

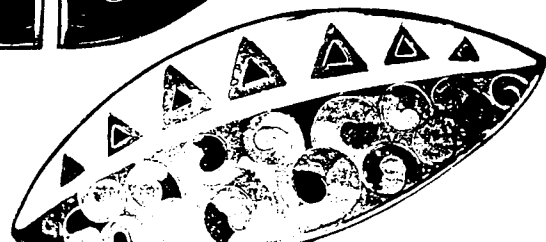
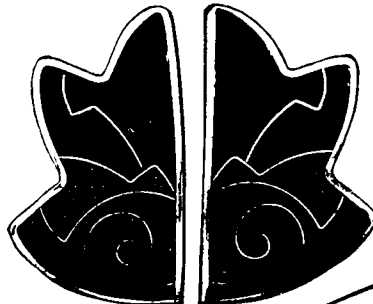
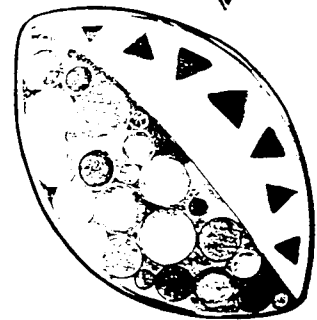
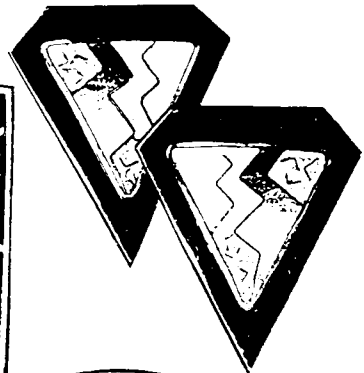
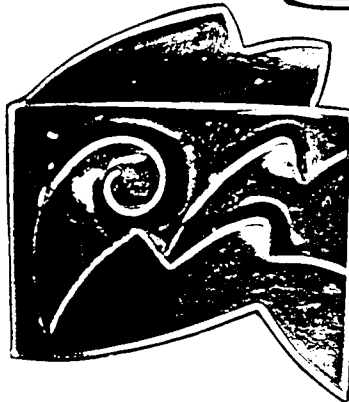
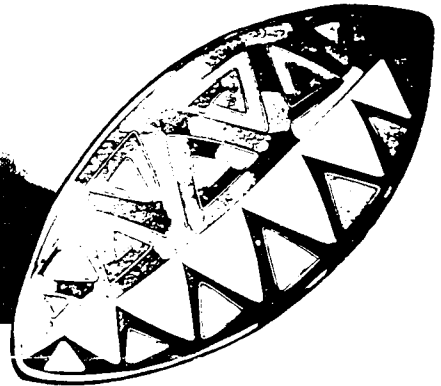
# Australian Enamel Newsletter

Issue 15

August 1992

## Enameller profile - Stacey Allen.

I think that I was attracted to enamelling and in particular cloisonné jewellery originally by it's intricacy. The size of the pieces draws the viewer and the maker into their delicate detail and minute examination of colour and line. Similarly the technique requires focused attention to detail and although frustrating and painstaking at the best of times the result is intriguing and always seems to open up new possibilities I am therefore in a state of flux (excuse the pun) wanting to experiment in other directions while not having fully explored the first. The medium seems to continually suggest new possibilities in technique, colour combinations, design of the enamelled surface and shape of the base form. I have been working for the last few years with opaque enamels that instantly graduate into other colours and are then interrupted by a flowing or jagged silver line. This originated from larger drawings in oil pastel, a drawing medium that asks for colour overlay. I am excited by rich pattern and ornament and juxtaposition of strong colour balanced by clean lines. Dynamic, jagged or flowing lines seem to dominate my designs in order to imitate the spontaneous freehand lines from drawings. From the body comes gestural drawing that goes into the jewellery to be in turn worn back on the body. Influences come from everywhere - modern painters such as Van Gogh and Lautrec through to the more contemporary Peter Booth - textures and colours of the environment - the history of ornament - drawing and collage. One of my greatest inspirations comes from my students as I am a Coordinator of Visual Arts and Design and Technology in a secondary school. I constantly try to push the girls to experiment and find their own directions without media inhibitions which in turn forces me to evaluate my own boundaries and to extend them.





## National News

The deadline for the 'Travellers Guide to Enamel' which AEN is compiling has been extended to 23 Sept.

This guide, it is hoped, will be a comprehensive list of all exhibition and retail outlets around Australia where enamel is on permanent display. It is planned to be a resource for those travellers who like to seek out enamels when in cities other than their own. The previous issue of AEN included a form to be filled out and returned for inclusion in the guide. If you no longer have the form, then just send details of name, type and address of outlet, names of enamellers represented and the type of enamel work they do. It is also hoped in future to compile a listing of historical or contemporary enamels on permanent display in museums, art galleries or public places. Your help in compiling these lists will contribute to their usefulness or otherwise to Australian enamellers, and of course, inclusion of your outlets is good promotion too.

## Opportunities to Exhibit

Mornington Peninsular Craft Event Sept 19 - Oct 18  
Details reported in the June AEN, but there was some confusion about entry details.

Offers Non-Acquisitive Awards in each of the following categories - Ceramics, Hot Glass, Fibres Non Wearable, Fibres Wearable, Metalcraft, Student Encouragement any category. \$500.00 per category.

Judges are Ken Hood, Jenny Zimmer, Jenny Bannister, Patrick Snelling and Barbara Noble.

Registration fee per exhibit is \$10.00, with a maximum of two exhibits per category per exhibitor.

All entries go before a selection committee prior to display. Work must be original and have been produced in the last 12 months. All work must be for sale and price must include 33% commission.

Completed entry forms and fees due by the 28th August. Contact Leisa Wharington

Peppermint Tree Farm,  
Hunts Road, Bittern Vic 3918.  
Telephone 059 83 8404

More news about the 2nd National Juried Exhibition of Enamels to be held in Sydney 5-17 January 1993. (See Issue 14). The three jurors will be Ken Lockwood, Robyn Tudor, and Deborah Edwards, Curator of Sculpture and Decorative Art at the Art Gallery of NSW.

Up to 10 works can be entered for selection. Send three slides of each work and a registration/entry fee of \$25.00 per person to Mary Raymond by 2 November 1992. Address: 7 Ailsa Close, East Lindfield 2070.

## Lecture

US enameller Jamie Bennett, in Australia for the Jewellers and Metalsmiths Group Conference in Perth, will be giving a lecture in Brisbane at the end of August or early September. The date is not yet finalised due to uncertainty of travel plans. If you are interested in attending this conference, please contact...

Two Australian enamellers, Wendy Hall and Allen Heywood have had work juried into the exhibition of the 1992 Pacific Enamelling Symposium 'The Cutting Edge' to be held at the Seattle Pacific University Art Centre Galleries from September 1 - 18.

The jurors chose 69 works from 159 entries from 42 enamellers, including work from Canada, Russia, Germany United States and Australia.

Enamellers Wendy Hall and Helen Aitken-Kuhnen have been invited to participate in the Australian Presentation in the 'Jahresmesse Kunsthandwerk 1992'. This is a fair for applied arts which has been held for over 100 years in the Museum Fur Kunst Und Gewerbe in Hamburg, Germany. For over 10 years the jury has invited foreign guests for a small special show. The show will open November 26 and close December 16 and will then tour other museums. It is a selling show and artists have been asked to provide 3-4 pieces each. Artists involved in glass, ceramics, metal, wood and textiles have been invited.

Mary and Arch Raymond are presently in Europe, and will visit the 11th Biennale de Limoges, in France. Mary will write a report for a later issue of AEN.

Sydney enameller Ian Were will be giving an address titled '3-D Practice in the Arts' at the Pacific Enamel Symposium in Seattle, in September.

Fifteen enamellers were invited to participate in an exhibition of enamels 'Fringe Fusions' to coincide with the JMGA Conference in Perth.

Owing to the short deadline, responses from artists have been limited and as of late July it is unsure if the exhibition will proceed.

The exhibition to be curated by Glenice Matthews and Dorothy Erickson was organised in conjunction with Linneys, jewellery makers and retailers of Perth.

The enamels of Stacey Allen received a Commendation at The Hunters Hill 39th Annual Art and Craft Exhibition.

Annual Earring Show, Makers Mark, 85 Collins Street, Melbourne. August 11 - 29.

Enamelled earrings by Barbara Ryman, Wendy Hall and Carolyn Delzoppo to be included.

Australian Contemporary Design in Jewish Ceremony is showing at the AM Rosenblum Jewish Museum. 166 Castlereagh St, Sydney, until 9th August.

The exhibition features 60 ceremonial objects designed and made in a range of materials by Australian craftspeople. An enamelled scroll case by Helen Aitken-Kuhne is included.

Secret Treasures of Russia

One Thousand Years of Gold and Silver from the State History Museum of Moscow.

Exhibition features a multitude of fabulous examples of enamel dating from the 12th Century to now.

Rare opportunity for enamellers to see such a broad range of historical work.

# International News



## Hungarian Enamel Symposium.

Enamel artists from around the world can be invited to participate in Symposiums each year in Hungary. Travel and living costs must be borne by the artist. Artists spend three weeks living and working together in student accommodation. If interested, enquiries can be directed to the Director, Turi Eudre, Nemzetkozi Zomancmuveszati Alkotomuhely, 6000 Kecskemet, Bethlen krt. 16 Hungaria.

## British Society of Enamellers 2nd International

Conference will be held in Cambridge, 2 - 5 April 1993. Workshops and programme to be announced. Enquiries to BSOE, 30 Kensington Square, London W85ES.

Camden Workshops in London will again be offering intensive weekend enamelling courses during 1993. Maximum of 4 students per course. Early booking is advisable.

### Courses:

Jewellery Enamelling 23-24 January 1993  
Cloisonne, Champleve and Plique-a-Jour 27-28 Feb  
Jewellery Enamelling 10-11 October 1992  
Jewellery Enamelling 26-27 June 1993  
Fine Art Enamelling 22-23 May 1993  
Painting Enamelling 5-6 June 1993

Further details in Camden catalogue or from Camden Workshops, 84 Camden Mews, London NW1 9BX.  
Ph 071 267 4979. Fax 071 482 4718.

## Wanted

Carolyn Delzoppo wants to obtain any stocks (even tiny quantities) of Thompson LB, Raspberry 676 that are older than about 7 years. That is, before Thompson changed the recipe. This colour is needed for a specific continuing commission. I will gladly pay current prices and any costs incurred. Does anyone have old stock tucked away in the back of a cupboard she pleads.

## For Sale

15 Kw Maloney kiln, plug in type, inside measurements 6"x5"x5", thermostat indicator, range 0 - 1200 degrees. Price \$650.00 (new \$1400.00).

Also Spot Lamp as used by watchmakers and jewellers. Small head and flexible arm. For fine work. \$150.00. Contact Don House 02 44 4549

Don House sells second-hand equipment, mostly for

# Workshop Report - Riso Screening

An enthusiastic group from the Enamellers Association spent a relaxed and enjoyable day in the home of Arch and Mary Raymond with Paul Cohen of Nehoc (Aust) Pty Ltd demonstrating the use of the Riso Printmaster method of screening as applied to enamel.

We explored various liquid and dry enamels, including a fine grade of enamel being formulated in Japan especially for the screening process. Various oils and holding mediums were tested resulting in two successful methods of application suited to our needs

### A. Using Dry Enamels.

A gum holding medium was sprayed on to a pre-fired enamelled piece and a pre-imaged screen was positioned over the enamel ensuring that the screen had sufficient clearance over the enamelled piece. The dry enamel was applied with a sieve and the enamel powder drawn across the screen with a smooth card. The screen was then carefully lifted at one corner to check if sufficient enamel had been applied. Any excess powder that may have strayed was brushed off. The piece was then dried and fired.

We used normal 80 grain enamels through a 100 mesh Riso fabric.

The screen images were heat cut from photostats on to a Printmaster screen using a Print Gocco Machine.

### B. Using a Fabric Printing Paste Reducer with Enamel Fines

Enamels which have been sieved through 200 and 300 mesh to become fines were mixed with fabric printing paste reducer (Permaset) to the consistency of thin toothpaste using a spatula. The imaged screen was placed over the pre-enamelled with sufficient clearance and the paste applied at one end of the screen and gently squeezed towards the opposite end, then back and across. The screened image was checked and the screen gently removed. The enamel was then allowed to dry and was fired.

100 mesh Riso fabric was again used in this process.

Our workshop concluded with yet another technique to add to our knowledge and appreciation of the art of enamelling.

Heidi Wellings.

Heidi's notes on the procedures of making and using the screens will be printed in the next issue of AEN.

## Around the Magazines

### Glass on Metal Vol 11 No3 June 1992

A terrific issue full of information, including a detailed description of the traditional Russian method of making plique-a-jour vessels as demonstrated by Valeri Timofeev when he was in the US.

Also in this issue:

Adhesives for Mounting Enamels.

Electric Furnace Design.

Influence of Oriental Enamels on Western Design plus Artist Interviews, Exhibition Reviews and News.

Glass on Metal is the magazine of the International Enamellers Association.

# Basse-Taille Enamelling; Etching

Layou

8a

The BASSE TAILLE technique, which became important in the 14th century, allows the design to appear as a low relief or intaglio beneath transparent enamels. The low surface can be produced in a number of ways, but the one I mostly use on copper is etching.

ETCHING is carried out by allowing acids to attack and 'bite' into metal in desired patterns which are produced by covering selected areas with a resist. The effects can be varied by using different acid strengths, time control, room temperature, the quantity of work in the container and the design. Copper and silver can both be etched with nitric acid. Resists can be bitumen or asphaltum paint, paraffin wax or simply 'Contact' self-adhesive plastic.

## WARNING:

1. Always slowly add acid to water otherwise it can splash back in your face. Prepare it about one hour before it is needed as acid solutions are slow to mix. Use reagent grade acid. Use a glass or plastic tub large enough to allow plenty of space around the work as an acid bath, eg. a covered plastic storage box.
2. Work in a well ventilated room or out of doors. Don't inhale the fumes.
3. Wear rubber gloves and rubber clothing. Acid burns the skin and clothing. Bi-carbonate of soda is a neutraliser for acids, keep it handy.
4. Use tongs to put work into acid and lift it out carefully - don't scratch the resist or splash the acid.
5. During etching, bubbles form on the surface and must be removed as they form ragged edges and leave a roughish texture. Remove the project and rinse and at the same time check the depth of the bite with the point of a needle, or brush away bubbles with a feather.
6. Storage containers must be glass or plastic jars with plastic lids and narrow necks. Store in a cool, dark area on the floor, NEVER UP HIGH.
7. The etching solution for silver gradually becomes a strong silver nitrate solution. This will stain skin a deep brown as well as burning. This stain has to wear off and skin can peel. Use sorbolene and glycerine cream to soothe the skin.
8. Don't pour old acid down the drain. Dilute small quantities with water, neutralise with bi-carb and pour into the ground. Contact councils about dealing with larger quantities of chemical waste.

COPPER; 1 part nitric to 1-2 parts water.

SILVER; 1 part acid to 3-4 parts water.

Acids for each metal must be kept in a separate jar. Do not mix metals in an acid solution as work can be ruined. The acid will accelerate and preferentially attack the least noble metal.

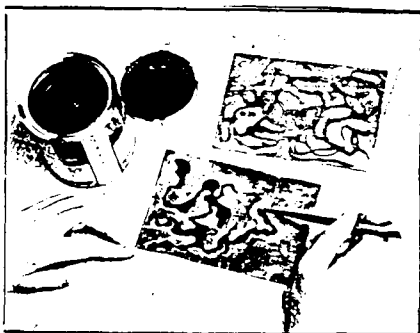
THE ONLY RULE IS ACID'S UNPREDICTABILITY -IT NEVER SEEMS TO WORK WHILE YOU ARE WATCHING. The air temperature, the age of the solution, the size of the container, the amount and the designs on the work, the age and strength of the acid all affect the length of time the etching will take and the type of result you obtain. Check constantly, never leave it in the belief that work will be ready in half an hour.



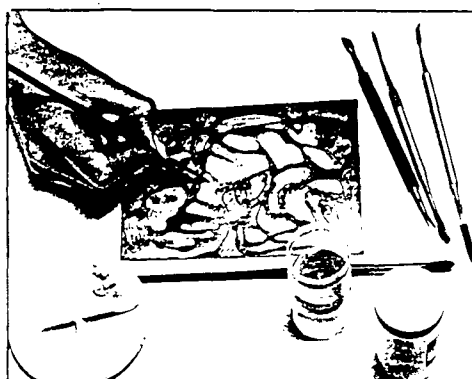
Detail of panel by John Underglaze D was painted design, then rubbed clean, remaining only in finely etched surface. Entire surface was then covered with transparent enamel.

From William H

From William H



Dribbling on bitumen paint.



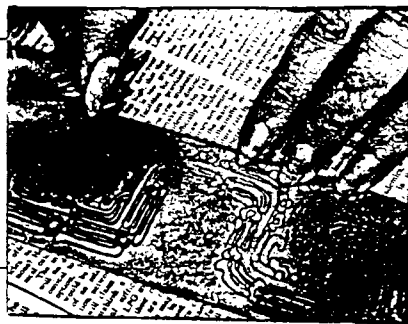
Wet charging the etched panel - I prefer to use brushes for this.



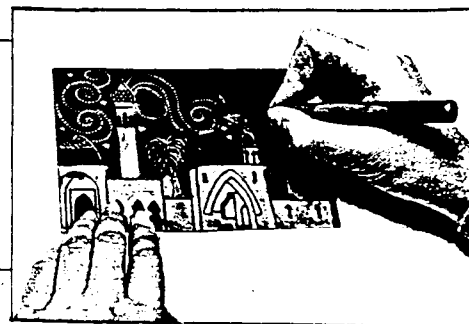
"Blue Space II," panel by Schwager, 8 1/2" x 12 1/2" Acrylic

and text by

*dra N. Kerr*



Painting fine detail with bitumen paint and sable brush.



Scratching through bitumen paint.

### RESISTS

Bitumen or Asphaltum Paint is a thick black paint readily available from hardware stores.

1. The metal must be perfectly clean. Scrub with pumice and slightly roughen the surface. The design is now traced on with carbon paper.
2. Paint the areas to be protected. If required, the paint can be thinned with turpentine.
3. When the project is fully painted, check it under a strong light for thin spots. These will appear a golden-brown colour while the rest is black. These areas must be repainted as acid can etch through thin spots ruining the design.

There are two other methods for applying bitumen paint;

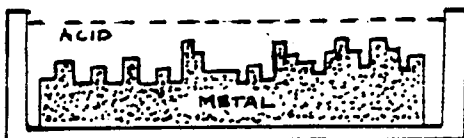
1. Scratching. The whole surface can be painted and the design scratched through using an etching needle or a scribe once it has dried. This method produces fine textures, line and detail.
2. Dribbling. The paint can be dribbled from the end of a brush or stick, using some control. This can cover large areas producing interesting random patterns. Allow the paint to dry preferably overnight, but at least an hour. It must be dry to the touch though it never hardens like ordinary paint. The back, sides and edges are now painted with melted paraffin wax. This hardens immediately and protects all the bare metal surfaces. The work can now be put into the acid.

Paraffin Wax can be used instead of bitumen paint to form a protective layer through which a design can be scratched. This is a faster approach than allowing the bitumen paint to dry. The wax is melted over a gentle flame in a double boiler. TAKE CARE IT CAN EASILY IGNITE - smother the fire, don't use water. Care must be taken when scratching a fine design through wax because it is inclined to crack. This method does not allow for fine painting.

Contact, self-adhesive plastic sheet can be completely sealed over the project, back, front and sides. The design is then cut out with a stencil knife and the pieces peeled away. The acid will etch out the exposed areas. This method is suitable for sharp edged geometric designs and flat surfaces. It is also the simplest and cleanest method of applying resist.

### MULTIPLE ETCHED LAYERS

Paint out areas of the design as before and coat the back and sides with wax to protect them. Place the work in the acid bath and remove it when the etching has reached the desired depth. Rinse the work well and dry it. Paint new areas with bitumen paint, allow to dry and return the work to the acid bath. This can be repeated a number of times until you have the desired effect. The alternative method can be to paint the whole piece and scratch away successive layers. Etching done in this method will have a beautiful effect and depth of colour when enamelled.



Cross section of vertical multiple etched layers



Diagonal undercutting can ruin work if left too long in the acid or solution too strong.

### CLEANING AFTER ETCHING

After etching, the project must be rinsed thoroughly. Small pieces can be cleaned by rubbing with a soft cloth soaked in turpentine. Larger pieces I usually place in a suitable sized metal or glass container filled with turps and leave it to soak. The piece will only then require a slight wipe with a rag to remove any remaining paint or wax. A slight heating with a torch or in the kiln will burn away any greasy residues. The work is then cleaned of any firescale in your usual acid solution in preparation for enamelling.

Anyone with a desire to know more about these techniques should refer to:

Almeida, Oscar	Metalwork and its Decoration by Etching. Mills and Boon, London 1963
Brown, Barry D	Instructional Manual and Theory of Operation for the Datak Photo Etch Printed Circuit Kit. (available from Dick Smith Electronics Store. Approx \$2.
Harper, William	Step-by-Step Enamelling. Golden Press 1973.
McCreight, Tim	The Complete Metalsmith. Davis Pub. Inc. Worcester Mass 1991 Revised Edition (also contains information on photoetching, I have not yet tried this method)

Strosahl, Strosahl and Barnhart.

A Manual of Cloisonne and Champleve Enamelling. Thames and Hudson 1982 (includes information on silk screen printing resist)



Marshall. Over etched surface. Repaired areas. Filled with var-

er.

er.



June. Sample of sieved



## Enamel for Japan or Coals to Newcastle?

In April 91 when I was first asked to bring some enamels into the city to show a Japanese kimono maker I was quite surprised. Why would the market in Japan with it's history of superb cloisonne be interested in Australian enamels?

It seemed that Mr Sadas Ikeguchi, from Kyoto, designer of Sahari gem fabrics (woven silk with metallic threads to give the effect of Australian black opals), and maker of beautiful kimono and obi, had exhibited his work at the Adelaide Town Hall in 1988 and had a son living in Adelaide. Thus he had an interest in sponsoring five Adelaide artists to combine their work with his fabric and exhibit the results in Japan.

From the many artists recommended by the Royal SA Society of Arts, Ikeguchisan chose a gemstone designer Bruno Moser, a watch designer Paul Maynard, stain glass artists Lindy Sando and Vaughan Taylor, marbeling print artists Brian O'Malley and Bridget Gardner of Rooftop Clothing, and myself.

His fabric was incorporated in the jewellery, under cut gemstones, used for watch faces, and sandwiched between layers of stained glass in panels and lamps. Rooftop Clothing printed marbelled designs on especially woven fine fabric for kimono and obi.

When it came to the enamels Ikeguchisan had hoped that I could incorporate the fabric in the panels, which I felt was inappropriate. He presented prepared designs from which fabric had already been woven so we compromised in deciding that the enamels should be mounted on this backing which would be done in Japan.

Four of the designs were traditional Japanese and included dragons, seas, mountains and trees, all with a high degree of detail - quite a challenge! The size of these was 30 x 40cm. The designs of another five pieces, 40 x 26cm were to be derived from photographs taken in and around Kyoto - a tiled roof, a Zen garden, a river flowing over rocks, maple leaves with a temple, and a hedge on a castle wall. Later there were to be smaller pieces 18 x 18cm.

Because there was so much detail to be included the work required much thinking time, analysing the procedures required to achieve the best results, decisions on the best techniques for each subject and the choice of colours which was left to me.

The dragons were the most fun to make. I decided on the grisaille technique, a favourite of mine, and the response to these in Japan was most enthusiastic.

With the others I combined use of stencils with dusting, sgraffito, gold and silver foils with wet inlay, grisaille, etc. I chose not to use cloisonne wires as I felt the appeal of my work had much to do with its differences in style and execution. Most of the pieces were fired between 25 and 30 times with much labour intensive work in between, taking several months.

Ikeguchisan came back to Australia in August 91 to collect the work from the artists and have a video made in our various workshops to be shown later at the exhibition. In Japan the pieces were first mounted on the padded fabric, then onto shaped laquer-



The works were to be exhibited in Kyoto in Oct 91, and coincided with a group tour called 'Himiji Revisited'. Himiji is Adelaide's sister city in Japan, and several people on the tour had visited two years previously for celebrations of the agreement. Also affiliated with the Australia Japan Association, and with other connections in various Japanese cities, the group had many advantages over solo travel as I was the only artist attending. The itinerary included Tokyo, Himiji, Hiroshima, Okayama, Fukuoka, Imari, Kobe, Kyoto and Nara. We had a Japan Railway Pass, and sped through the country side in the famous shinkansen (bullet train). Not much time in each place, and kept very busy sightseeing, meeting people at receptions, dinners etc, plus shopping expeditions and exploring on our own.

In Himiji and Okayama we had three and two nights 'home-stay', an unforgettable experience. I learned a little about Japanese customs, foods, the tea ceremony, arts and crafts, deep hot baths and sleeping on tatami-matted floors - surprisingly comfortable.

We were showered with hospitality and many gifts. Forewarned, I had several enamelled plates and many enamelled brooches with me as well as packs of greeting cards of my design. The recipients all appreciated gifts hand made by the giver. Another of my preparations for the trip was to begin to learn the language - not easy. I did not find this was necessary as so many Japanese people speak some English, but my attempts were met with much good humour and understanding.

During our travels I looked in the shops for enamels but was disappointed to find them only rarely. However, in Okayama, I accidentally discovered a supplier of enamel powders, copper etc in the basement of an art supplies store. Hilarious attempts ensued to communicate with the shop assistant who spoke no English, to try to acquire a catalogue - eventually accomplished.

Finally, in Kyoto, on the 17 October, the night of the launch of the South Australian Sahari Fair arrived. Two hundred guests including our tour group, at a fabulous silver service dinner - quite an occasion. Unfortunately our cases hadn't arrived from Kobe so we didn't have our 'glad rags' to wear but we looked reasonably presentable. Ikeguchisan, his family and many other guests were resplendent in traditional



including the Mayor of Kyoto and the Australian Consul to Japan. I had carefully rehearsed a short speech in Japanese, the audience was certainly smiling when I delivered it, whether from my sentiments or mistakes I'm not sure.

For the occasion the banquet room was decorated with Ikeguchi's screens and those of my enamels that featured the traditional designs. The next morning these had been transferred to the complete exhibition - held on several levels of a motor showroom building. The presentation was superb. My pieces were on the top level, and much other work was included with that of other South Aussies. The whole a showcase for the Sahari gem fabric.

Again there were speeches and numerous introductions to V.I.P.s with press and TV coverage - heady stuff! I was thoroughly spoiled with a young lady assigned to look after me. Sachiko carried all my goods and chattels leaving me with just my camera - the only way to travel.

Later we were taken to the Ikeguchi residence and showroom set in a beautiful garden and full of fabulous obi. We were given lunch (Big Macs and Coca Cola) and three of us were dressed in kimono. Being bound and draped from head to foot, I now understand why Japanese women walk the way they do!

The next event was the afternoon's visit to the Inaba Cloisonne Factory. Ikeguchisan had arranged for Sachiko to take me with a few others. I was extremely grateful not to have had to find my way from the place the taxi dropped us - seems even the locals have trouble finding an address.

The showroom was crammed with enamels, traditional pieces, flat panels, raised vessels, jewellery of various styles including some pieces that could have come straight from a Limoges atelier. We were shown the workshop on display for the tourists where exquisite tea services were being enamelled. After some persuasion I was allowed to see another workshop usually oof limits. Here the workers sat cross legged on the floor making rims for hand raised copper bowls commissioned for a temple, later to be enamelled. here also, kilns and polishing and stoning equipment, packed in the smallest space possible. Like every aspect of Japan, every inch is precious.

In yet another area craftsmen were glueing 15,000 enamelled Toyota crown badges to wooden keving box



Back in the showroom, having become rather enamoured of dragons, I couldn't resist buying a wall panel depicting a Japanese dragon in black and mushroom colours, designed with some cloisonne on areas of freely applied enamel.

On our return to Tokyo I contacted Akiko Muira, who is the Japanese representative of the Creativ Kreis International Organization. She had been planning an international enamel exhibition in Tokyo for April 92 although this has now been postponed to 93. Akiko met me at the hotel on the morning of the last day and took me to see her craft supply shop and separate atelier via a maze of the most efficient subway trains. Again in an extremely small space all manner of enamel and other supplies were stored. In her workshop I was impressed by her beautiful prizewinning platter, very heavy gauge with varying thicknesses of silver wires, large and heavy with a subtle abstract design and colours. She also has a larger workshop outside Tokyo and leads a very busy life, working, teaching, exhibiting, teaching and travelling.

After taking me for a magnificent, very long lunch in a traditional Japanese restaurant, where I consumed many exquisitely presented mysterious dishes, we hurried back to my hotel just in time for the airport bus.

So many new and different experiences, a fascinating albeit expensive country to visit. I was delighted by the architecture, gardens, shrines, temples and amazing temples. The fantastic shopping malls and underground cities of shops with hundreds of restaurants offering all manner of dishes, all to be chosen from the lifelike plastic replicas in the shop windows. Other highlights were the Peace Park in Hiroshima, the Kurashiki Craft Centre, the Seto Ohashi Bridge, the ancient capital Nara, and an Aussie BBQ in Himiji. We felt completely safe travelling day or night, no graffiti to be seen anywhere, spotlessly clean streets and buildings and friendly and helpful people.

The Himiji group plans another tour for the cherry blossom season next April - so back to work and saving my pennies.

Jenny Gore May 92

PS The SA Sahari Fair exhibition has recently been taken to Himiji and will later go to Tokyo and other