



Further Explorations in Jewelry Enameling

Kiln Fired Liquid Enamel and Sgraffito

with Susan Lenart Kazmer

MATERIALS SHOPPING LIST

Materials

- Metal blanks: copper, iron, or fine silver; 24- or 26-gauge sheet, shapes, or silhouettes
- Steel wire
- Enamel powders: soft, medium, and hard (Susan uses hard least often, as a base under multiple layers); opaque and transparent; Clear for Silver, Brass, Bronze or Sterling Silver; crackle base in black, white and clear
- Mica powder or sheet
- Thompson Klyr-Fire
- Etchall Etching Creme
- Resin
- Pickling compound
- Distilled water
- For optional bail: small piece of a rivet or small commercial screw and nut



Tools

- Enamel crayons
- Carbon or graphite pencil
- 14-karat gold market pen (optional)
- Assorted rubber stamps
- Scrap paper
- Paper towels
- Small mixing cups
- Popsicle sticks or other stir sticks
- Small natural bristle paintbrushes
- 80-mesh powder sifter
- Quench bowl
- Pickling pot
- Copper tweezers
- Flat-nose pliers, 2 pairs (Susan recommends Wubbers brand)
- Long-handled heat-resistant tongs or pliers
- Awl (fine-tipped, for sgraffito scratching)
- Rawhide or rubber mallet
- Ball-peen hammer
- Dapping die set and dapping block (Susan uses a shallow wooden dapping block with a wooden die for larger pieces)
- Forming block
- Steel bench block
- Annealing pan or firing brick
- Vise
- Tabletop rolling mill with patterned plates (optional)
- Flex shaft with 1/8 diamond drill bit, cone-shaped diamond drill bits, and cut-off saw
- Tabletop kiln
- Self-start propane torch
- Small trivets
- 0 grit (medium grit) sandpaper
- Alundum stone (for filing glass edges)
- Heat-resistant gloves (such as welding gloves)
- Dust mask or respirator
- Safety glasses
- Optivisor

