

# Australian Enamel Newsletter

Issue No 4  
October 1990

## Enameller profile: Allan Heywood

Allan Heywood's beautiful plates, with their fine attention to detail and accomplished mastery of technique, usually incorporating realist wildlife themes in cloisonne enamel, have earned him many awards and places in prestigious exhibitions and collections both here and overseas.

Allan was born in Melbourne in 1946 and grew up in North Carlton. He attended Brunswick and Preston Technical Colleges, managing to emerge after five years of an Applied Chemistry diploma with no formal qualifications at all.

Allan came to enamelling by a very circuitous route. From the age of fifteen until he was conscripted at twenty, he worked part-time for a small firm of specialist stainless steel fabricators, first as a general dogbody and then gradually as a maker and finisher of custom stainless steel equipment. Metal working techniques absorbed during this time were later to prove invaluable.

He served two years in the Army, worked in the engineering department of the Ford Motor Company, and studied at the Australian College of Entertainers full-time for two years and part-time for a further two.

In company with others, he ran the Back O'Bourke Steak House in Melbourne for several years. He has been a professional entertainer for the past ten years or so.



Allan had no contact with, or indeed knowledge of, the art/craft world until in 1984 he happened across an exhibition of Chinese and Tibetan enamelware. The traditional cloisonne pieces were a source of instant fascination and he determined to learn how to enamel. He is entirely self-taught.

Basic techniques were acquired, he says, from such books as 'Homemade Enamel Jewellery' and 'the macrame and other self-indulgent crafts and appalling gifts series, which nevertheless were probably at least as useful as other much more pretentious publications'.

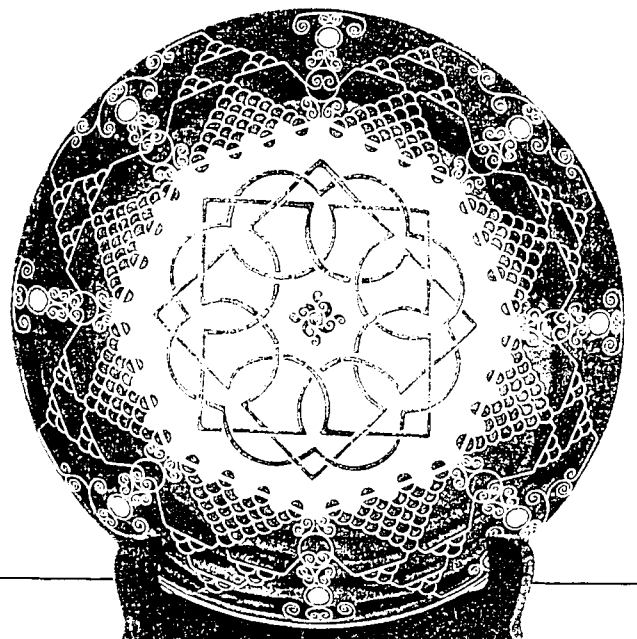
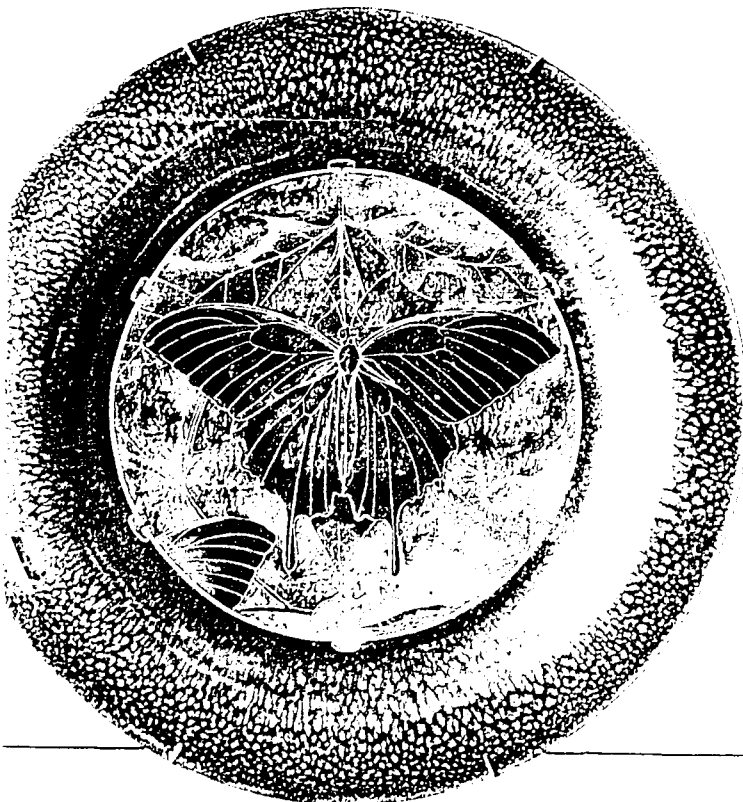
Allan has been enamelling away on average 1500 hours per year ever since.

He says of enamel -

"the permanence and marvellous depth of colour of glass on metal, their juxtaposition, offer possibilities realisable in no other way.

There is a stomach-churning excitement in following a fugitive line of visual thought through the various, and often tedious, intermediate steps to the final unforgiving firing.

And there's never, never enough time to do more than just scratch the surface".



# Editorial

# Infrared Radiation

The big news this issue is Thompson Enamels announcement that they have discontinued manufacture of their lead-bearing enamels. See below for a reprint of their letter to all customers explaining this move.

The dangers to enamellers, especially those using dry dusting techniques have been well documented and many artists already use lead-free products. Others though, myself included, comfortable with their medium, feel dismay at the prospect of starting all over again, testing and learning the idiosyncrasies of a new range of colours.

I hope in Issue 5 to print a double page on using lead free enamel, to help us make the change. Anyone with experience of lead-free or who has tips or information of interest, please write in. An enameller has written to ask why lead-free enamels on silver seem to yellow around the edges after about three firings. Can it be avoided? Is it overfiring? Can anyone help?

If I seem to favour news of Thompson enamel over other brands available in Australia, its not for lack of trying. I have written to retailers of both Ball and Cristallerie enamels asking for information but have received no response. Odd that a retailer would pass up a free and valuable opportunity to contact the very people who will be their customers. I feel that some local suppliers have a lot to learn about PR and marketing. With supplies becoming more and more difficult, we are more than ever dependant on efficient mail order services. Recent experiences in trying to order interstate, especially from WA suppliers have been very disappointing.

Incidentally, the French Cristallerie enamels are lead-bearing and Thompson compatible, and could be a positive alternative for some enamellers. They have a wonderful range of transparent colours and an excellent silver flux.



Editor

Below is a reprint of a letter to all customers from Thompson Enamel on the subject of the discontinuance of lead bearing enamel product line.

"Lead bearing enamels have finally become too great a manufacturing problem with respect to OSHA/EPA regulations to justify continuance of their production. Our catalog and other notices have alluded to this possibility occurring and we regret to say that on July 2, 1990 our manufacturing facility ceased smelting and grinding these products.

We do have a fairly extensive in-house inventory of 80 mesh lead bearing products available on a first-come basis. When each colour is gone, however, it will not be restocked.

Thompson Enamel realizes that this decision will require users to change to closest lead-free color alternatives, and that some customers will also have to make new color choices. We apologize for these inconveniences but they can no longer be postponed.

Over the past nine years we have seen ever increasing use and acceptance of our lead-free enamel line by both industry and artists. We know they work and that excellent products can be made with them. Thompson Enamel will give any assistance it can in helping you to change over to them.

Health of employees and protection of the environment are important. Please assist us in achieving this goal.

Sincerely, Martin Hanson. Divisional Manager.

Since infrared radiation is emitted by any heat source, certain art processes and techniques involve exposure to this type of radiation. For example, you may be exposed to infrared radiation if you look into hot ceramic or enameling kilns, perform techniques involving soldering, light cutting or torch brazing operations or if you work with molten metals (foundry or metal casting work) or molten glass (glass blowing).

Infrared radiation is a non-ionizing radiation. While non-ionizing radiation may seem less dangerous than ionizing radiation, the former can in fact be harmful to your health. This type of non-ionizing radiation can cause burns and damage your skin or your eyes in particular.

Characteristics of infrared:

All radiation is characterized by the amount of energy it contains and the wavelength. The infrared portion of the radiation (or electromagnetic) spectrum lies beyond the red portion of the visible light spectrum. As the temperature of a heat source increases, the intensity of the emitted infrared increases and the wavelengths become shorter. Infrared radiation cannot be seen. However, infrared can be felt as heat waves and you can "see" the effect of infrared when it causes the mercury in the thermometer to rise.

When infrared radiation strikes living tissue, the main effect is thermal; that is, heat is dissipated to the surrounding tissue. So if you feel heat, you are being exposed to infrared. Infrared principally affects the eye and the skin. The eye is affected for two reasons. Since some of the structures of the eye do not have a blood supply, the heat produced by the absorbed radiation cannot be dissipated. The eye can also focus the incoming radiation and intensify the effect of the incoming rays. You may sense infrared burning your eyes if the heat source is really intense. The effects of low doses of infrared radiation over the years may go undetected, at the time, but may cause serious permanent damage to your eyes. The parts of the eye most likely to be damaged are the cornea, iris, lens and retina. Cutaneous burns can occur on the cornea, lesions may develop on the retina and opacities (cataract) on the lens can result. Because the lens is rather removed from a blood supply, the lens is not well able to dissipate heat. Opacities on the lens that may develop in persons chronically exposed to processes hot enough to be luminous are known as "glassblowers' or heat cataracts".

Two other ocular effects of infrared exposure are dry eye (decreased lacrimation) and conjunctivitis. In addition, a study of Russian glass workers conducted by the National Institute for Occupational Safety and Health revealed that a number of workers had disturbances in their color vision.

Infrared radiation is absorbed by the skin and converted to heat. This heat can have a damaging effect as in the case of acute skin burns. Fortunately, the nerve endings in your skin detect this heat effect before you experience a pain or burn and you usually "back up." Unlike the eye, the body is also able to dissipate heat effectively through mechanisms such as increased circulation and sweating. However, surface heating of your body can cause excessive perspiration and loss of body salts which in turn can result in heat exhaustion, heat stroke, or heat cramps. Chronic exposure to high intensity infrared may result in a permanent dilation of the capillaries, inflammation of the eyelids or a gradual

# Health Effects and Protection

increase in pigmentation of the skin. So far there have been no reports of any human mutagenic or carcinogenic effects due to infrared exposure.

The following are some examples of health effects from infrared radiation in artists: In one instance, a woman foundry artist experienced severe skin burns with permanent scarring on her upper body. Another artist who worked with an enameling kiln developed cataracts in both eyes. Doctors believe the probable cause "was the infrared exposure she suffered from her enamel kiln." Cases of infrared caused cataracts have also been found on potters.

## Control and Protection:

Control measures to prevent exposure to infrared radiation include the use of protective barriers (shielding) or enclosures and personal protective device such as eye protection with proper filters. Distance from the source of infrared will also reduce your exposure.

Placing appropriate barriers between you and the heat source will reflect or absorb infrared very well. For best results, aluminium surfaces should be well polished and clean. Because water absorbs infrared, water screens effectively act as barriers. Such water screens have been developed by engineers in Poland for use in iron and steel mills. To protect passersby from welding operations, reflective booths or curtains can be used. Lightweight cotton clothing can be worn to protect the skin. Avoid polyester and other synthetic clothing that can melt. Use a heavy leather glove when reaching into furnaces. It is important to note that air conditioning will not protect you from the effects of infrared as this type of radiation can travel through hot or cool air.

The correct eye protection is also important. Not only does protective eyewear shield the eyes from any potential harmful effects, but its use also enhances quality control and minimizes the possibility of accidents. Protective eyewear should meet the specifications of the American National Standards Institute (ANSI) for infrared transmission and impact and shatter resistance. Impact-resistant, shatter-proof eyewear, available in tinted glass or plastic lenses in shades 1.7, 2.0, 2.5 and 3.0 should provide sufficient protection. These lenses should also protect against small amounts of ultraviolet radiation.

With respect to eye protection, there has to be a balance between ability to see through a lens and eye protection. The lower shade designations provide less infrared transmission protection but allow a greater standard visible light transmission. The Corning Glass workers, who are exposed to infrared radiation from molten glass during furnace operations, generally wear green tinted lenses, shade 3.0. This shade provides a maximum infrared transmission of 9.0% and a minimum luminous transmission of 8.5%.

Both the plastic and glass heat-treated lenses provide the same quality of radiation absorption. However, the plastic lenses (referred to as polycarbonate lenses) weigh less and are far superior in terms of impact-resistance. Glass lenses (referred to as calor lenses) do offer greater scratch or abrasion-resistant protection. Glass lenses must be replaced if they become pitted or scratched because protection is seriously reduced. Plastic lenses do not lose their protective qualities if scratched, but should be replaced if vision becomes impaired.

If the possibility of an impact hazard is great, you should not wear glass filter lenses. If you are exposed to splashing or moving objects or particles, side, top, or bottom protection should also be worn. ANSI now recommends the use of plastic lenses for protection against molten metal splash. Welding splashes will not adhere to plastic lenses.

Special purpose lenses such as the rose-tinted didymium lenses do not provide adequate protection against harmful levels of infrared and/or ultraviolet radiation. Didymium lenses filter the characteristic yellow orange flame, a phenomenon called 'sodium flash'. Employees working as lampworkers in the scientific glassmaking operation at Corning Glass Works are provided with Didymium Multiband Glass eyewear which filters the characteristic orange-yellow flame of the Pyrex glass. (Lampworking is conducted at low temperatures.)

Many artists are concerned about wearing contact lenses with protective eyewear. The National Society to Prevent Blindness has compiled a set of guidelines regarding contact lens wear in environments where vision protection may be recommended or required. When the work environment entails exposure to chemical fumes, vapors, splashes, radiant or intense heat, molten metals or a highly particulate atmosphere, contact lens use should be restricted accordingly. Certain U.S. state or federal regulations may also limit their use. Some glass manufacturing companies, such as Corning Glass Works, do not allow workers on the factory floor to wear contact lenses during exposure to infrared radiation.

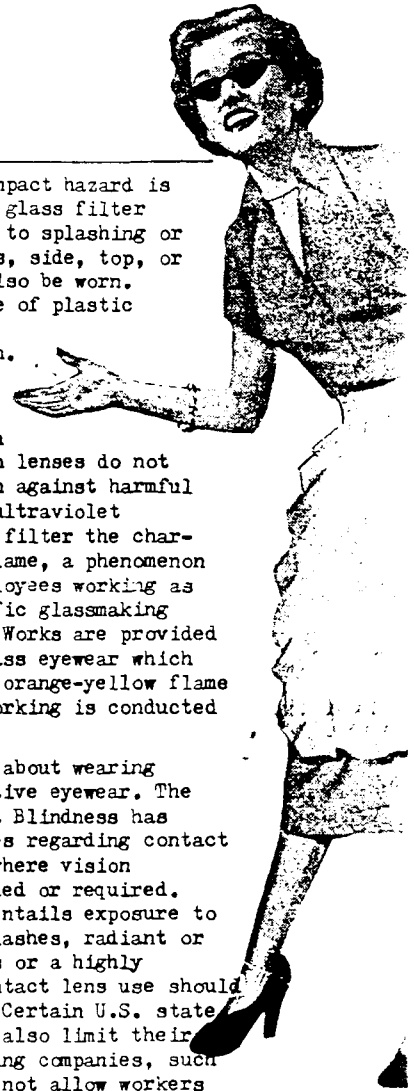
Remember, wearing eye protection will definitely enhance your safety.

This article is reprinted in full with permission, from Art Hazards News, Vol 10 No 2, the newsletter of The Centre for Safety in the Arts in the US.

The Centre has a comprehensive list of publications and data sheets available on all facets of safety in the arts. Subscriptions to their newsletter, 10 per annum, are US\$18.50 plus \$3.00 postage. Please contact Aust. Enamel Newsletter for more information.

## Editors note:

In Australia, Bollé distribute infra-red and ultraviolet protective sunglasses that have pale blue lenses suitable for workshop use.



## A personal story —

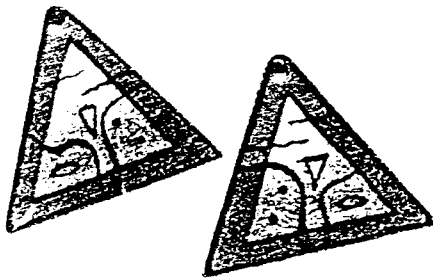
In response to an enquiry from the editor, NZ (formerly NSW) enameller Gillian Palmer wrote to explain her health problems as cryptically referred to in Issue 3. She writes, "I have developed a super sensitivity to fine line black, its oil base and the turps used for cleaning brushes. It is my eyes that are affected. The problem began about 1985 when I was using silicon to glue enamel panels to a backing - the type that smells strongly of vinegar. My eyes became aggravated, like having conjunctivitis but without the discharge. A four month lay-off from enamelling cured the problem that time.

About a year ago the condition returned and was accompanied by eyestrain. It was difficult for me to clearly see my small pieces of enamel. An eye specialist discovered that I don't make enough tears and that I needed glasses for fine work and reading. I still cannot tolerate substances that produce strong fumes like turps or pine oil, and feel discomfort in dry, hot or windy weather. I had been using the fine-line black for 6-7 years, but had only used the silicon once.

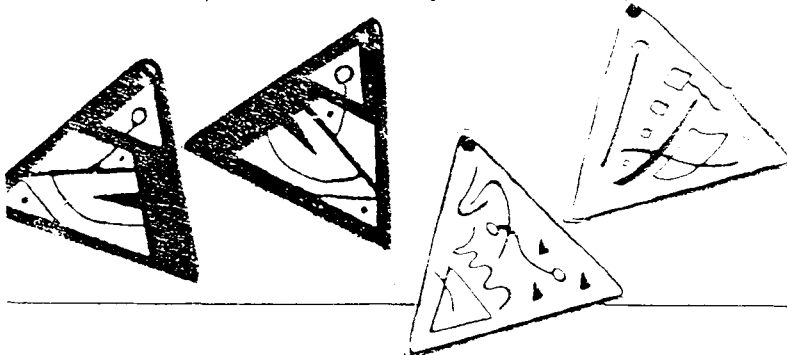
The measures I now take to protect my eyes are:

- extractor fan in workshop.
- clear mask enclosing eyes when dusting.
- eye-drops, 'Tears Natural' for lubrication when firing.
- eye exercises, to retrain eye habits and relax tense muscles. These also relax neck and shoulder muscles.
- relaxation, self-hypnosis to maintain a positive attitude and a relaxed body. I thoroughly recommend a set of 6 audiotapes titled 'Relaxercise', available from PO Box 5909, Bend, Or 97708- 5909 USA.
- keep firings to a period that is comfortable, taking 2-3 days off per week.
- keep the studio vacuumed and swabbed down."

The editor would be interested to hear from anyone who has used fine-line black or silicon extensively over time and who has any information that may be of interest to other enamellers using these products or having eye problems.



Gillian Palmer and her partner Mick White produce, as Birch Cottage Enamel, a production range of earrings and brooches using opaque and transparent enamel, foil and fine-line black designs on copper. They live in Fairlie, a little village in the South Island of New Zealand that has mountains on three sides, rushing rivers and sheep farms. They market their jewellery through retail venues and can be contacted at: 3 Doon Street, Fairlie, South Island, New Zealand. Telephone 0505 8109.



## Catalogues available:

### L'art de L'email 10th Biennale Internationale

Over 120 full colour illustrations.  
Price is 120ff (approx A\$28.00) plus postage  
Available from  
Biennale Internationale de Limoges  
7, Boulevard de Fleurus  
87000 Limoges, France.

### 89 International Exhibition of Enamelling Art in Japan

372 full colour photographs of the work of Japanese and international enamellers, including Australians - Norma Alce, Marion Cascales and Allan Heywood.  
Price is 1500 yen per copy, plus 1000 yen postage (approx A\$40.00)  
Available from  
Crafts Council of Japan  
Room 503, 28-8 Yoyogi 4 chome,  
Shibuya-ku, Tokyo 151, Japan

### William Harper - Artist as Alchemist

Beautifully presented catalogue of 105 colour illustrations of the work of this master enameller from 1971 - 1989.  
Enquiries to:  
Orlando Museum of Art  
Orlando, Florida, U.S.A.

## Around the Magazines

### Metalsmith Spring 1990 Vol 10 No2

'Jamie Bennett - In the beginning (again)'  
US enameller, Jamie Bennett unveils a new series of electroformed copper and enamel brooches.  
Cover plus 4 page article with photographs.

### Metalsmith Summer 1990 Vol 10 No3

'June Schwarcz - The Malleable Vessel'  
3 page illustrated article showing the new electro-plated copper and enamel vessels of June Schwarcz. This issue also has an interesting interview with US gallery owner Garth Clark, on marketing contemporary jewellery.

## Suppliers update

### The Goldleaf Factory

Weyeremann Nominees P/L, PO Box 912, Frankston 3199, Vic  
telephone 03 786 2247.

Suppliers of genuine gold leaf, -12, 18, 20, 23 and 24 carat, and other supplies suitable for gilding and antique restoration, including schlagmetal (imitation gold leaf), silver leaf, gold powders, specialist brushes for gilding and calligraphy, agate burnishers, and specialist gilding and restoration solutions.

Val Annear of Melbourne writes that gold foil suitable for enamelling is available, and costs with postal charges, \$50.00 for 4 sheets.

# Exhibitions

## Tenth National Craft Acquisition Award Exhibition

15 August - 2 September 1990

Northern Territory Museum of Arts and Science, Darwin.

This tenth exhibition was very successful with 181 works exhibited. The judge, author and craft historian Morris Tomnou selected 18 pieces for the Museum's permanent collection, including a container in pure silver and blue enamel by Howard Tozer of Victoria. Other enamellers participating were, Wendy Hall, NSW; Mary Raymond, NSW; Barbara Ryman, NSW; and Carolyn Delzoppo, NSW.

## Glass on Metal Exhibition

This exhibition will be presented in Gallery B at the Tasmanian State Institute of Technology, Launceston, from 7 October 1990. The exhibition is being curated by Ray Norman. The following people have offered to lend work to the exhibition from their private collections, usually their own work, but some works by other artists will also be included.

Helen Aitken-Ruhmen, Carolyn Delzoppo, Rosalie Gascoigne, Wendy Hall, Sieglinde Karl, Barbara Ryman.

Gallery B, School of Art, T.S.I.T. Newnham Drive, Newnham, via Launceston, Tasmania 7250.  
Telephone 003 260 560

## Three Studios in Tryon Road

17th Annual Exhibition and Sale

16, 17, 18 November 1990

Heather Calnan will be presenting an exhibition of enamels at her home in East Lindfield on three consecutive days in November. Exhibitions of drawings, painting and prints, and domestic and garden stoneware pottery will be held elsewhere in Tryon Road.

This is Heather's 17th annual home exhibition and she will be presenting a wide range of enamels including jewellery, bowls, belts and wall panels.

The studio will be open for inspection and Heather will be available to demonstrate enamelling and answer questions.

Heather Calnan, 184 Tryon Road, East Lindfield.

Telephone 02 416 5425

Hours: Friday 10am-8pm, Saturday-Sunday 10am-7pm.



Enamelled brooches by Stacey Allen, 4.5cm sq. in enamel, copper and silver.

IPSO PACIO will be exhibiting their recent jewellery at Wycombe Galleries in Neutral Bay from September 30 until October 13. The seven jewellers who work in this Lyrmont studio will exhibit a variety of media, including enamel jewellery by Stacey Allen. Stacey will be exhibiting earrings and brooches in enamel, copper and silver in designs based mostly on spontaneous, free-hand colourful drawings. The jewellery aims to capture the spontaneity of the drawn line and the quickly filled in areas of colour, and convey a dynamic quality to the form of the body.

Wycombe Galleries 144 Wycombe Road (cnr Yeo St), Neutral Bay, NSW 2089.

Hours: Tues-Fri 10.30 - 5.30, Sat 10 - 4, Sun 2 - 5.

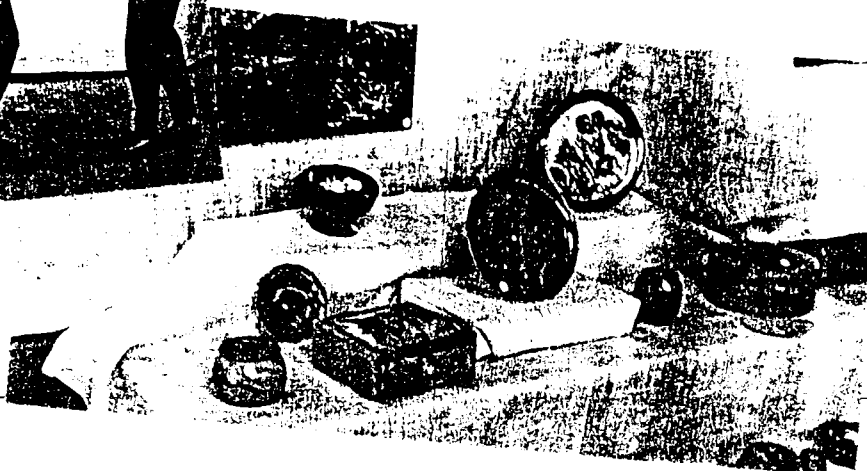
The opening is Tuesday 2nd October 6-8pm.

## Festival of the Pearl, Broome WA.

Glenice Matthews won the Artist/Craftsman Award at this exhibition. She exhibited two pieces, -a fish brooch of transparent enamel with an Argyle diamond eye and a Broome pearl in its mouth, and a choker of black and white pearls with a salmon pink enamelled hibiscus flower with gold stamens and small pearls. Barbara Ryman exhibited a necklace of black and white enamelled beads with pieces of pearl shell.



Heather Calnan and friends, Tryon Rd exhibition 1989.



# Jenny Gore - an enameller in Europe

Now back from my recent two month trip to Europe, I am still trying to settle down to work and winter in Oz. I had been very keen to visit Limoges this year - a very special one for the Limousin area, the celebration of its 2000th year. The 10th Biennale co-incided. Sixty artists were invited to show 5 works, the only Australian being Helen Aitken Kuhn. These artists in turn sponsored another enameller to present one work, Helen's choice being Carolyn Delzoppo. I was delighted to be sponsored by Colette from San Francisco whom I had met in Cincinnati in 1987.

Finances for the trip were assisted by the invitation of Gertrude Rittman-Fischer to teach a workshop in Thallichtenburg, Germany. This took place in a wonderful old schoolhouse, the 'Creative Schule', the ground floor being converted into workshop, gallery areas and Nicko's salon (the German Shepherd). The other two floors consisted of living and dining areas, and suites for the guests. The whole house was decorated with interesting collections and dozens of enamels - a feast for the eyes.

The workshop turned out to be a success (I am invited back next year) although I had been concerned about not speaking the language. Brigitte from Luxembourg was the translator, Itta from Switzerland spoke English, and I practised my Spanish with Manuel from Spain. The rest of the students came from various parts of Germany, and included Klaus Ruhmann of EFCO enamels near Pforzeim, who was a great help with kilns and spray equipment. I later had the opportunity to visit his warehouse and factory, where copper shapes and findings for jewellery, and many sizes and types of kilns are made.

They also supply requirements for many other craft areas from silk painting equipment to knitting wools. Klaus is interested in bringing his business to Australia, so we may see him sometime next year.

Gertrude, who runs the Creative Schule, is well known for her cloisonne panels, in copper using copper wire. These are quite large - approx 12"-20" made up of many sawn out sections and usually finished with gold leaf fused to the surface. We saw much of the work at the various places we visited.

Manuel, who had had a heart transplant  $\frac{3}{2}$  years ago, displayed a most exuberant approach to life and to his work, flinging enamel around with abandon. When in Spain later I felt the same attitude apparent in the work of many Spanish artists. Altogether a great experience and much fun.

In Spain, I loved the architecture of Gaudi, and had a birds eye view of it after climbing to the top of the Sagrada Familiar (the cathedral which may never be completed). The free flowing forms and organic shapes, the towers clothed in brilliant multi-coloured mosaics, the stone spiral staircases, - a unique experience. Other highlights were the Picasso Museum, and in Figueres, the Dali Museum. The latter I found fascinating and visually disturbing - not to be missed if in Spain.

In the shop windows and galleries in most cities I saw many enamels, mostly anonymous, often copies of contemporary Spanish paintings as well as historical religious works. This reminded me of a similar situation in Limoges - a multitude of copies in the many ateliers, technically perfect, mostly artistically boring, a waste of talent. (However, I did buy one I liked as my souvenir of Spain). Occasionally some original work, much inspired by the enamels of the Vilasis brothers, painted Limoges style portraits in surreal backgrounds.

The next three weeks were spent travelling by car with a friend Jane Hagan. We went south down the coast through Valencia, Alicante, then west to Granada, Sevilla and on to Cordoba with its wonderful Moorish architecture - and everywhere, tiles and brightly coloured ceramics, exuding the unmistakable flavour of Spain.

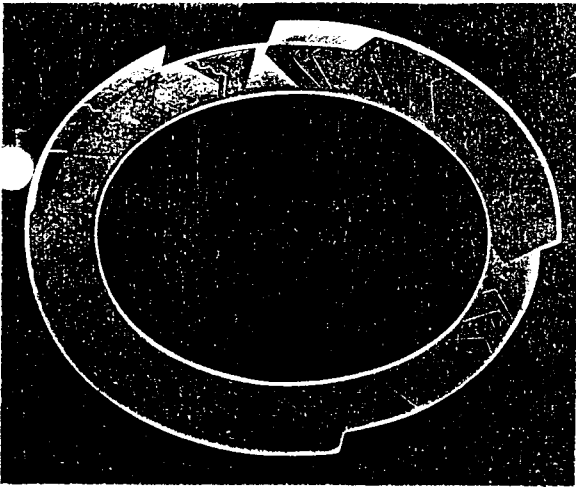
We had found the cities and roadways very polluted, never-ending trucks belching out black exhaust, the air almost impossible to breathe. (I wonder how the athletes will cope in 92?) We were pleased to see this diminish the further north we travelled, Madrid being much cleaner.

Spain is an altogether fascinating country, a landscape of sharp contrasts, arid, rocky, dry, with glaring white light and occasional patches of fertile green - very like the houses in the cities and towns. On the outside these are hot, dry stone or brilliant whitewash, but when a glimpse is caught through an open door or gateway to the central courtyard - lush green plants, colourful flowers, brilliant tiles, and often a fountain trickling water.

Next stop - by train to Limoges - and the fun of meeting old friends and making new ones. I enjoyed the all-too-few days there and the rush of trying to see everything on offer. It was good to see Heather and Irving again. The Biennale exhibition has been described by Heather in the last newsletter - I'll just add a few comments.



Jenny Gore with her enamel at the Biennale.



Bracelet  
Helen Aitken- Kuhnert

The display of approximately 360 pieces of enamel was fantastic, and the scaffolding and ramp structure novel, if slightly unstable when crowded with people! This caused some interesting movement in some of the free-standing pieces! I felt that the lighting was poor for much of the work, the Chapel itself is dark and many pieces were not shown to their best advantage. This criticism also applies to the catalogue, many pieces needed better light for the photographs although the catalogue itself is very well presented.

It is impossible to mention all the work I liked. My favourites are still the pieces of Francesc Vilasis-Capella from Spain, the enamel delicate and perfect, the collage surrounding different and interesting. The most impressive body of work was that of the Soviets - with technical finesse and expertise in their mostly 3-D work. The drawing skills most apparent in the sgraffito in sprayed liquid enamel on constructions by Indulus Urbans and the fine pencil drawing on white enamel by Arvidas Guriavitchus, who also exhibited drawings on paper and other enamels at another venue - wonderful.

Much of the French and German work was of abstract design. There was a great diversity of styles and tech-

niques shown by all the countries, some beautiful jewellery and small objects from Great Britain, including plique-a-jour goblets by Alex Raphael. From Japan a superb contemporary design cloisonne vase and from Canada five full size doors. A varied selection from the US including Collette's cloisonne jewellery pieces of surreal dreamlike design.

Among the exhibitions held concurrently, by far the most stunning was that of William Harper, jeweller and enamellist from Florida USA. This exhibition had been travelling through Europe and was superb. Glowing, brilliant colours, gold metalwork, stones in settings, mixed media including plastics were all part of the jewellery. I felt that this exhibition too was strangely lit, each piece from below with a spotlight, and in the darkened room it was necessary to shield ones eyes from the glare, while stooping to be in a better level for viewing the vertical cases. It was explained that French people are shorter so it was just right for them!

The train trip to Paris was shared with some of the British enamellers - a great opportunity to get to know them better, and later, while in England I had brief visits with several of them. In London I stayed with Joan McKarell, maker of jewellery and small objects, Anny Hooten, jeweller, in Winohester, then Sally Aplin in Bristol, who is studying sculpture. Anny and I drove there having visited Stonehenge the previous day, and we both showed slides that evening. Anny had participated in the Palanga Symposium the previous February and had some interesting things to show and tell.

Back to London, and a stay at the home of Alex Raphael.

After some anxious trips to Heathrow (the perils of an open airline ticket) and an unscheduled day and night in Bangkok, home again and wondering which job to tackle first.

Jenny Gore



Manuel receiving his 'diploma' from August Rittman-Fischer, (Gertrude standing next to him) at the end of the workshop.