

Enamel Translations

Creating enamel vocabulary

Enamel Layers

transparent over fine silver
transparent over textured fine silver
transparent over gold/silver foil
transparent over hand made foil
transparent over transparent: darken
transparent over transparent: change hue
transparent over opaque white
transparent over other opaque colors

transparents over modeled opaque colors
blended (enamels side by side)
crisp edges (enamels side by side)

opaque salt and pepper
opaque shapes
opaque over transparent
opaque over transparent with diamond burr scrafitto

opal over transparent
opal over opaque
opal over transparent & opaque
opal over foils

manipulating grain size: large or small frit
using larger grains as texture

Wirework

curves
angles
corners
removing kinks

create lines
create shapes
separate areas of color
create shapes which create pattern

use on side to create texture
cut into thin slices to create lines
use short wires and overlap wirework
cut out pieces to create dotted lines

Foils

under transparent enamel
1. create light
2. create texture/pattern through
positive and negative spaces
3. create shapes
4. create line/movement

Foils

over color layers
1. make shapes
2. create areas of texture/patterns
3. scrafitto with diamond burrs

Principles

Where are you now, and where would you like to be?

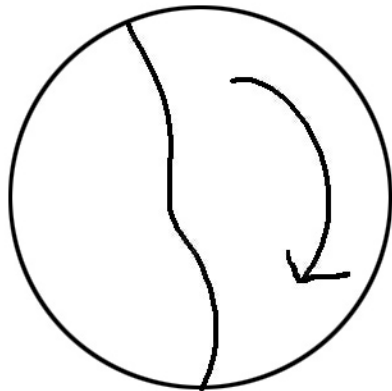
Preparing a shape

1. annealing 1 2 3 4 5 6 7 8 9 10
- 2..dome: round shapes, squares, asymmetrical 1 2 3 4 5 6 7 8 9 10
3. Flash fine silver 1 2 3 4 5 6 7 8 9 10
4. clean copper 1 2 3 4 5 6 7 8 9 10
5. paint layer of flux on silver 1 2 3 4 5 6 7 8 9 10
6. sift base coat on copper (opaque) 1 2 3 4 5 6 7 8 9 10
7. fire front layer to glossy 1 2 3 4 5 6 7 8 9 10
8. counter enamel -thickness, 1 2 3 4 5 6 7 8 9 10
9. sifting onto domed shape 1 2 3 4 5 6 7 8 9 10
10. firing on trivet 1 2 3 4 5 6 7 8 9 10
11. firing to orange peel 1 2 3 4 5 6 7 8 9 10
12. second or third layers of counter enamel 1 2 3 4 5 6 7 8 9 10
13. scalex 1 2 3 4 5 6 7 8 9 10
14. using firing cloth 1 2 3 4 5 6 7 8 9 10

Principles

1. Metal Reflectivity: fine silver, porosity 1 2 3 4 5 6 7 8 9 10
2. Metal Reflectivity: copper: oxidation 1 2 3 4 5 6 7 8 9 10
3. Enamel Clarity: air bubbles
grain size (mesh size) 1 2 3 4 5 6 7 8 9 10
layer thickness 1 2 3 4 5 6 7 8 9 10
4. Firing Stages 1 2 3 4 5 6 7 8 9 10
5. Time/ Temperature Relationship for firing 1 2 3 4 5 6 7 8 9 10
6. Thermal Expansion and Counter enameling 1 2 3 4 5 6 7 8 9 10
7. Grain Size (transparents) and value (height of grains) 1 2 3 4 5 6 7 8 9 10
8. Grain Size and Shading (edges of grains) 1 2 3 4 5 6 7 8 9 10
9. Firing opalescent under 1400 to preserve light transmittal 1 2 3 4 5 6 7 8 9 10

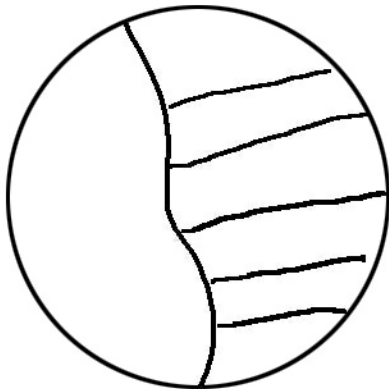
Color Gradations to create movement and flow



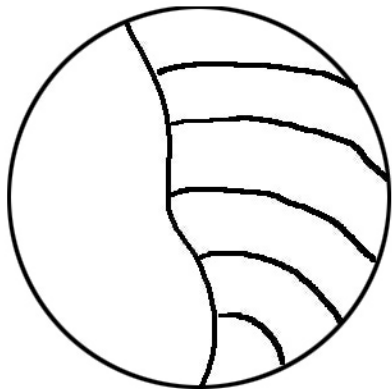
top

bottom

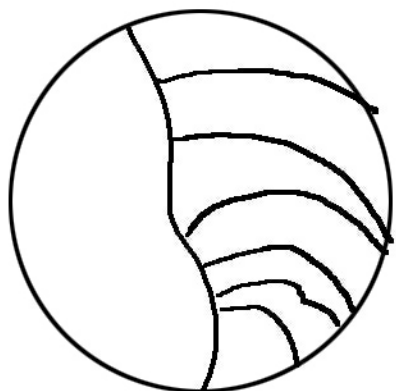
Direction I want my eye to move
following edge/line along outside of shape/cell



Straight lines, looks banded
and moves eye in a straight line
instead of a curved line



Moves eye in curved direction
but still looks banded because
all edges form parallel lines



Moves eye in curved direction
and looks less banded
because the shapes of the colors are
different widths

Decision Making and Color Layers

Questions to ask while applying colors and color layers

1. How Thick a layer?

This determines “Value” or how dark the color will appear

2. Tapered or Even Layer?

A value question. Do you want the color to appear even or mottled?

3. Grain Size?

The larger the grain, the deeper the color (value) and the more distinct the edge of the grain will be because it will be a darker value at the edge.

4. Layout?

Where to put individual colors?
How much of each color?

5. Do you want to create a “Focal Point” where the eye will be drawn?

Contrast creates a focal point.

Contrast is created when darker/lighter colors are placed next to each other.

Contrast is created when colors of different Hues (opposite on the color wheel) are placed next to each other.

6. Edges where colors meet

Crisp edges (use dryer enamel) or blended/salt & pepper (wetter enamel)

How much to salt and pepper the two colors together?

7. How Wet is the enamel?

Is it moving the way you want it to? Is it too dry, too wet, or just right?

As you work in other areas do you need to control the amount of water?

How do I “Get Better?”

1. Learn new Technique or Improve Skills

Improve Skill through repetition

Improve Skill through understanding Principles (time temp relationship, firing stages)

Improve Skill by learning more about materials (grain size, amount of water, chemical reactions)

Improve skill through learning more about how Tools work (tweezers, kiln, polishing)

2. Develop Your Enamel Vocabulary

Enamel “Letters”: one enamel (transparent, opal, opaque) over different metals

Enamel “Words”: two enamels, layered or side by side

Enamel “Sentences”: two or more enamels with “bridging” elements connecting the Words

3. Design

Design Elements: how do enamel elements (wires, foils, enamels) become design elements?

Line, color/hue, value, shapes, texture, pattern

Enamel Principles: how do these elements work together to tell your story?

Repetition, Balance, Unity, Variety, Contrast, Positive/negative spaces, Scale, Pathways

Details and Areas to let your eye rest

Composition: Putting the pieces together to form a whole, tell your story

4. Creativity

Your ability to take a risk, manage your anxiety, think outside the box, try something new

Letting go of your perceived “preciousness” of the work/materials

Asking lots of Questions

Creating “Studies” as learning experiences: “what if?” studies, “how to?” studies

Creating “limitations” to help you focus on the specific Question you want to explore

5. Self Expression

What are you passionate about?

What is your “theme”?

Subject Matter: idea, feeling, experience, person, place, thing, time

Simple or Grand?

Accepting that what you have to say is meaningful. There is no “right” story to tell.