My approach is that of a metalsmith throwing a skin of glass on a metal form. I use bold opaque colors almost exclusively and a simple, shake-and-bake method of application of the powdered enamel. I prefer old Thompson leaded enamels or new leaded enamels. Most firing is done in the kiln, but I still torch-fire small elements with or without counter enameling. I enjoy figuring out the construction of jewelry that will contain enameled elements, which may be die-formed, fold-formed, or embossed using the hydraulic press. Recently I’ve been making line drawings with iron binding wire and embossing the “drawing” onto copper, enameling it and then stoning off the raised areas. I quickly flash-fire the piece to oxidize the copper and reveal the black line.
My approach is that of a metalsmith throwing a skin of glass on a metal form. I use bold opaque colors almost exclusively and a simple, shake-and-bake method of application of the powdered enamel. I prefer old Thompson leaded enamels or new leaded enamels. Most firing is done in the kiln, but I still torch-fire small elements with or without counter enameling. I enjoy figuring out the construction of jewelry that will contain enameled elements, which may be die-formed, fold-formed, or embossed using the hydraulic press. Recently I’ve been making line drawings with iron binding wire and embossing the “drawing” onto copper, enameling it and then stoning off the raised areas. I quickly flash-fire the piece to oxidize the copper and reveal the black line.
Yellow Standing Wm Morris Brooch
Marjorie Simon

Brooch

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Red Standing Wm Morris Brooch
Marjorie Simon

Brooch

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Technical

process

materials
- Enamel on Embossed Copper
- Sterling Silver

“Drawing” of iron binding wire derived from Wm. Morris wallpaper embossed on copper
- Enamel Sifted
- Kiln Fired
- Stoned off raised areas
- Refired
Red Ear Disks
Marjorie Simon
Brooch

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Red Ear Disks
Marjorie Simon

Earrings

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Blue David
Marjorie Simon
Brooch

notes
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process

materials
- Enamel on Copper
- Bronze
- Vintage Postcard
- Polyester (Acetate)
- Sifted
- Kiln Sugar Fired
- Constructed
- Riveted
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**Untitled**
Ike Jünger
2002

Brooch

**Type of Object**
Brooch

**Notes**

**Technical**

**Process**

**Materials**
- Enamel
- Silver
- Gold
type_of_object
Ring

notes

process

materials
Enamel
Gold
Necklace

**process**

**materials**

- Enamel
- Gold

*Engraved with Twisted Gold Wires*
Earrings

**type_of_object**
Earrings

**notes**

**Technical**

**process**

**materials**

Enamel
Gold

Engraved with Twisted Gold Wires
type_of_object
Brooch

notes
type_of_object: Brooch

materials:
- Enamel
- Silver
- Gold

notes

Technical
**Untitled**
Ike Jünger
2004

Brooch

**Technical**

**Process**

**Materials**
- Enamel
- Silver
**Technical**

**process**

**materials**
Enamel
Silver
Gold
<table>
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<tr>
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<tr>
<td>Gold</td>
</tr>
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**Technical**

**process**
F2
Patrizia Bonati
2005
Brooch

Technical

process

materials
Enamel
Gold

notes
Type of Object
Brooch

Notes

Technical

Materials
Enamel
Gold
Ike Jünger
2005
Brooch

materials
Enamel
Silver
Gold

Technical
type_of_object
Necklace

notes
I use powdered enamel sprinkled onto the surface of the metal with a sieve, applying gum first if necessary. I usually apply about 4 or 5 layers of enamel and then use a carborundum stone and wet and dry paper to rub back to a matt surface.
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Shifting View
Ann Little
2005
Brooch

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Brooch

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During the last years I worked only with industrial enamel (slurry/ dross). I use steel or copper as backing material. I paint by hand many motifs but I also use prints, which I bum on a pre-enamelled surface. The enamelled shapes are mostly chased, embossed or sawn manually.

I don’t use technical precast/ preformed shapes but make them myself in an old-fashioned manner.
type_of_object
Brooch

notes
I begin by loosely sketching with a ceramic under-glaze pencil (oxide, no glass) on an etched enamel ground. I use blending stumps and wooden scribes to blend and create subtle gradations with the pencil. I then fire my drawing to set it in the enamel surface.

Once the first layer is fired, I begin intensifying the values throughout the piece by painting with a black over-glaze and squeegee oil. I mix different washes on a palette by varying the proportions of over-glaze to oil. I paint very thin layers and fire my piece between each application. I use toothpicks and dry paintbrushes to remove unfired over-glaze and bring back lighter values.

I also use sifted enamels to create soft washes of color in my drawings. I paint squeegee oil on my piece, sift the enamel into the oil and tap off the excess. The enamel sticks anywhere I painted the oil.
Brooch / Pendant

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Enamel on Copper  
Sterling Silver  
Coral  
Steel  
Limoges Rendering  
Fabricated Metal
Eve’s Apple
Jessica Calderwood
2006
Brooch / Pendant

notes
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Technical

process

materials
Enamel on Copper
Sterling Steel
Cherry Quartz
Steel
Brass
Limoges Rendering
Fabricated Metal

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I use enamel as a painting. My jewellery pieces are small sculptures and the sense of the contemporary jewellery art is give concepts and intellectual values to the piece.

The enamel is now, as in the past, the best material to fix colours on a jewel forever.

Especially for me, the result, every result when I cook an enamel piece in the special oven is an incredible emotion. I usually use the traditional, academic rules of work in enamel technique but... many times. I use experiments and unusual methods to arrive at new results.
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Colors
Carola Bauer
2007

Necklace

type_of_object
Necklace

notes

process

materials
Enamel
Silver
Soldered
Enamelled
Assembled
Ciel blanc cassé
Carola Bauer
2007
Necklace

materials
- Enamel on Silver
- Gold
- Soldered
- Enamelled
- Assembled

process

Technical
<table>
<thead>
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<td>Enamelled</td>
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<tr>
<td>Assembled</td>
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</table>
Necklace

**Technical**

**process**

**materials**
- Enamel on Silver
- Gold
- Soldered
- Enamelled
- Assembled

**notes**

**type_of_object**
Necklace
Luftovale
Carola Bauer
2007
Necklace

notes

process

materials
Enamel on Silver
Gold
Soldered
Enamelled
Infini bleu
Carola Bauer
2007
Necklace

Technical

process

materials
Enamel on Silver
Soldered
Enamelled
Assembled

notes
Span
Carola Bauer
2007

Ring

type_of_object
Ring

notes

materials
Enamel on Silver
Soldered
Enamelled

process

Technical
**Sleeping Beauties**
Jessica Calderwood
2007

Rotating Pendant / Brooch

**notes**
I begin by loosely sketching with a ceramic under-glaze pencil (oxide, no glass) on an etched enamel ground. I use blending stumps and wooden scribes to blend and create subtle gradations with the pencil. I then fire my drawing to set it in the enamel surface.

Once the first layer is fired, I begin intensifying the values throughout the piece by painting with a black over-glaze and squeegee oil. I mix different washes on a palette by varying the proportions of over-glaze to oil. I paint very thin layers and fire my piece between each application. I use toothpicks and dry paintbrushes to remove unfired over-glaze and bring back lighter values.

I also use sifted enamels to create soft washes of color in my drawings. I paint squeegee oil on my piece, sift the enamel into the oil and tap off the excess. The enamel sticks anywhere I painted the oil.

**materials**
- Enamel on Copper
- Sterling Silver
- Brass
- 18ct Gold Lustre
- Limoges Rendering
- Fabricated Metal

---

**process**
Waiting to Curl
Jessica Calderwood
2007
Brooch / Pendant

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Personal Maintenance
Jessica Calderwood
2007
Brooch / Pendant

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materials
- Enamel on Copper
- Sterling Silver
- 18ct Gold Foil
- Steel
- Limoges Rendering
- Fabricated Metal
- Enamel on Copper
Brooch

materials

- Enamel
- Silver
- Gold

process

Technical
During the last years I worked only with industrial enamel (slurry/dross). I use steel or copper as backing material. I paint by hand many motifs but I also use prints, which I burn on a pre-enamelled surface. The enamelled shapes are mostly chased, embossed or sawn manually.

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**Bionic Heart, green**
Annamaria Zanella
2007
Brooch

**type_of_object**
Brooch

**notes**
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**Technical**

**process**

**materials**
- Enamel
- Silver
- Gold
- Forged
- Soldered
- Enamelled
Rotondo due
Carola Bauer
2008
Necklace

Technical

process

materials

Enamel on Silver
Soldered
Enamelled
Assembled
**Blink**  
Jessica Calderwood  
2008

Brooch – double sided, rotating

---

**type_of_object**  
Brooch – double sided, rotating

**notes**  
I begin by loosely sketching with a ceramic under-glaze pencil (oxide, no glass) on an etched enamel ground. I use blending stumps and wooden scribes to blend and create subtle gradations with the pencil. I then fire my drawing to set it in the enamel surface.

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---

**materials**  
- Enamel on Copper
- Sterling Silver
- Steel
- Limoges Rendering
- Fabricated Metal
Blink (detail)
Jessica Calderwood
2008

Brooch – double sided, rotating

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Type of Object
Brooch – double sided, rotating

Notes
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Symmetry
Jessica Calderwood
2008

Brooch

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---

type_of_object
Brooch

notes

materials
- Enamel on Copper
- 18ct Gold Foil
- Sterling Silver
- Steel
- Limoges Rendering
- Fabricated Metal

process

Technical
Boulder sugary
Mirjam Hiller
2008
Brooch

Technical

process

materials
Enamel
Copper
Silver
Stainless Steel
Electroformed
Sifted
Sugar Fired

notes
Boulder orange
Mirjam Hiller
2008
Brooch

Technical

process

materials

- Enamel
- Copper
- Silver
- Stainless Steel
- Electroformed
- Sifted
- Sugar Fired
Boulder red
Mirjam Hiller
2008
Brooch

Technical

process

materials
Enamel
Copper
Silver
Stainless Steel

Electroformed
Sifted
Kiln Fired

notes
Oval black
Mirjam Hiller
2008
Brooch

process

materials
Enamel
Copper
Silver
Stainless Steel
Forged
Sifted
Kiln Fired

notes
Collar black
Mirjam Hiller
2008
Necklace / Collar

Technical

process

materials
Enamel
Copper

Pressed
Folded
Sifted
Kiln Fired

notes

type_of_object
Necklace / Collar
**Snake pink**
Mirjam Hiller
2008

**Brooch**

---

**Technical**

**materials**
- Enamel
- Copper
- Pressed
- Folded
- Sifted
- Kiln Fired

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**notes**

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**Untitled**
Ike Jünge
2008

Brooch

**Technical**

**process**

**materials**
- Enamel
- Silver

**notes**
type_of_object
Brooch
notes

materials
Enamel
Silver
Gold

process

Technical
Enamel plays an important role in my jewellery work. I use mainly the method of sifting and a special technique of photo transfer. Except for my rings and small parts – which I enamel via torch firing - the pieces are kiln fired.

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type_of_object
Necklace

notes
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Birch
Annamaria Zanella
2008
Brooch

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Lost 2
Carola Bauer
2009

Ring

process

materials

Enamel on Silver
Soldered
Enamelled

technical
En P.
Carola Bauer
2009

Ring

process

materials
Enamel on Silver
Soldered
Enamelled
**Textured Enamel Series #2**

Stacey Bentley  
2009

**Brooch**

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**type_of_object**
Brooch

**notes**
I firstly apply industrial enamel processes to small-scale pieces of jewellery. Iron wire is dipped and painted with industrial liquid enamel and fired in a kiln.

The gritty and rough textures are created using powder enamels that are under-fired yet fused successfully into the layers of liquid enamel.

The shine is stripped from the surface of the enamel using matting salts.

Areas of enamel are then rubbed back to reveal the patterns of wire initially created underneath.
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**Textured Enamel Series #6**

**Stacey Bentley**

**2009**

Brooch

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**Technical process**

**materials**
- Iron
- Enamel
- Silver
- Steel
- Cast
- Sifted
- Dipped
- Matte

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**notes**

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**Textured Enamel Series #8**

Stacey Bentley  
2009

**Ring**

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Textured Enamel Series #9
Stacey Bentley
2009

Ring

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**Textured Enamel Series #15**

Stacey Bentley

2009

Necklace

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**type_of_object**

Necklace

**notes**

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The shine is stripped from the surface of the enamel using matting salts.

Areas of enamel are then rubbed back to reveal the patterns of wire initially created underneath.
Oval red
Mirjam Hiller
2009

Brooch

Technical

process

materials
Enamel
Copper
Silver
Stainless Steel
Forged
Sifted
Sugar Fired

notes

type_of_object
Brooch
**Oval black**
Mirjam Hiller
2009

Brooch

---

**Technical**

**process**

**materials**
- Enamel
- Copper
- Silver
- Stainless Steel
- Forged
- Sifted
- Kiln Fired

---

**type_of_object**
Brooch

**notes**
**type_of_object**
Brooch

**notes**

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**materials**
- Enamel
- Silver
- Gold

---

**process**

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Coral Red Snake Chain
Liana Pattihis
2009
Brooch

The enamelling methods I devised and follow are very unconventional. Unlike traditional enamelling, I do not degrease or prepare the surface to be enamelled in any way. I experiment with different fixing agents in various consistencies. Depending on the finish I want to achieve, I either paint or sift enamel onto the surface of the chain, or drag the chain directly into the dry enamel. Firing temperatures vary according to the fixing agents used, and also the type of chain. I mainly prefer shorter and more frequent firings to ensure that the integrity of the chains I use remains intact.

Necklaces that are made up of separate chain links are interlinked before firing so that they are fired as one piece. This is a far more laborious method than firing each link separately and assembling after firing, as the links tend to change shape and stick to one another. The results however are more rewarding as the final piece is uniform in colour texture and pattern.
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Shades of Black Trace Chain Link 01
Liana Pattihis
2009
Brooch

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Shades of Black Box Chain
Liana Pattihis
2009

Brooch

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materials
Silver Box Chain
Copper
Enamel
Stainless Steel
Sifted
Dragged
Kiln Fired

process

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type_of_object

Brooch

notes

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Treeflower No.9
Isabell Schaupp
2009
Brooch

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Month Brooch No.5
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2009

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Month Brooch no.6
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2009

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**Month Brooch No.12**

Isabell Schaupp

2009

Brooch

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**notes**

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**type_of_object**

Brooch

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**Technical**

**process**

**materials**

- Enamel
- Photograph
- Copper
- Silver
- Iron
- Lacquer
- Sifted
- Photo Transfer
- Kiln Fired
- Soldered
- Sewn
- Riveted
- Coated
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Isabell Schaupp
2009

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type_of_object
Brooch

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**type_of_object**
Necklace

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**Medal of (be)longing series**
Jessica Turrell
2009

Brooch / Medal

**Type of object**
Brooch / Medal

**Notes**
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**Materials**
- Copper
- Vitreous Enamel
- Silver
- Gold foil
- Photo-Etched
- Constructed
- Sifted
- Chemically Matted

**Technical process**
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Scrip series
Jessica Turrell
2009

Brooch

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Brooch

type_of_object

notes

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Technical

process

materials

Copper
Vitreous Enamel
Silver
Photo-Etched
Constructed
Sifted
Chemically Matted
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**Technical**

<table>
<thead>
<tr>
<th>process</th>
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<tbody>
<tr>
<td>materials</td>
</tr>
<tr>
<td>Enamel</td>
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<tr>
<td>Silver</td>
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<tr>
<td>Glass Pearls</td>
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<tr>
<td>Forged</td>
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<tr>
<td>Soldered</td>
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<tr>
<td>Enamelled</td>
</tr>
</tbody>
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**type_of_object**

Brooch
Lips
Annamaria Zanella
2009
Ring

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Script series
Jessica Turrell
2010

Necklace

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Technical

Process:
- Photo-Etched
- Constructed
- Sifted
- Chemically Matted

Materials:
- Copper
- Vitreous Enamel
- Silver
- Gold Foil
- Photo-Etched
- Constructed
- Sifted
- Chemically Matted
**Script series**
Jessica Turrell
2010

Pendant

**Technical**

**Process**

**Materials**
- Copper
- Vitreous Enamel
- Oxidized Silver
- Photo-Etched
- Constructed
- Sifted
- Chemically Matted

**Notes**

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