



## Explorations in Jewelry Enameling

### Torch and Kiln Techniques

with Susan Lenart Kazmer

# MATERIALS SHOPPING LIST

- 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; crackle base, black and white
- 80-mesh powder sifter
- Thompson Klyr-Fire
- Etchall Etching Creme
- Enamel crayons
- Graphite pencil
- Scrap paper
- Paper towels
- Small mixing cups
- Popsicle sticks or other stir sticks
- Small natural bristle paintbrushes
- Pickling compound and pickling pot
- Copper tweezers
- Needle-nose pliers
- Long-handled heat-resistant tongs or pliers
- Wire cutters
- Center punch
- Awl (fine-tipped, for sgraffito scratching)
- Rawhide or rubber mallet
- Ball-peen hammer
- Dapping die set and dapping block
- Forming block
- Steel bench block
- Old wood block
- Vise
- Tabletop rolling mill with patterned plates (optional)
- Flex shaft with 1/8 drill bit and diamond drill bits
- Tabletop kiln (Susan's kiln is for glass casting and enameling, but an enameling-only kiln is fine)
- Self-start propane torch
- Annealing pan
- Tabletop ring rack
- Small trivets
- Quench bowl
- 0 grit (medium grit) sandpaper
- Pumice powder
- File (flat and heavy-duty, for filing metal)
- Alundum stone (for filing glass edges)
- Heat-resistant gloves (such as welding gloves)
- Dust mask or respirator
- Safety glasses
- Optivisor

