 stone, wearing enormous jewellery pieces in an electronic light and soundscape created by the jewellery.

Until last spring Fraser had spent two years as the Creative Director for OSO a jewellery label instigated by Freschi & Vangelisti Srl, Arezzo, Italy with the launch collection featuring at Via Corso Como, Milan and Liberty's, London among others.

The development of MA Design: Ceramics, Furniture & Jewellery for Central Saint Martins College of Art & Design, London is a major focus at present. However he also co-ordinates and has directed consultancies with the students for high level design led companies.

Simon Fraser's own work is in a number of major private and public collections including The National Museum of Scotland and the Victoria & Albert Museum.

Marjorie Simon - Enameller

Symposium Presentation: Title - Anything Goes, Or An Insider's Look at American Enamel.

Symposium presentation: The United States is that new, brash, young cousin across the Atlantic. We identify ourselves as a nation of immigrants, risk-takers who embrace the new and jettison the old. Though not uninvolved in world events of the past 60 years, we have not experienced war on our soil in over a century. In the arts, much learning goes on, outside of the academic circles, in community based programs. I intend to look at current enamel work in the light of some typically "American" attributes, if there can be such a thing in today's global village.

About Marjorie Simon: As a jeweller who frequently incorporates enamel in her work, Marjorie Simon is highly regarded and has had a distinguished career. Her jewellery has been shown at ten of the important international SOFA exhibitions in Chicago and New York, and at craft shows at major venues in the United States, including those organised by the Philadelphia Museum of Art and the Smithsonian Craft Show. She has published many articles and reviews about contemporary jewellers, particularly those working with enamel and gold.

In addition, Marjorie has taught workshops at venues throughout the United States and her work is shown in select galleries such as Studio Fusion in London,

Jewelers'werk Galerie in Washington, DC, and Charon Kransen Arts in New York.

Marjorie writes about her present activities: At the moment I teach only workshops, at community based art centers, or craft communities such as Penland School of Crafts, Arrowmont School, and the like. Occasionally I am a visiting artist at academic institutions, too. I write craft criticism, book reviews, and artist profiles, primarily for *Metalsmith* magazine, but I have also written for *American Craft*, and several long catalogue essays, such as for Liv Blavarp, the Norwegian jeweler who works in wood, and Bob Ebendorf, for his recent retrospective. At the end of 2005 I rotated off the Editorial Advisory Committee for *Metalsmith*, after seven years on the committee, four as Chair. I was a founding member of A/K/A:92, a small group of women artists who met at the 92nd Street YWHA in New York in the 1980s. I also work in my studio!

Elizabeth Turrell - Senior Research Fellow in Enamel, Head of the Enamel Research Centre at the University of the West of England

Symposium Presentation: Elizabeth Turrell will set the context and aims of Enamel Research at the University of West England. She will speak about the background to the development of enamel in Bristol, the establishment of the enamel programme/centre at the School of Art, Media, and Design, UWE, and describe the large-enamel kiln facility there which brings access to enamel to the undergraduates, the graduate programme, and the enamel Master class and workshop. She will also describe her commissioned work, visiting artists and collaborative projects, her interest in print in enamel and technical research, the Enamel Archive and other activities connected with enamel.

About Elizabeth Turrell: Elizabeth Turrell trained as a ceramist at the Central School of Art and Design London. In 1974 she established the Enamel Department at the School of Art and Design at Queen's Road Bristol.

In 2000 she received a three year Arts and Humanities Research Council Fellowship in the Visual and Performing Arts. She is currently a Senior Research Fellow in Enamel and heads the Enamel Research Centre at the University of the West of England (UWE) Bristol. Enamel Research at UWE has developed a reputation for both high quality research and collaboration with visiting artists. The primary aim of the enamel research initiative is to establish UWE as a centre for excellence in research and professional practice.

One of her long-term commitments has been to promote and raise the profile of contemporary vitreous enamel. Her intention is to establish it as a significant area of the visual arts; exploring the creative potential of enamel on metal - particularly the possibilities of print in enamel. She has also initiated the International Contemporary Vitreous Enamel Archive (ICVEA), which was supported by an Arts and Humanities Research Board grant. Her involvement

in a series of public commissions has included working with established artists who normally work in other media - and are new to enamel.

Elizabeth exhibits both nationally and internationally; she has taught workshops and given lectures throughout the UK, USA and India. Her other professional activities include a directorship of Studio Fusion Gallery, Oxo Tower Wharf London.

Christine Rew - Officer in Charge (acting), Museums and Galleries, Aberdeen.

Symposium Presentation: Museums enable people to explore collections for inspiration, learning and enjoyment. They are repositories of knowledge, recording how people have lived and worked and what they have achieved. And they help to create a sense of cultural identity.

With this "mission statement", how do curators chose what to add to the collections they hold on behalf of the public? What motivates them to chose one object over another? Is it better to collect modern, contemporary work with all the risks attached or to concentrate on the historic, whose values are already established?

Drawing on my own experience of collecting decorative art for the public collections held at Aberdeen Art Gallery for over 20 years, my talk will attempt to answer these questions. I will use objects from the Crafts collection to discuss the joys and responsibilities of adding to a collection held in trust for the public, including metalwork and jewellery and an interesting group of historic enamels which will introduce the subject of modern enamels.

About Christine Rew: In addition to a career ranging from Assistant Keeper with the Glasgow Museums to the Officer in Charge (Acting) for Museums and Galleries in Aberdeen, Christine Rew has acted as an advisor to the Scottish Arts Council in a number of capacities, in particular as a Member of the CAS National Collecting Scheme for Scotland. Her extensive list of publications includes articles for *Crafts Magazine*, the *National Art Collections Fund Review*, and the *Journal of the Scottish Society for Art History*.

The symposium will take place from 11 to 4 in the lecture theatre of the Women's Library, 25 Old Castle Street, London. The degree show for jewellery, metalwork, and enamelled work from Sir John Cass College, will be open nearby from 10 to 4. Details to ticket holders. Tickets cost £25, which will include a cold lunch, and can be obtained from Pat Johnson, 51 Webbs Road, London, SW11 6RX.

URBART - BIG TIME ENAMELLING

URBART EQUIP is a successful enamelling practice set up by partners Marta Malleu and Rosa Mascaró, who have been particularly notable for their large scale enamelling commissions. A second article about URBART, which covers painterly work with liquid enamels will appear in the Summer issue of 'enamel'. This article features some of URBART's commissions that were carried out using liquid enamel on stainless steel.



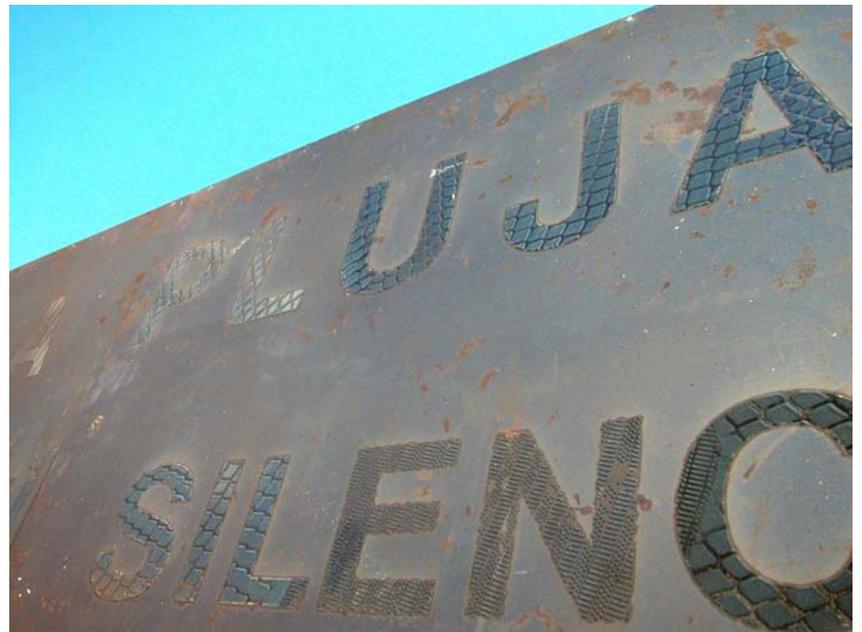
Casa de Veïns in Salou, Tarragona, Spain.
Architect: Antoni Pinyol, enamelled by URBART with INOXFOC®

Early on in their practice, while they were developing their techniques, URBART experimented with enamelling on stainless steel because they were looking for a material that could be used near the sea. They were not alone in the quest. Architects have always been interested in enamelling on stainless steel, with the aim of overcoming the problem of rust, and some clients have hoped that stainless provide a large scale substitute for silver.

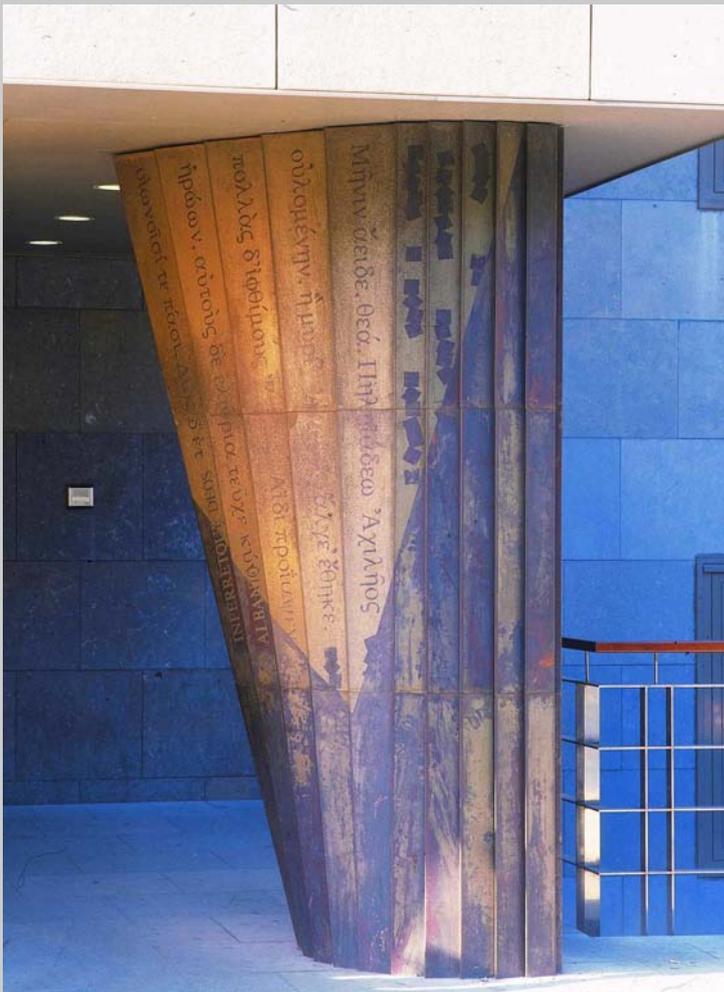
Unfortunately for these clients, stainless steel loses its silver sheen when fired and turned a dull grey colour, thus rendering it unsuitable as a silver substitute. But URBART discovered how to use it for a different purpose. After carrying on firing stainless steel several times and applying layers of enamel, some thick, some thin, they discovered that a range of wonderful colours developed on the surface of the steel, colours which did

not occur unless there was at least some enamel involved. The actual colours that were produced depended on the length of the firing.

Recognising the potential of their discovery, URBART registered the name of this technique as 'INOXFOC®'. (In Catalan, 'inox' is stainless steel and 'foc' is the word for firing.) Right from the beginning, architects were drawn to INOXFOC®, since it produced such wonderfully coloured and textured surfaces for their buildings. Throughout their career, URBART's architectural commissions were half for conventional enamelling, which involved designs and imagery, and half for INOXFOC®. URBART often included some areas of conventional applications of enamel on the INOXFOC® surface, with which they applied subtle lettering or other decorative details.
www.urbart.net/



Details of the Escultura Girona, a monument to the poet Salvador Espri. Architects: Fuses i Vaider. Enamelled by URBART with INOXFOC®. The trihedral-shaped sculpture is austere and harsh, following the poet's spirit, with one of his poems in the centre. On the outside, the work bears features that are evocative of the same poem: the rain, the vanishing steps, and the trees.



Column/Sculpture at the University of Barcelona
 Architects Bardaiá and Texidor - Disseny, enamelled by URBART with INOXFOC®.
 Located in the courtyard of the Arts and Letters Department at the Barcelona Central University, this column has been converted into a sculpture, made up of stainless steel slats measuring 3m in height, with varying widths. The slats have been textured with fired enamel and feature the beginning of the Iliad in Greek and the beginning of the Aeneid in Latin.

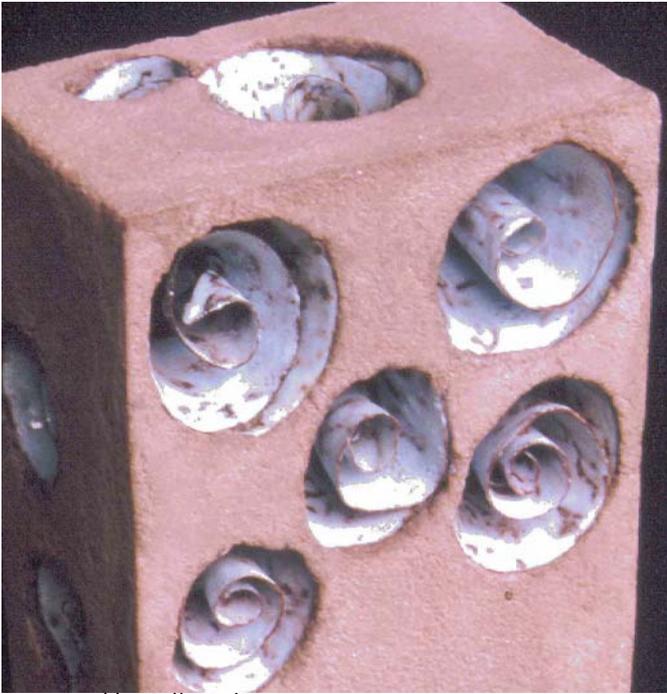
Mixing Materials by Sally Aplin



Sweetmeats by Sally Aplin
Enamel on copper foil, silk organza, Perspex
23”h x 17”w

With the beginning of the Modernist art movement in the late 19th century, artists such as Degas and Picasso introduced the notion that any material is acceptable for use in creating art. Prior to this, the inherent value of a work of art was largely determined by the intrinsic value of the material it

was made from; for example gold, silver, precious jewels and granite, marble, bronze and rare pigments. During the entire 20th century artists were testing the concept that art could be made from anything, including inherently valueless materials.



Ensclosed by Sally Aplin
Enamel on copper foil, concrete
Detail size is 22" h x 10" w x 7" d

In the last quarter of the 20th century, I joined the throng of exploring artists, playing with materials that came to hand and coaxing them into expressing what I wanted to say. I experimented with chunks of tree branches, scrap metal, expanded polystyrene, jelly, meringue, hair, wax, endless plastic bottles and an assortment of found materials. When more than one material was employed, I observed that certain aesthetic concerns restricted my seemingly arbitrary combinations.

It is not possible to offer definitive couplings and combinations of materials that 'work' together. However, it is useful, I believe, to consider some of the physical properties of materials, the inherent meanings associated with particular materials and to identify some defining characteristics that contribute to 'acceptable' combinations. This is inevitably very subjective.

Included in my exploration was work made of enamel on copper. I discovered, as others have done, that bright, shiny and dazzlingly beautiful enamel could be made more raw and spontaneous if my copper support was not completely coated with enamel. The exposed copper, darkened with firescale, contrasted with enameled areas, visually integrating the enamel with its support.

In early work I placed enamels in silk organza, a matt, woven and finely textured fabric. (See Sweetmeats, left, page 6). The background or second material support for this work was smoky coloured, sanded Perspex. Here the matt surfaces of the organza and Perspex surrendered to the fresh, bright

colours of the gleaming enamels, the organza and Perspex acting as foils for the 'special' enamels. For another work I set small enamel objects in a plaster mould, and later I set some in concrete. (See Ensclosed, upper left) The dry, slightly grainy surface texture of each of these media caused them to be discreet in their support for the enamels. (Using concrete with enamel is an unusual juxtaposition of materials.)

I find excitement in materials used out of context and some years ago made a work using a rough recycled orange box. The slats of wood had a textured and irregular surface that I darkened with pigment and then tore along one side. The wood was backed with a sheet of fine, black 'wet and dry'. I made an overlay of loosely woven strips of enameled copper. (See Drop Gate, below) The dead black background made the work appear to float in a void.

A fisherman gave me an old hemp fishing net with turquoise nylon mending. This has a bleached, dried and stringy appearance, its history of entanglement with the sea embedded in it. I applied many enamelled components to it, using one colour; the gloss and glitter of under and over fired lead bearing Thompson's opaque Nude. The fishing net and enamels are mounted on a matt midnight blue board and the work finished in a narrow wooden frame, distressed to comply with the old hemp net. (See Phosphorescence, page 8)

In viewing work made using 'found' materials we are bringing our prior knowledge to a material, a kind of knowing of its history plus broader associations and



Drop Gate by Sally Aplin
Enamel on copper foil, abrasive paper, reclaimed wood
38 x 29 x 5 cm

recollections; like the fishing net. We also bring knowledge of the context in which we habitually encounter a material, like concrete. We can choose to negate these meanings, override them, using imagination to 'disorientate' them through manipulation, fragmentation, juxtaposition, etc., or we can exploit them.

Combining materials can be very rewarding, but I find it important to decide whether one is to be dominant or whether they should really complement and work together. It is also worth asking whether the new juxtaposition is more than the sum of its parts. In my experience it is difficult to use more than two materials in a single work. And each additional material is even harder. It can be done and is done, often to terrific effect, but it is not easy. Supporting material for the enamel plus any mounts and frames should be taken into consideration.



Phosphorescence by Sally Aplin
Hemp fishing net, enamel on copper foil, nylon, and wood
100 x 100 x 7cm

Contrasts, however slight, can be expressive in combining materials. A contrast in texture, the roughness or smoothness, the shiny or matt surface, the hard or soft, the rigid and limp, are all for consideration, as contrasts in weight or scale (relative sizes), patterning and rhythm. The mould I used for *Enscorced* was in the form of a house brick. Here the ordinariness of the house bricks, having little intrinsic value, contrasted with the small enamel works contained inside them that had seemingly significant value.

Dorothy Hogg, jeweller and teacher, encapsulates the use of contrast in her silver, gold and red fibre

jewellery. The smooth, brilliant, tactily hard reflective metals against the scarlet coloured, soft, hairy fibre induces a frisson of excitement in the viewer. (See BSOE newsletter Summer 03, p.1) The combination of regal red and precious metals result in a richness. There is contrast here between the commercial value of the metals and the fibre.

Colour has values and roles assigned to it and, despite the fact that these alter in different cultures, gold, both the colour and material, has a universal meaning. Blue has similarly common meanings. Black and white exchange meanings in different cultures, but purple always has rich and 'unnatural' associations. True it has been the cost of pigments or raw materials that have influenced the use and meaning of colour in Western culture.

There can be no absolute rules or dictates in this aspect of our work for it is the new and unexpected that thrills us. Fashion too, plays its part in how we handle, meld and abut materials. It is really about making materials 'speak' for us while not forgetting 'the painterly values of scale, colour, weight and composition'. (Sydney Biennale Catalogue, 2004)

SALLY APLIN
Sydney, 2006

Sally Aplin writes about herself:

I began my art career painting and drawing, adding enamelling for a diploma course in 1984. Later, in 1989, I took a degree in fine art, where I was advised to work as a sculptor. I studied for my Masters at The University of Wales whilst teaching range of subjects at The School of Art and Design in Bristol. My teaching ceased when I relocated to Sydney at the end of 2001.

I have exhibited enamels in Europe, UK, USA and Australia and have constructed sculptural installations, paintings and drawings for solo exhibitions in London, Bath and Bristol.

A recent reference to my work was by Antonia Lomny in *Craft Arts International*, No. 63, p.98, 2005.

I continue to work in this range of disciplines, although my work has been severely interrupted by my need to familiarize myself with this very different environment.

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Jane Moore Wins A Prestigious Award



The 'Anna' collection by Jane Moore
Silver, enamel, and ceramic transfers
The diameter of the large piece is 50mm

Two jewellers who work together in the same workshop in Leamington-Spa have come first and third in 'The Kayman Award'*; a prestigious national jewellery competition staged annually to reward firms and individuals that can demonstrate their ability to design and make jewellery to the highest standards.

Jane Moore, of Jane Moore Contemporary Jewellery, has won the 'Made and Designed in the UK' category of this year's award for 'Collections of Jewellery in Sterling Silver'. Her protégée, Jessica Hewitt, who not only shares Jane's workshop but also works in her retail gallery, was awarded third prize.

Jane Moore's 'Anna' collection was described by the judges, who included prominent jewellery retailers, journalists, and designers, as 'very original and of the moment' and also as 'showing a nice linking of quality and fashion'. Commenting on Moore's success, Jenni Middleton, Editor of Retail Jewellery magazine and one of the judges, commented: 'This is a spectacular technique - there is no one out there doing anything to touch it.'

The judges were particularly impressed by the technical virtuosity of the collection, which employs a unique

technique Moore has developed during a long research and development project, backed by an Arts Council grant. The process allows her to apply transfers, normally used in the pottery industry, to enamel backed by sterling silver, so providing her with the opportunity to produce an infinite range of intricate patterns, in bright, jewel-like colours, to her work.'

As in a previous article in the BSOE newsletter (Spring 2005, page 1), Jane explained about her initial success experimenting with commercially available transfers. This was a very important stage in her research as it gave her the confidence to move on to her own designs. She also set herself the task of learning Photoshop and, with a little help from 'Fine Ceramic Transfers' (Stoke on Trent), Jane has developed a most delightful collection of finely patterned jewellery inspired by tiny textile prints of the 1950's. She is very excited about this process, as it has fantastic potential.

*The Kayman Award is organised by The British Jewellers' Association, the national trade body for the UK jewellery and silverware industry, with sponsorship by Spring Fair Birmingham, the UK's largest gift and jewellery trade event, which is staged annually.
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Associate Member: Penny Gildea



Parrotfish Necklace by Penny Gildea
Silver and enamel
Unit sizes approx. 2.5 x 2cm

Penny Gildea's enamels have been shown in a long succession of exhibitions, many of them taking place in distinguished venues such as National Museum of Scotland, the Shipley Art Gallery in Gateshead, and the City Gallery in Leicester. She won the Kiyomizu Sannenzake Museum Award (see the BSOE newsletter Summer 05, p9) and was runner up in the Bdl Industry and Genius Award in Birmingham in 2005. Penny taught part time for six years at the School of Jewellery in Birmingham.

Penny Gildea writes:

I originally trained as an occupational therapist. When my younger daughter went to school, I enrolled in a non-vocational jewellery course at Mid-Warwicks College of Further Education. This led to a City and Guilds certificate in fashion jewellery and then an internal diploma in jewellery design.

During the diploma course, I became interested in enamelling. As there was no one to teach enamelling, I was given the basic theory/ten commandments 'thou shalt not' and subsequently some dreadful pieces were made. As this course was almost finished, Tamar de Vries Winter arrived and at last some practical advice and much encouragement was received. In fact, Tamar set the last project of the course which proved to be the most stimulating for all students and for which the best work was achieved.

Unfortunately, all this came to an end when I was needed to help in the family business for the next ten years. However, during this time I was able to take three short courses at West Dean with Jane Short. This was inspirational and I owe a great debt to Jane, especially for debunking many of the myths that linger around enamels and enamelling.

Through Jane Short and John Norgate, I was encouraged to enrol as a part-time non-vocational student at the School of Jewellery in Birmingham to learn engraving and die sinking with Robert Campbell-Legg and diamond mounting with Dennis Rowleson. Sadly, no enamelling was taught at this time in the school, but the skill of engraving greatly improved my enamelling and helped me to develop. Meanwhile I carried on with enamelling in my own studio at home.

About 1991, I decided to stop being a student and to branch out on my own, sharing various workshops in the Jewellery Quarter of Birmingham for general jewellery manufacture whilst continuing to enamel in my workshop in Stratford. Soon, I was asked to teach enamelling at the School of Jewellery in Birmingham to non-vocational students and short introductory courses to full time students. I continued in this part time post until 2000 and still return to teach short courses for enamelling in the Summer Schools.

I joined the BSOE as an associate member and the Guild of Enamellers in the early 1990's, becoming regional representative for the Guild in Region 4, then national vice-chairman and finally national chairman in 1999. Currently I am chairman of Region 4.

Enamelling is something of an obsession with me, probably because of my love of colour and an awareness of patterns and shapes around me. There is nothing that enhances metal as well as enamel. It can add not only texture but also colour, ranging from vibrant and lively to subtle and muted.

I enjoy teaching and get great pleasure in meeting students and learning of past students' progress. For me, the end of the road has yet to be reached – there is still so much more to be explored and to be learned.

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Curved Brooch by Penny Gildea
Silver and enamel
5cm long



Night Light by Penny Gildea
Silver and enamel
8cm diameter



Yew Brooch by Penny Gildea
Silver, gold foil, enamel
2.5 x 3cm

Fiona Rae Appointed Trustee To The Queen Elizabeth Scholarship Trust

A long-standing member of the BSOE, Fiona Rae has held a Warrant to the Prince of Wales since 2001 and now has been appointed a Trustee of the Queen Elizabeth Scholarship Trust, (QEST), the charity of the Royal Warrant Holders Association. QEST was established in 1990 to celebrate the 150th anniversary of the Royal Warrant Holders Association and the 90th birthday of Queen Elizabeth The Queen Mother.

With QEST awards ranging from £2,000 to £15,000, the purpose of the Scholarship Trust is to fund further study, training and practical experience for craftsmen and women who want to improve their craft and trade skills. (Scholarships may not be used for acquiring equipment, premises or for other business set-up costs.) Since 1991 the Trust has awarded over £900,000 to almost 150 craftspeople aged between 17 and 50 plus for study, training and work experience.

There are seven QEST trustees whose role is to assess the applications and decide on the winners of the awards. Fiona will, of course, excuse herself if she finds she is acquainted with an applicant. There is no age limit for those eligible to receive a scholarship, but successful candidates must live or work permanently in the UK and have already achieved a high level of

skill and be firmly committed to their craft or trade. The trustees are looking for well thought out proposals that will contribute to the excellence of modern and traditional British crafts.

An application form is available from the QEST web site, www.qest.org.uk. The application form requires the candidate to explain clearly why the proposed training will improve his or her skills and how it is expected that the result will be achieved. A careful estimate of the full cost of the proposed training must be included.

The web site also contains a newsletter featuring successful applicants whose funded projects give an insight into the fascinating range of opportunities for further development, ranging from graduate school programs, through to short courses and trips to visit firms and makers in foreign countries.

An article describing the process by which Fiona Rae received her Royal Warrant is in the Autumn 2001 issue of the BSOE newsletter, pages 6 and 7. (For a pdf file of this issue and other back issues, contact the editor.) Fiona now continues to produce a commercial range of enamelled silver jewellery, and this year she is concentrating on developing one off and precious pieces.

Everyone is welcome to submit articles, information and letters to this newsletters 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 - e18 (please send cash), USA - \$25 (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. £10 for BSOE members, £25 for non-members. Contact the editor.

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