

WORKSHOPS AT OUR 2014 CONFERENCE

PLIQUÉ A JOUR with Phil Barnes

During this one day workshop, I would like to demonstrate my approach to the technique of Pliqué a jour. We will look at all stages from design, production, and enamelling.

The aim is of plique a jour I believe, is to let as much light pass through the cell as possible. The use of paler colour enamels, a regular cell size to give strength, and to cut down tension problems, will all help to ensure a successful and hopefully better looking piece. The principle we will use is the same process which I use within my workshop, that is the free laying of enamel, no added gum, no backing, no use of mica, or foil, relying on a finely ground enamel suspended within the cell, using the waters natural capillary action to fill the relatively small spaces.

Weight of enamel is important, and even more is the control of firing. While the actual process of plique a jour is not that difficult, what is required is considerable amounts of patience to carry out this technique. Patience is paramount when working on a piece of pliqué a jour, so along with bucketfuls, also bring pieces you may have attempted, pieces you have done, good ones and the disasters! Bring the colours you have been using, let's look at everything, and see if we can't get better.

I'm looking forward to taking the day, and for a change I won't have a graver in my hand!

CREATING AND ENAMELLING 3D FORMS IN COPPER FOIL with Maureen Carswell

Copper foil is a wonderful medium for creating forms for enamelling. In its soft form it can be embossed, pleated, folded, plaited, with no need to anneal.

Forms can be made from the simplest bowl shape through pleated, folded pieces, right through to 'fantasy' pieces.

We will cover the enamelling of the work – a great stand-by is liquid enamel, particularly liquid flux, which can be used as an agent to hold sifted enamel. Sgraffito in liquid enamels can also be used in the decorative process, which will be included.

There will be an opportunity to try other forms of decoration, such as decals, gold and silver foils etc.

SCULPTED ENAMELLING with Dorothy Cockrell

By the use of very coarse grains of enamel built up like sand castles and fired very, very carefully you can make the surface of your work sculptural rather than classically smooth and flat.

We will work on small pieces of copper covered with silver foil (not more than 5–6 cm in diameter). After a simple design is drawn onto the flux covered silver foil, transparent colour is applied in the usual way. Then raised portions are formed using 40 mesh Soyer gold flux and/or Opal White so that a 3D effect is obtained. 40 mesh enamel Soyer flux and Opal White will be provided at cost for the workshop.

This technique is for the more experienced enamellers, not beginners. (To see what a real expert can do, look up Mauricette Pinoteau on Google.)

SILVER AND ENAMEL RING MAKING with Joy Funnell

Learn how to make your own unique fine silver ring and enamel it, all in a day!

In the morning we will work using fine silver clay (Art Clay Silver) to make a textured ring band, and then create a unique decorative element to attach to the front of it, with a recess suitable for enamelling into. Using a combination of premade textures and your very own designed handmade texture you will find just how easy and fun ring making can be! Once the rings are fired and polished we'll enamel them, and finally add a patina to make the enamel colours sing out, and the textures come alive.

Whether you already work with silver clay or have never used it before, you will be amazed at what you can create on this workshop. Not for the faint hearted, but tremendous fun!

ETCHING STEEL WITH SALT WATER Sarah Macrae

During this workshop students will learn how to 'etch' steel using salt water and a battery charger. We will be looking in particular to make patterned steel plates to use as roller printing tools.

The steel plates can be used repeatedly to transfer a pattern onto silver or copper sheet, creating a patterned surface that can then be used either under enamels or to create an even texture for the back of the work (a good avoidance tactic for those who hate spending hours polishing the backs of pieces!) But those people interested in etching steel for direct enamelling might also be interested in this technique.

We will be using a variety of resists including resist pens to draw freehand onto the surface of the steel and a more controlled method using PNP paper.

People signing up for this workshop who would like to design their own patterns will be able to email them in advance – full details will be given in workshop packs.

SURFACES AND MARGINS with Harry Nicholson

When leaded enamel is fired adjacent to unleaded, one sometimes retreats (crawls away) from the other to leave a raised surface at the boundary of contact. Over firescale, the beauty of this can be enhanced. We will investigate these effects and their potential for decoration.

Liquid unleaded enamel painted and fired over leaded enamel brings attractive crazing to the liquid image. We will see how this can be used to best effect and perhaps combine it with the 'crawling' phenomenon.