

Raku Firing on Copper with Ruby Tomes

Raku is an exciting, experimental technique which gives unpredictable, unique results. Enamel is applied to copper then high fired in a hot kiln. The hot piece is then plunged into a bed of natural, organic material (such as leaves or paper) and smothered to exclude air. The outcome can be beautiful, iridescent colours and sometimes textured surface - the only guarantee is that no two pieces will look the same!

We will explore the use of different enamels in raku, and different leaf shapes made from copper shim. We can try the technique on unloved, discarded pieces to give them a new lease of life!

Fabulous Firescale! With Bonnie Macintosh

Firescale, although often seen as the bane of enamellers working on copper, can be gathered and used to great effect as a decoration medium.

On this workshop, participants will sample the decorative use of firescale with Sgraffito, Stencilling, Stamping and (hopefully!) a bit of Raku, time permitting.

We will need plenty of firescale, so donations (whether you're on the Workshop or not) will be gratefully received!

Hand Printed Enamel Paint with Gillie Hoyte Byrom

Hand printing with the rich colours of onglaze enamel paint is a novel technique lending itself to experimentation. Pre-enamelled steel tiles are given a ground coat of enamel paint to receive prints. A carrier is loaded with paint and repeatedly pressed to the enamel surface to create pattern. Whilst wet, the paint can be textured by applying embossed tissue. Further refinements can be made before carefully firing the enamel. Subsequent layers of paint can be applied by hand printing and also by embellishing with paintbrush techniques if desired. You are welcome to bring any of your enamel paintings if you would like technical help improving your skills.

Glass threads in high fired enamelling with Annie Harris.

This is a workshop exploring the use of glass threads high fired on top of previously fired enamel. Depending on the coloured thread used whether it is opaque or transparent, interesting effects take place when you ramp the firing temperature up to 900 Celsius.

The workshop will cover a brief history of how threads are made with examples of their use in both enamelling and glass. This will be an opportunity to experiment with the ideas of the linear images that these rigid threads evoke into the more organic outcomes that arise with high firing them. We shall be working on 50x50mm copper sheet.

Wireless Cloisonné On Silver, Revisited with Jane Short

A few years ago I ran a guild conference workshop on wireless cloisonné, where we used a mixture of cloisonné and wireless cloisonné to create a contrast between the silver wire divisions between colours, and the softer wireless colour divisions.

In this workshop we will experiment with creating patterns through firing one patterned layer of enamel created by wireless cloisonné, and then overlaying another pattern on top. Not sure what I mean? Come along and enjoy finding out!

I will provide a piece of silver ready to work on, and the wires that we need, for which there will be a small charge.

You will also need to bring along some enamel colours (some light, some darker transparent and maybe an opaque), a pestle and mortar, small containers for enamel, a fine brush and a pair of tweezers, and a firing mesh. Sample for technique we will play with.

Art Clay Silver and Enamel with Joy Funnell

On this workshop you will make your own unique design texture plate and then use it to create a piece with raised cell walls for enamelling into using Art Clay Silver fine silver clay. In the dry clay stage we'll refine the pieces and also add some surface texture/design in the areas to be enamelled. After firing we'll polish up the fine silver pieces and then enamel them. Working with fine silver clay can present challenges as not all enamels react in the same way as they do on pieces made from fine silver sheet. We will use a variety of enamel colours that work really well on pieces made from fired silver clay and that do not need any flux under them.

The Art Clay Silver for this workshop is being kindly sponsored by Metal Clay Ltd (www.metalclay.co.uk). There will be a modest kit fee to cover the set of prepared enamels you will use on the day and then take away with you after the workshop. All tools needed for working with metal clay will be available to borrow.

Working with Fine Gold and Silver Foil and Leaf with Sheila McDonald

Precious metal foils and leaf add a special dimension to enamel. Historically they have been used to add a shimmer under transparent enamels and to add richness to colours fired on copper.

As with the Arts and Crafts enamels we will work on copper using foils as an underlay and leaf as surface decoration. There will be plenty of source materials for ideas; the importance is to play and learn.

The workshop will cover types of foil/ leaf, preparation and application. All test pieces will be on small copper squares/circles

There will be a small charge of £10.00 for materials (copper, enamels, foil and leaf) I will bring extra materials for people to purchase.

Drawing with wire with Tilly Wilkinson

Anyone who has enamelled will have tried the Cloisonné technique and found it to be as difficult as they expected. One of the most demanding aspects of this technique is often the tiny scale jewellers use when creating pieces, then the arduous process of filling to the top of the wires, stoning back and polishing.

There is another approach. Do it bigger.

In this workshop we will work with round copper wire and either opaque or transparent enamels. Working on copper or steel, minimum 50mm square maximum 100mm square (the shape is up to you. I give the sizes only as to what will fit in the kilns).

Using wet packing and a low fill approach to the application of the enamel, you will have the chance to mix and blend your enamel colours in a more painterly way.