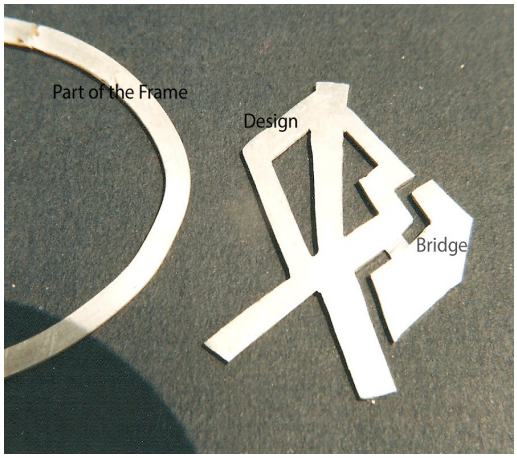


I don't produce very often Champlevé, because my emphasis is Cloisonné. In my courses one participant produces the following.
From a 0,8 mm fine silver sheet he cut-out the design with a jewelers-saw.
Because it is not easy to hold separate parts of the out-cutted design on place during soldering, he connected the slackly part with a little "bridge" with the main-design. Therewith, that the "bridge" not get constant soldered to the base-sheet, he soldered it on the front-side with a little sheet-band.

After soldering the whole design onto the base-plate, he file-down the little bridge. (Instead of a silver-strip one can also a silver wire use. The silver-wire is more easy to remove. Cut it through simply with a side-cutter.)

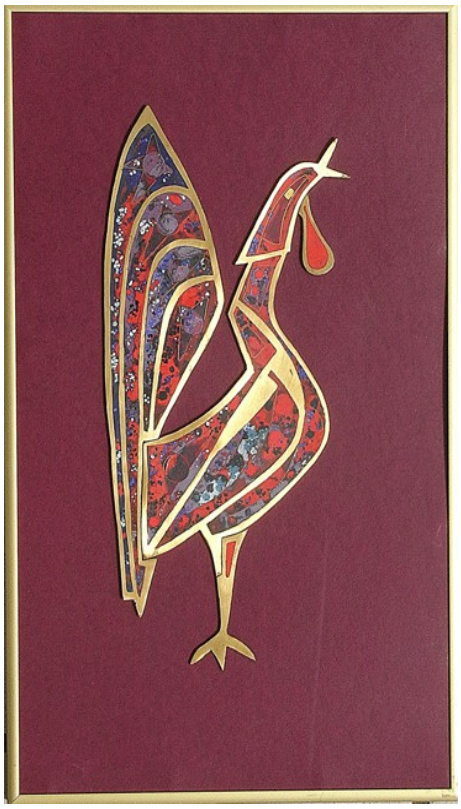
The design he soldered to the base plate in the so called sweat-soldering-technique. Apply extra hard silver solder pallions onto the backside of the design. Add flux and heat up the piece until the solder flows well.
Pickle the piece to remove the flux and dry the piece.

With an old file, file away the vast bulk of the solder.
Flux the solder-side of the design and the front side of the basis-plate.
Put the design with the solder-containing side onto the basis-plate.
Heat up both, until you see around the design a shiny solder-line.
After soldering the catch and eye onto the back-side, the piece is ready for enameling.

And here two other very simple "Champlevé brooches.

This is a still more simple work. The exterior faces of the strip becomes filed in a 45 degree angle, to make a kind of frame. Holes were drilled into the strip. The strip get soldered onto a structured fine silver sheet. The structure was made with a piece of fine corrugated cardboard. For this reason, a 0,8 mm strong annealed fine silver sheet was together with the corrugated cardboard rolled through a jewelers rolling mill.

After soldering the strip and the findings, the wholes were filled with "Millefiories" and fired. The overlapping of the Millefiori gets stoned away with diamond-pads, followed by simonize the piece.



This is one of my first and oldest (more than 30 years old) champleve-work, which was constructed in a different manner as the jewelry works.

The design was cutted out from a 0,5 mm thick sheet from "Wiegold" (Wiegold = looks like gold). This is a tombak-like alloy of Copper and Zinc. The advantage of this material is, that it hold its gold-shine for a very long time.

Instead to solder it onto a back-plate, the design was **fired** onto an 1.0 mm thick, pre- and counter-enamelled copper plate.

Into the deepening's I placed and glued Cloisonné-wires for a more detailed design.

To fasten the wires, the workpiece was fired again. After that, the deepenings were filled with wet enamel powder and enamel lumps and fired.

It follows the grinding and polishing process. If the enamel and the metal-design is smooth and shiny, it was waxed with a piece of candle. It was glued onto a book-binders card-board.
Because I had to this time a kiln with a long, but very small muffle, I cut the "Cook" into 4 pieces. Tail, body, feets and throat lobe. The cock is about 35 cm in height.