

change in lightness and darkness establishing greater range values.

**FIGURE 16.** More enamel is applied and worked as previously explained. NOTE: new form appears in the hair of the figure on the left, specific areas are left free of enamel to establish higher contrast, and an overall blending coat to all faces.

**FIGURE 17.** The object was fired, cooled, filed and cleaned as previously explained. NOTE: softness of faces, extension of dot pattern into leaf form on right side.

After the 5th firing of white enamel, the object was considered finished. If a greater contrast had been desired, the process would have been continued until other desired results had been achieved.

1030, being more opaque, can be used to obtain whiter white surfaces more quickly. If such is used, a coat of 1040 should cover all white areas in the final firing to achieve blending and for protection of that enamel surface during the final firings.

Painting enamels of different colors can be applied to specific areas and the surfaces continually worked until the statement has been achieved with color.

In terms of when a piece is finished, I prefer to think in terms of stopping rather than finishing. I let the design and the enamel indicate the point at which I'll no longer work on a piece. When I can not make it more than it already is, but I could make it less, I stop. I would much rather start a new piece than destroy a piece by finishing it.

**FIGURE 18.** Pure gold and silver tablets, (page 7, Thompson catalog) was applied to specific areas as accents, details and color areas. The micron paste was mixed with #5 thinning oil for consistency and applied with a 000 sable hair brush. It was air dried for three (3) hours before firing and fired as previously explained.

**FIGURE 19.** The object was fired, air cooled and filed as previously explained. The surfaces of gold and silver were burnished with a glass brush, liquid soap and water until bright. The exposed copper edges were worked with 325 grit emery cloth until smooth and polished. The piece was then washed, dried, and coated with a thin coat of Johnson Paste Wax to protect it in handling.

#### **CONCLUDING NOTES:**

When applying the white enamel, the black line is crowded with each application.

Applied enamel is always worked with the general form of the object firmly in mind.

When working on curved or vertical wall objects, the enamel is dried several times to prevent movement due to gravity.