

## COURSE DETAILS – 3 DAYS 3D0065

TITLE: CREATIVE AND EXPERIMENTAL SURFACES IN ENAMEL

TUTOR: ELIZABETH TURRELL

LEVEL: INTERMEDIATE/ADVANCED

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### AIMS OF COURSE:

Non-traditional approaches to glass on metal.

It is possible to achieve a range of enamel surfaces, from the very subtle to the most sumptuous, using the basic vocabulary of mark-making familiar to visual artists.

The enamel surface will be created by using these mark-making and printing approaches. After each firing, the possibilities of revealing the underlying surface will be explored by subtracting areas of the enamel by abrading or stoning the fired surface. The great advantage of abrading the surface once it is fired is that the true state of the enamel is obvious, stoning allows a slow revealing of underlying line, colour and texture – a form of 'mining' for the hidden, a palimpsest.

The surface can be developed further by additions of the following: decals/transfers, gold or silver foils, textural materials, lustres and onglaze-glaze enamels.

### WHAT STUDENTS SHOULD ACHIEVE:

This workshop is suitable for experienced enamellists, jewellers, painters, printmakers and metalsmiths and will encourage an innovative and personal approach.

### MATERIALS AND TECHNIQUES COVERED:

We start by using wet-process enamel on pre-enamelled steel and copper and investigate the qualities of mark making approaches suitable for enamel. The aim is to build rich or subtle surfaces using simple covering methods such as pouring, spraying in conjunction with drawing, sgraffito, masking, stencilling, printing and abrading.

These are some of the approaches:

- Applications of enamel decals/transfers.

- A range of textural surfaces will be made by the additions of copper firescale, various metallic oxides, sand and ceramic materials.

- Additions of graphite drawing, over-glaze enamels, lustres, silver and gold foils.

- Discussions on the final presentation of the work.

Having initially explored these approaches there will be time to design and develop personal imagery. You are encouraged to bring examples of your work, drawings and any source material you might like to develop during the workshop.

### TEACHING METHOD:

Through demonstration and discussion of each technique/approach, so that the student is able to carry out the process safely with understanding and by the end of the course have the knowledge and confidence to develop their own imagery in enamel.

### EVENING SESSIONS:

**First evening session – attendance is an essential part of the course:**

Introduction to the course with samples of the techniques we are going to explore as well as images of enamels used by contemporary artists from the *International Contemporary Vitreous Enamel Archive*.

**Other optional evening activities:**

Power-point presentation of enamels using the techniques used during the course.

### STUDENT PREPARATION FOR COURSE IF ANY:

Please bring examples of your work in whatever medium you usually work in and any drawings or images you would like to use as a source for your enamel work.

### 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. All Personal Protection Equipment, apart from footwear, is provided by the College.

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### MATERIALS FOR THE COURSE:

PLEASE REMEMBER THAT ON PRACTICAL COURSES YOU MAY WELL NEED TO PURCHASE MATERIALS THROUGHOUT THE COURSE TO COMPLETE PROJECTS.

Included in the non-residential fee for this course is: enamels and general materials used by the group as a whole.

The shop stocks most of the materials required for this course.

### These items will be available for purchase in the College Shop:

Copper sheet	Brushes	Small pieces of copper sheet or foil
Silver or gold foil	Sgraffito tools	Masking tape ½ or 1 inch.
Drawing pen and pencils	Craft knife	Metal ruler
Water-based felt-tips (1 fine + 1 broad) any colour	Notebook / sketchbook	Metal-bladed Palette knife
	Scissors	

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

- Any sifting enamels
- Apron and small towel or dishtowel
- \*Decorative rubber stamps
- \*Found' stencils / letter stencils / plastic grids etc.
- Scrap paper, used computer paper (not newspaper)
- \*Sifters: 80, 100, 200 mesh
- \*Alundum stone 200 grit
- \*Various soft brushes for painting
- \*Old teaspoon, dessertspoon and toothbrush

Work or photographs of your work. It can be enamel or any other medium.

For your use as a starting point: any personal reference or source material for inspiration such as journals, sketch or scrapbooks.

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**COURSE TIMETABLE** (unless otherwise stated above or agreed with the tutor during the course)

Course timetable for 2–9 day courses – each course starts with a welcome session on the first evening of the start date of the course and is followed by 2–9 days depending on the length of the course.

<b>Arrival Day</b>	From 4.00pm 7.00 8.15–9.15	Arrival for residential students. Non-residential students please arrive by 6.45pm for welcome chat and dinner. Dinner. First teaching session.
<b>Daily Timetable</b>	<b>9.15am</b> 10.30 12.45pm <b>2.00pm</b> 3.30 5.00 7.00 8.15	<b>Morning classes.</b> Coffee. Lunch. <b>Afternoon classes.</b> Tea. Classes finish. Dinner. Evening working – students may have evening access to certain workshops in the absence of their tutor, but only with their tutor's permission and provided it is safe to do so.
<b>Departure – last day</b>	10.00am 3.00pm 3.30	Residential students are asked to vacate rooms. Classes finish. Tea then departure.

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