

## SHORT COURSE DETAILS

LW6554 ENAMELLING ON SILVER

Tutor: JOAN MACKARELL

Dates: LONG WEEKEND THURSDAY 3 NOVEMBER – SUNDAY 6 NOVEMBER

### ABOUT YOUR COURSE:

This course will provide a framework to learn, improve and develop enamelling skills.

Learn how to design and construct jewellery and small-scale silversmithing suitable for enamelling and then explore both traditional techniques of champlevé, cloisonné, painting enamel, and the use of foils. If requested you will also be shown more non traditional methods of using enamel. Learn how to prepare the metal and enamel with a focus on the correct use of the equipment and tools. Finally you will gain an understanding of how to finish enamel with different surfaces.

By the end of the course you should have produced work that builds on your own personal voice; and you will have a better understanding of how to design and make the metalwork to achieve a good enamel outcome.

Technical worksheets, list of suppliers and videos will be supplied so that you can continue developing ideas in your own workshop.

### LEVEL: SUITABLE FOR ALL

A subject focused course that is delivered to suit any level of experience from beginner to advanced practitioner. A structured start is followed by guided independent practise.

### ABOUT YOUR TUTOR:

Joan MacKarell is an enameller and maker of smallwork and jewellery. She was a senior lecturer at London Metropolitan University and is a founder member of the British Society of Enamellers and a director of Studio Fusion gallery in the Oxo Tower, London.

### TIMETABLE:

#### Arrival day: Thursday 3 November

From 4.00pm	Arrival for residential students
6.45pm	Non-residential students please arrive by 6.45pm for welcome chat and dinner
7.00pm	Dinner
8.00pm – 9.00pm	First teaching session – <b>attendance is an essential part of the course.</b> We shall look at examples of different techniques and set up individual projects for each student to work on for the duration of the course.

#### Other days: Friday 4 and Saturday 5 November

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Afternoon classes
3.30pm	Tea
4.00pm	Afternoon classes continue
5.00pm	Classes finish
From 6.30pm	Dinner
8.00pm	Evening working: the workshop is open until 10pm, these sessions are untutored.

### **Departure day: Sunday 6 November**

(Residential students to vacate rooms by 10am)

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Afternoon classes
3.00pm	Classes finish
3.30pm	Tea then departure

### **REQUIRED PREPARATION:**

As time is short it would be useful if all participants could bring some jewellery pieces already made up on which to work. If this is not possible the tutor will have silver stamping pieces suitable for jewellery on sale. PLEASE READ THE GUIDANCE NOTES, ESPECIALLY ABOUT CONSTRUCTION AND SOLDERING FOR ENAMEL PIECES.

### **MATERIALS FOR YOUR COURSE:**

We have a generously stocked craft shop, which opens daily from 8.30am–2pm.

For any materials you need to purchase from the shop, we suggest you do so during the first morning of your course, after having discussed with your tutor.

### **Additional Charge:**

On this course the tutor will supply enamels, gold/silver foil and silver stampings on sale or return basis. This charge should be paid to the **tutor** before the end of the course, by cash or cheque.

### **Available from the Shop:**

Fine paint brushes 0 or 1  
Carborundum sticks  
Copper sheet  
Silver sheet – up to 1mm thick  
Art materials  
Jewellery hand tools will be on loan if needed

### **Please bring any of the above, if you have them, and in addition:**

Apron/overall  
Any jewellery tools especially fine tweezers and scissors  
Painting palettes or flat containers (*lids*)  
A fine pointed paintbrush  
Any enamels  
Sketchbook ideas and drawing materials  
Any pieces of enamel work you have created and wish to discuss. Prepared pieces to enamel if you can as time is short

### **HEALTH AND SAFETY:**

The tutor instructs students in health and safety issues relevant to this course. Students may work unsupervised on agreed projects once they have satisfied the tutor as to their competence. There may be restrictions on the equipment available to students in the tutor's absence. Students should note that the kilns must not be used in the tutor's absence. All Personal Protection Equipment, apart from footwear, is provided by the College.

**Please see attached Guidance Notes.**

## GUIDANCE NOTES ON 'DESIGNING WITH ENAMEL'

Enamel should be thought of as an integral part of your design not an add-on decorative effect. Certain points must be considered when designing your piece and when deciding how it is to be fabricated/constructed/put together.

### CONSTRUCTION OF PIECE AND THICKNESS OF METAL

- If the enamelled section has to remain flat without warping think about:
  - The thickness of the metal – can it be a heavier gauge? [Small pieces (silver) need to be 0.8–1mm thick. Larger pieces (silver) need to be 1.2–1.5mm.]
  - Can the piece be counter-enamelled?
  - Can the piece be domed/formed slightly to make it into a 'stronger' shape?
- Highly formed shapes can be difficult to enamel. Enamel will ping off sharp bends/angles, thin wires or long points.
- Can the piece be supported easily and stably when fired in the kiln without damaging the enamel, or delicate parts/wires/settings/fittings?

### SOLDERING AND FIRESTAIN

Enamel and solder do not like one another. Do not have solder joints across areas that are to be enamelled as this can cause bubbling of enamel, discolouration of enamel, or enamel pinging off.

- Only use HARD or enamelling grade solder. Ensure that the join is neat fitting and has a good filet of solder without pinholes. This must be completed before enamelling. If areas to be enamelled are not to be subsequently recessed, textured, or filed and papered thoroughly, protect the metal surface from FIRESTAIN by coating with either:
  - A thick layer of creamy borax
  - Argotect
  - Boracic acid mixed with meths
  - (This is not so necessary if ONLY opaque enamels are to be used)
- If the piece has to be annealed during construction and the areas to be enamelled are not to be subsequently recessed, textured or filed and papered thoroughly, protect the metal surface from FIRESTAIN as above.

### FINDINGS AND FITTINGS

Try to think of constructing the piece in a way that only necessary parts have to be put in the kiln (snap blades, necklace/bracelet clasps, cufflink fittings, belt buckles, box hinges etc will get soft/annealed during enamelling which can be problematic).

- Regard the enamelled section:
  - As a stone that can be 'set' in a bezel after enamelling
  - As a jointed unit that can be linked up after enamelling
  - Or as a part that can be attached to the main piece by: riveting (do not use wire; use thin-walled tubing), screwing or pinning (protect the enamelled surface from scratches by covering with masking tape)
- Brooch pins will get soft/annealed during enamelling so pin up brooch fittings after enamelling otherwise they will get soft/annealed. Think of positioning them so that the enamel will not be damaged when pinning up (protect the enamelled surface from scratches by covering with masking tape).

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- Ear posts and wires will get soft/annealed during enamelling. Bend up ear-wires after enamelling to harden. Adjust the design so that the enamelled section becomes a 'drop' to be linked on after enamelling or regard the enamelled section:
  - As a stone that can be 'set' in a bezel after enamelling
  - As a jointed unit that can be linked up after enamelling
  - Or as a part that can be attached to the main piece by: riveting (do not use wire; use thin-walled tubing), screwing or pinning (protect the enamelled surface from scratches by covering with masking tape)
  - for earring posts use 9 carat gold pin wire only, even with silver earrings

### STONE SETTINGS

Stone settings placed close to enamel can be problematic. The settings/bezels may get in the way when applying and stoning enamel. Will setting stones cause the enamel to crack? Maybe make separate settings to be 'brought on' after enamelling by: riveting (do not use wire; use thin-walled tubing), screwing or pinning (protect the enamelled surface from scratches by covering with masking tape)

*And lastly:*

DON'T REGARD ALL THESE POINTS AS PROBLEMS – JUST THINK ROUND THEM AND BE CREATIVE!

Joan MacKarell