

GLASS PATTERNS

— Q U A R T E R L Y —

Spring 2015

Volume 31 • No. 1

Garden Issue

Stained Glass

Seashell Vessel

Re-creating a
Victorian House

Painted Glass Quilt

Fused Glass

Glistening Glass

Frit Wave

Enamel Glass Painting

Stemmed Aster

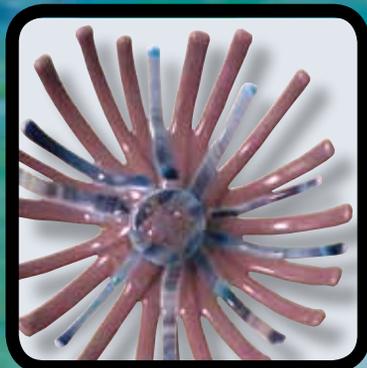
Bouquet

Whimsical Kites

Hot Mosaics

Fused Mosaic Mirror

Garden Water Lilies



Volume 31 No. 1

\$6.00 U.S. \$7.50 Canada

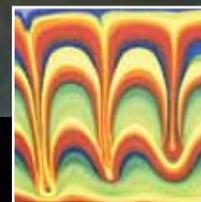


www.GlassPatterns.com

DON'T MISS Our 16-Page Pattern Sheet

Pro Series

Artist Patty Gray demonstrating Combing at Pacific Artglass in Gardena, CA



The Artist

Patty Gray was introduced to glass blowing in 1973. She and her husband built their first glass-blowing studio in 1975. Together they have been producing architectural fused / cast glasswork for installations in major hotels, public buildings ,and private residences for over ten years. Patty is constantly on the road sharing her knowledge of fusing in workshops all over the world. To see more of Patty's work visit:

www.pattygray.com

Combing

Combing is a technique used to distort patterns in molten glass for interesting effects. Typically a tile is made of fused, varied-color strips of glass and heated to a point where it is soft enough to "comb" with stainless steel rods. The piece can then be blown into a vessel using a process called "a pick up" like the piece shown here. For more information on combing visit:

www.glasskilns.com/proseries/combing



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GLASS PATTERNS QUARTERLY

Issn 1041-6684, is published quarterly

by Glass Patterns Quarterly, Inc.

POSTMASTER Send address
changes to *Glass Patterns Quarterly*,

8300 Hidden Valley Road,

P.O. Box 69, Westport, KY 40077

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Subscriptions \$24 for one year,

\$43 for two years, and \$61 for three years

Sample issues U.S., \$8 Outside U.S., \$12

Sample issues Airmail, \$14

Kentucky residents, add 6% state sales tax.

Outside the U.S., add \$5 per year

for international postage.

All subscriptions must be paid in U.S. dollars

with an international money order or

with a check drawn on a U.S. bank.

Periodicals Postage Paid

at Westport, KY 40077 and additional

mailing offices. Back issues \$6

plus shipping and handling.

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From the Editor

Part of the Process

Many readers who flip through this issue of *Glass Patterns Quarterly* will be able to size up from the opening page photo whether our *GPQ* featured projects are complex or simple, costly or inexpensive. A well-trained eye combined with experience in a glass studio gives us all a better appreciation for the intricacies of artistry when we see it. But what about those with an untrained eye or little to no glass experience? I'm talking about your potential customers and/or new students. Can they also appreciate the endeavors that go into creating glass art?

At *Glass Patterns Quarterly*, we see firsthand the complicated steps that go into a glass tutorial. Sometimes we have more than 30 steps to post for one project. Unfortunately, with the popularity of hobby stores and imports of mass productions, the result can cheapen the ideas that are born in an artist's studio. When your clients know the methods required for skilled handiwork, however, the more they can appreciate the outcome. This can result in more interest, sales, or support in your glass endeavors. Educate your customers or glass recipients so they can appreciate the work. If you are selling your work, set up a work space at a craft show and actually show potential customers part of your course of action.

Colorado Artist Nancy Bonig, creator of the Victorian house on page 16, knows the benefit of showing her customers her tools and techniques. She gives demonstrations, talks, and workshops so that her customers understand why her art costs what it does. Nancy says, "With the mass production of 'art' from China and the Far East plus cutbacks in school funding for the arts, very few people are exposed to the processes involved in creating all forms of art, not just glass. I try to point out the steps with examples of the process and show them how to judge quality." She feels that once she exposes her customers to her procedure by educating them, they become part of the process.

You can use the pages of this magazine to strengthen your own case for the time and effort that it takes to create a stained glass panel, mosaic masterpiece, or fused phenomenon. Just find a project among our tutorials to show potential customers, students, and clients exactly what goes into the end result so they can appreciate the process.

Encouraging you to make great glass,

Delynn Ellis

Delynn Ellis
Managing Editor



Garden Water Lilies
by Christine Stewart

Upcoming Submission Deadline

Summer 2015 *Something for Everyone— Designs in Your Favorite Glass Genre*

Editorial March 20, 2015

Ad Closing April 20, 2015

Ad Materials April 30, 2015

Fall 2015 *Autumn, Halloween, Christmas, and Holiday Ornaments*

Editorial June 20, 2015

Ad Closing July 20, 2015

Ad Materials July 30, 2015

Glass Patterns Quarterly

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Stretch of Beach

An Introduction to Stained Glass

Design, Fabrication, and Text by Julie Feigum



Glass

3" x 10" Bevels, 3

3" x 3" x 3" Bevel Triangles, 2

Tools and Materials

Glass Cleaner 7/32" Silver-Backed Copper Foil

Metal Strips or Morton Block Layout System

Work Board Pushpins

Burnishing Tool Cotton Swab

Hello from Chippewa Falls, Wisconsin. As I write this the temperature is minus-20, and the wind chills to the bone. I find myself dreaming of springtime on a Florida beach picking up seashells and sand, with the warm breeze and the wonderful colors of the day and the cool water lapping on the beach. I wanted to surround myself with fond beachcombing memories, so in the early years before stained glass, I put my sand and shells in an old glass jar, as do most people who want to remember their time on the beach.

In my late twenties when I was looking for a creative outlet for my art, I took a stained glass class at our Arts of Living Center. I had a wonderful teacher who inspired me to reach for the stars with my newfound love of glass art.

Frequently I work with beveled glass because of the colors it casts in the sun. It seems to magnify whatever it has in it or behind it, so the idea was born to give my shells and sand a beautiful new home.

1

Clean all of the bevels well.



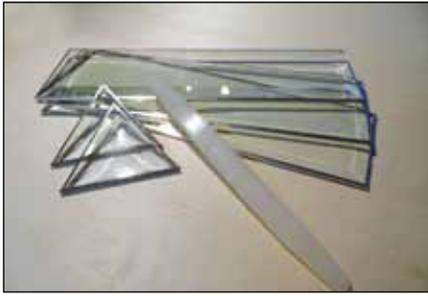
2

Foil all of the bevel edges with 7/32" silver-backed copper foil.



3

Burnish the foil down.



When you are finished burnishing the foil, wash your hands well and clean the bevels again to make sure there are no fingerprints or smudges on the glass.

4

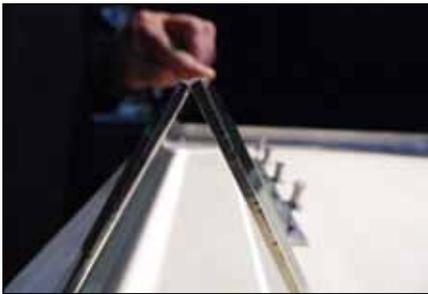
Set up a frame for holding the bevels.



For the beginning of the project, I attach metal strips on two sides of my work board with pushpins to hold my bevels in place, but you can use the Morton Layout Block System if you prefer.

5

Pre-tin only the outside of the bevels.



Place two of the 3" x 10" bevels on the board in a pyramid position with the V shape on the top and the bevels on the outside.

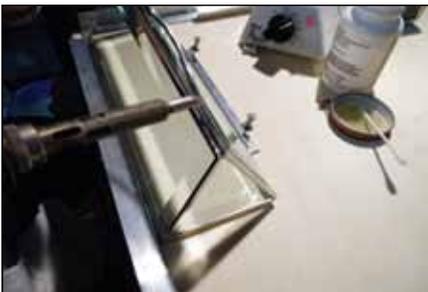
6



With a cotton swab and very little flux—almost dry—flux the foil. I use one of my strips to hold the pyramid in place.

7

Put down a bead of solder to attach the two bevels where they come together.



When the first two bevels are joined and the solder is set, turn the piece over, add the last 3" x 10" bevel, and repeat step 7.

8

After you have laid down beads of solder on all of the seams, turn the piece up on end and add one of the 3" x 3" x 3" triangular bevels.



Make sure that you pre-tin the outside of the bevel. Hold on an angle and lay down a bead of solder on the seam. When you are finished attaching the bevel, lay the piece down to cool.

9



Add decorative solder where the bevels are joined.



Decorative solder is all about going slow and being patient. Using the tip of the iron, melt off solder the width of the tip of the solder. Re-flux the seam and lay the iron down on the seam with the solder until it is melted onto the seam, then lift straight up. If the pillow of solder is flat, add more solder. Before laying down the next pillow of solder, wait for about 3 seconds until the just-laid solder dimples. Continue until all of the seams are completed.

10

After all is soldered the way you want, add the sand and shells.



Stand the pyramid with the open end up and pour in 3/4 cup of sand. I also put other things in to give color, such as sea glass, small polished rocks, and broken pieces of shell.

11

Lay out the shells the way you want them to look as the piece sits, then put the shells inside the glass tube.



With the sand and shells now in place, solder the top bevel to close the pyramid. Once it is sealed shut, clean off all of the flux and polish the solder lines. To finish, gently shake and turn over the pyramid several times to move the shells around.

Now even in the dead of winter you can bring a little stretch of beach home into your life to warm your heart, soul, and mind.

GPO



Julie Feigum learned the art of working in glass in 1992 when she needed to repair the leaded and stained glass windows in the older homes she was restoring while living in Iowa. In

2001, her family moved to the northwestern part of Wisconsin, where she began teaching stained glass in 2007 in a wonderful place called Chippewa Falls. She also began to sell her own original glass creations at various art fairs in and around the Wisconsin/Minnesota area.

Julie is a mixed media artist who has a true love of three-dimensional glass and wirework pieces. It is her hope that this tutorial will help others to create a perfect stretch of beach for themselves to enjoy throughout the year. Visit www.glassgardenworkshop.com to view more of Julie's work and find out about her classes.



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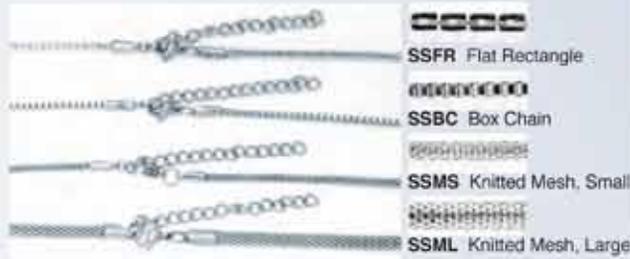
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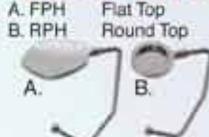


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PURSE HANGERS



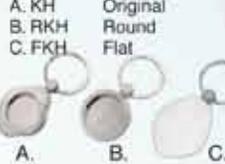
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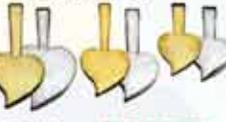
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Painted Glass Quilt

Design, Fabrication, and Text by Chantal Paré

*“Don’t tell me the moon is shining;
show me the glint of light on broken
glass.”*

Anton Chekhov

Glass scraps in bins . . . glass scraps on shelves. . . . Are piles upon piles of glass scraps cluttering your studio? Do you have a kiln? Clear out your stash of odds and ends with this easy and fun project where you decorate your scraps using a variety of craft stamps. It is a relaxing and an addictive way to paint glass. The beauty of the process is that you can mix and match any old scraps. The results are always spectacular and often surprising.

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Tools and Materials

3 mm Clear Float Glass for Mixing Palette

Propylene Glycol Water 2 strips 3/8" U-Zinc Came

60/40 solder 3/16" Black-Backed Copper Foil

Pre-tinned 14-Gauge Copper Wire Flux

Masking or Electrical Tape Kiln Light Box

Came Miter Saw Art Rubber Stamps

Carpenter’s Square Paintbrush Palette Knife



Here are some tips to select the right stamps for this project. The water/polyethylene glycol medium used in the paint suspension is more viscous than the ink that the stamps are intended for. Thus, you should avoid choosing stamps with delicate hatching and shading. Very thick stamp lines will smudge in an organic way, which may or may not match your artistic vision. The most consistent and predictable results are with lines about 0.5 mm to 1 mm in width. While craft stores offer a bewildering assortment, you can take your creativity one step further and design your own. Many business supply and stamp making outlets will convert your black-and-white computer graphics into stamps at reasonable prices.

Squares are used in this tutorial, because they are simple to fit, score, and break on irregular pieces of leftover glass. You can personalize your project, however, by using other geometric shapes and quilt blocks as your base pattern. Now, let’s get stamping!

1

Cut glass into strips that are 5 cm wide.



You can either mark the glass with a carpenter's square or use a tool for straight-line repetitive cutting such as a Cutter's Mate.

2

Clean the glass to be painted with some whiting on a moist rag until the glass whistles as you rub it.



Mix the paint powder with the medium.

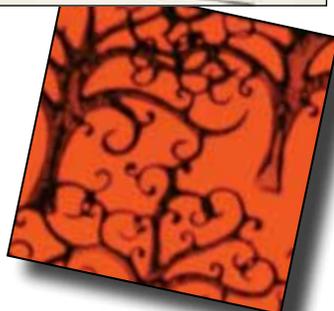
3



On a piece of float glass, which you will use as your palette, mix the vitreous paint powder into a solution of 40% water and 60% propylene glycol water with a painter's palette knife until it reaches the viscosity of light cream.

4

Using a small, broad paintbrush, create a uniform layer of the liquid paint mixture.



5

Pick up the paint with a stamp from the uniform layer.



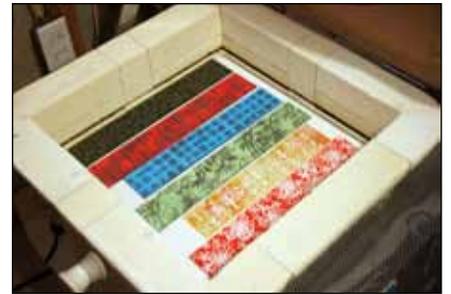
Stamp the paint on the smooth surface of each glass strip, creating patterns that use both the white and black vitreous paints.

6



7

Carefully place the glass in the kiln on primed shelves.



I used the firing schedule below, using a cool 1100°F maximum temperature in order to preserve the glass textures. Remember that each kiln fires differently, so adjust the schedule, as needed, for your own kiln.

- Segment 1: Ramp 550°F/hr to 900°F and hold 5 min.
 - Segment 2: Ramp 9999 (AFAP*) to 1100°F and hold 10 min.
 - Segment 3: Ramp 50°F/hr to 986°F and no hold.
 - Segment 4: Ramp: 9999 (AFAP*) to 950°F and no hold.
- * as fast as possible

After the kiln shuts off and finishes the program, allow it to cool to near room temperature before opening.

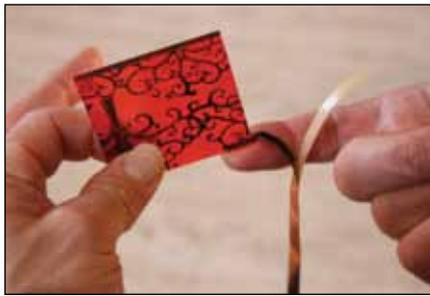
8

Cut the fired, painted strips into squares.



9

Foil all of the squares.



10

Prepare a jig using a carpenter's square to ensure perfect corner angles.



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11

Solder both sides of the project, leaving out about 1/4" all around without a solder bead to allow for smooth zinc frame installation.



12

Using a miter saw, cut out a frame from the 3/4" U-zinc came, placing some tape at the corners to contain the solder.



Solder the outer edges of each copper foil line of the project so that they are bound to the frame.

13

Make hooks by folding over pre-tinned 14-gauge copper wire and soldering it into the corners.



Clean with flux neutralizer, and it's ready to hang! **GPO**



A decade ago, Chantal Paré quit the fast-paced world of molecular biology to devote herself to the full-time pursuit of glass. She's liable to melt it, blow it, break it, paint it, or cast it, sometimes just to show it who's boss. Nothing else comes close to creating an object through which light can pass the same way it does through water. In her free time, Chantal draws patterns in a variety of styles ranging from Victorian to geometric and self-publishes them on the Internet. Lately, she's concentrating her efforts on glass painting.



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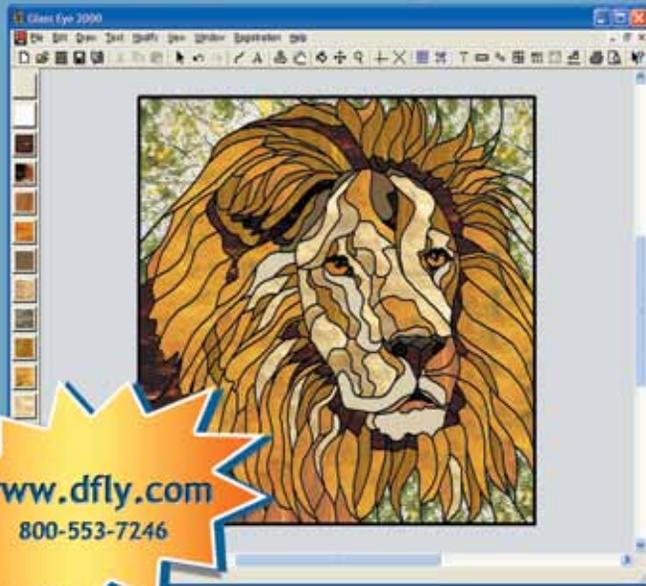
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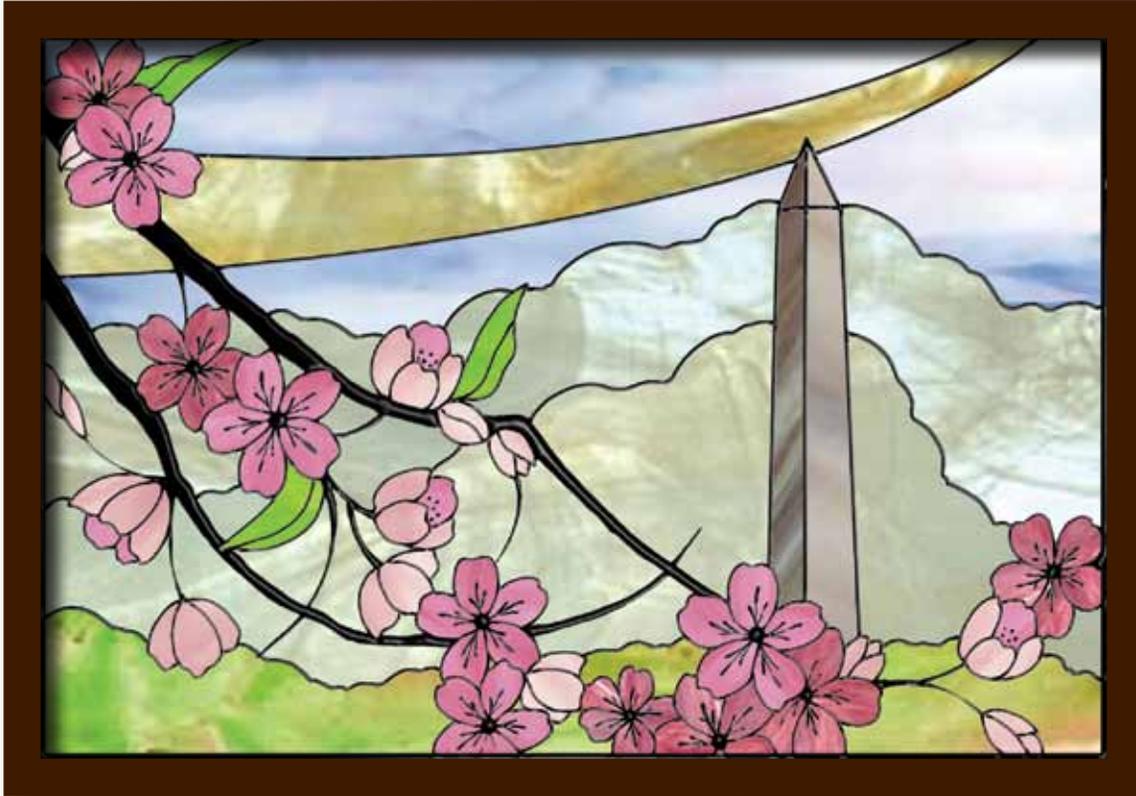


**Bevel Clusters
100's of
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Spring Fever

Cherry Blossoms at the Capital

Design and Text by Leslie Gibbs



Each Spring, the cherry trees around the Tidal Basin in Washington, D. C., open their buds and put on a breathtaking show. Some of the trees have been displaying their glorious blooms since the people of Japan sent them to the United States in 1912. What began as an act of friendship by the Japanese people has turned into a ritual that is celebrated for two weeks each spring known as the National Cherry Blossom Festival.

Following a cold winter, the cherry blossoms appear, heralding the arrival of spring. Their gnarled branches swoop low to display clouds of pink and white blossoms. As gentle breezes waft through the trees, the delicate petals shower the viewer like a snowfall of gentle pastel colors. The result . . . visual intoxication!

All too soon the petals will fade, leaving a promise of renewal for the next year. By fabricating this 24" x 16" Cherry Blossom panel in glass, you can keep the party going all year long, enjoying the beauty of the blooms and remembering the promise and magic of spring, even on the darkest days.

GPO

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- 7-D Gold Pink/Opal/Crystal for Flowers, 1 Sq. Ft.
- WO-7 Gold Pink/Opal/Crystal Wisspy for Flowers, 1 Sq. Ft.
- 57-LL Medium Green/Opal/Crystal for Leaves, Scrap

Tools and Materials

- 7/32" Copper Foil Flux Solder
- Black Patina 1/2" U-Channel Zinc

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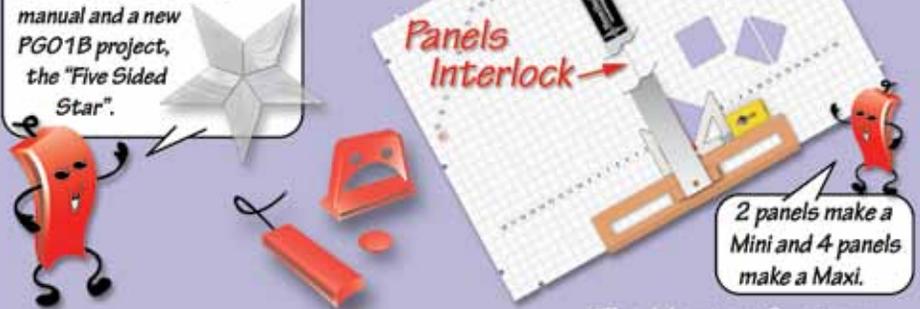
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It's All in the Details

Re-creating the Maxwell House in Stained Glass

Design, Fabrication, and Text by Nancy Bonig

I love the charm and craftsmanship of Victorian houses! The Maxwell House in Georgetown, Colorado, is my very favorite. I have photographed it, recreated it in miniature, and stitched it in needlepoint. I have even done it in cross-stitch using a pattern from Debbie Patrick Designs, which I used as a reference to outline the main aspects of the house in the panel featured here. But when I decided to immortalize it in stained glass, I was faced with the dilemma of how I would represent all of the gingerbread trim and character of the house in a size I could manage.

Cutting all of the tiny pieces to represent roof shingles, siding, and decorative trim would not only have been daunting, but the pieces would have been so small that they would have virtually disappeared when foiled. I was able, however, to achieve the final look of detail and texture that I was after by embellishing the surface using copper foil overlay. This technique allowed me to make one larger piece of glass appear to be made up of many smaller pieces, and I was able to create intricate detailing to imitate shingles, siding, corbels, and other tiny architectural elements.



Spectrum Glass Company

833-51S White/Sky Blue for Sky, 1 Sq. Ft.

240-72S Mauve Opal for Detail Trim, 1 Sq. Ft.

291-61S Champagne Opal for Siding, 2 Sq. Ft.

222-72SF Pastel Green Opal for Shrubbery, 1 Sq. Ft.

Bullseye Glass Co.

1109-30-F Dark Rose Brown for Roof, 1/2 Sq. Ft.

1119-20-F Sienna Transparent

for Door and Porch Rails, 1/4 Sq. Ft.

6247 Green Ring Mottle for Background Trees, 3 Sq. Ft.

Additional Glass

Clear Diamond Texture for Windows, 1/2 Sq. Ft.

Tools and Materials

7/32" Black-Backed Copper Foil

Scalloped Black-Backed Copper Foil

16-Gauge Copper Wire or Tinned Copper Wire

Flexible-Channel High Brass Filigree

Adhesive-Backed Copper (1 Sq. Ft. Sheet)

Flux Solder Black Patina Morton Twister

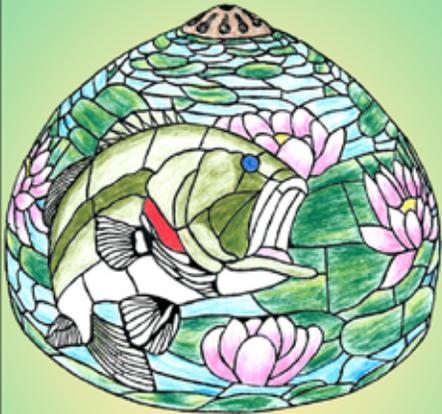
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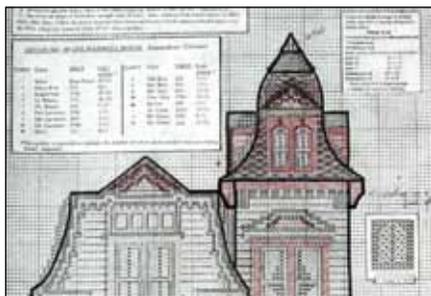
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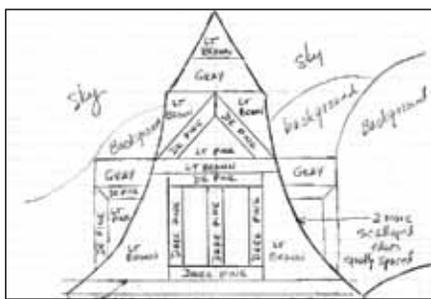
1
 Enlarge the pattern to the desired size and trace the outlines of the main features of the house.



Fortunately I had saved my cross-stitch pattern, so I took it to a copy center and had it enlarged to my desired size of 16" x 20". I taped it to the glass door of my studio and traced the outlines of the main features of the house, ignoring the intricate details.

I used pencil when tracing so I could make changes and add or subtract details while I was creating the working cartoon for the stained glass. You can use this same method with a photograph, a line drawing, or any representation of a building. The final size of the desired piece can be adjusted with a Photoshop program, or you can have it enlarged, as I did with my cross-stitch graph.

2
 Once you have drawn the "skeleton" of the piece, start refining the details, paying attention to dimensions and the different colors of glass to be used.



Since the house is in the foothills on the Rocky Mountains, the background would be a generalized interpretation of pine covered hills with a lovely streaky blue sky. All of the detail and focus should be on the house itself.

Carefully measure the width and length of each house piece, since the final image needs to be symmetrical. Make notations as to the color of the glass and where to add embellishments later. Do this for the entire house, leaving some house sections fairly plain to be decorated later.

When you are fully satisfied with the drawing, make a duplicate with carbon paper and proceed to construct the panel as you would for any copper foiled stained glass project. Don't foil the individual pieces that are going to be embellished at this time so that the decorations can be covered at the seams.

3
 Place all of the pieces in their proper position for soldering, but only solder the outside perimeter of the pieces.

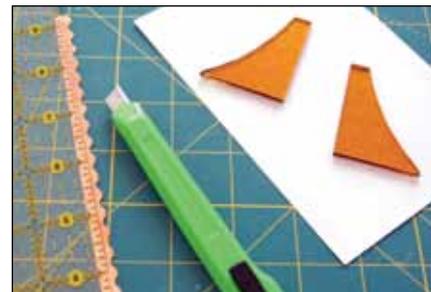


Soldering only the outside perimeter will allow you to start planning and constructing the embellishments. The finished panel would be quite lovely without any additional decorations, but the copper foil additions will make it look even better.

4
 Working from the roof down, add scalloped edging to the tallest domed roof to represent shingles.



5
 Trim the scalloped foil down to half of its width while the paper backing is still attached.



6
 Remove the paper backing and apply the foil to the glass.



7
 Fully burnish the foil to the surface and the edges of each piece, then foil in the normal manner to enclose the new scalloped trim.



8
 Add the architectural details to the house for the siding, the entryway, and the archway over the front door with black-backed copper foil.



Use the same black-backed foil that was used to cover all the edges and cut it in half lengthwise to make it narrower. Continue with this method of surface decoration on the house front, the roof details, and anywhere you want to add additional architectural interest.

Once all this surface decoration is done, solder the entire panel together on both sides. From then on, work entirely on the front side of the panel. Apply decorative soldering in the form of dots at the intersections of the pieces for additional interest.

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9

Apply the house trim.



Victorian houses are known for their gingerbread trim, so I just had to include it in this house. I used flexible channel high brass filigree, which I cut to the desired length, flattened, and bent to fit the space.

Trim off any unwanted metal with scissors. When you are happy with the fit, tin it separately from the rest of the stained glass, then tack-solder it into place. You may find it helpful to polish the filigree gently with a Scotch-Brite pad before you tin to help the solder stick cleanly.

10

Plan the tree trunk for the front yard from the adhesive-backed copper sheet.



Sketch the rough outline for the tree to the correct size, cut it out of paper, and check to make sure that it will complement the space without overpowering it.

11

Construct the tree and attach it to the correct location on the front of the house.



When you have the correct size, trace the tree onto a sheet of adhesive-backed copper sheet. Cut out the shape of the tree, leaving the background adhesive paper in place, and lightly tin the surface with solder. Carefully remove the backing paper, apply the tree to the front of the house, and solder it in place. Add texture to the branches with additional solder.

12

Create the fencing by twisting two pieces of wire together and tinning the wire with solder.



Determine the correct height of each post, double it, and cut all the multiples exactly the same, bending them at the top to give the appearance of a post. If you prefer, you can use wire that is already tinned, which means you can just twist the two pieces together and eliminate the extra step of tinning.

13

Tack-solder the posts to the rails at the top and bottom of the glass seams.



Additional embellishment at this point is up to the artist. Bushes and flowers can be created separately with wire and glass beads and tack-soldered in place. Anything that can be soldered can be tack-soldered in place on the finished design. Think of a bird bath from jewelry filigree or add a flower box to one or all of the windows.

When you have completed the panel, clean it thoroughly, add the patina and polish of your choice, frame it in zinc or wood—and enjoy!

GPO

Visit www.debbiepatrickdesigns.com/detail.cfm?ID=57 to find the counted cross-stitch pattern for the Maxwell House.



Nancy Bonig has been working full time in glass since 1996. She has always been fascinated with architecture, so it was a natural progression for her to immortalize famous buildings in stained glass and fused glass. The architectural style can be Art Deco, Craftsman, Gothic, Victorian, or Neo-Modern. She is intrigued by adapting techniques and materials to depict the edifice and is constantly experimenting with line, color, texture, and balance to achieve a pleasing whole.

Nancy tries to learn something new with each project, whether it be design, color combinations, surface embellishment, or firing techniques. Working with glass, she has learned to respect the material, to be awed by its transformation with heat, and to wonder at its future possibilities. To see more of her current work go to www.bonig.com or www.nancybonig.com.

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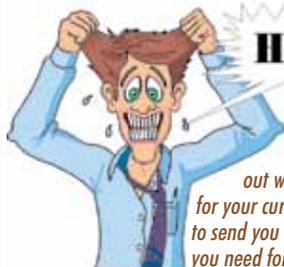
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Butterfly Garden Fused Mosaic Mirror

Design and Fabrication by Alysa Phiel, Text and Photography by Jane McClarren

Butterfly gardening, also known as wildlife gardening, is aimed at creating an environment that attracts butterflies. They typically feed on the nectar of flowers, and there are hundreds of plants that can be cultivated to attract them. This mosaic showcases a few garden variety species along with the monarch butterflies that they attract.

Whether you have a green thumb or not, this majestic mirror brings the outdoors inside to be enjoyed all year long. The project combines the creativity of fusing with the free spirit of mosaicking in order to add depth and detail to the flowers, butterflies, and background. No matter whether you consider yourself a fuser or a mosaicist, why not try your hand at both? We are sure you won't be disappointed. Let's get started.



1

Trace and cut out the flower petals and assemble them on a prepared kiln shelf.



Trace the flower pattern onto the System 96 glass colors you have selected with a Sharpie marker. Create at least 6 to 8 petals for each flower so that you will have enough to choose from when doing the layout. Cut the flower petals with a glass cutter, then

break off any edges using running or breaking pliers. Chip off any pointed spots with grozing pliers. Don't worry about the Sharpie marks that might remain on the cut pieces, since they will burn off in the kiln. You can also create the flower petals using mosaic nippers.

Lay out the flower pieces on the prepared kiln shelf to build the flowers. Use Elmer's Clear Glue to affix a small round piece of scrap glass or a fusible nugget to the center of the flower. If desired, you can add details to the centers and petals using Black Glassline paint or any other color of your choice.

You can also build partial flowers to be used along flat edges or in the corners of the board and mirror. If you are creating 3-D flowers, you can fuse and slump some of the petals separately to be glued on later, allowing you to overlap the mirror or combine several 3-D flowers.

System 96®

Sheet Glass

1009SF Black, 1 Sq. Ft.

Variety of Greens for Leaves, Scrap

2-3 Colors for Flowers, 1/2 Sq. Ft. per color

Yellows and Oranges for Butterflies, Scrap

Frit

F1-00-96 Clear Powder

Additional Glass

Stringer and Dichroic Scrap for Butterflies, optional

Fusible Nuggets, optional

Glass of Choice for Mosaic Background

Glassline Fusible Glass Paint

Colors of Choice for Flowers

Green Gray

Paint Liner Tips

Tools and Materials

Particle Board, 18" x 20" 1/8" Mirror, 6" x 12"

Basic Glass Cutting Tools CBS Dichroic Extract

Silver or Gold Sharpie® Marker

Mosaic Nippers Tweezers Scissors

Glass Grinder or Band Saw

Clear or White Silicone Elmer's® Clear Glue

Protective Eyewear Popsicle Sticks or Plastic Knives

Assorted Fine Paintbrushes Small Flat-Bottom Sifter

Bullseye GlasTac Fusing Glue

Small Paper Cup Small Containers

Small Pointed and Wavy Molds, optional

Kiln Shelf Cut in 3" x 6" Strips (2)

Kiln Bricks or Small Molds, optional

Spectrum Papyrus® Kiln Shelf Paper or Prepared Kiln Shelf

Disposable Gloves Old Knife or Paint Stir Stick

Dark Chocolate Sanded Grout Rags Glass Cleaner

Medium Disposable Plastic Container

Large Plastic Container Small Sponge

Needle Nose Pliers Wire Cutters

Newspaper for Work Surface

20-Gauge Colored Wire, 8"

Trace the desired size and number of leaves onto Green scrap glass, cut out the leaves, and add leaf veins with the Green Glassline paint.

2



Cut the excess Green glass into curvy stem pieces using the glass cutter or mosaic nippers and place them on the kiln shelf. Fire the flowers and leaves using the Dimensional Fuse Schedule at the end of the tutorial with a maximum temperature of 1410°F, adjusting as needed for your own particular kiln.

3

Assemble the butterflies.



Trace the butterfly pattern onto the Black glass with the Sharpie marker, repeating for the number of butterflies you want, and cut out the pieces. If desired, you can create a more curved shape in the wings using a glass grinder. Lay out the butterfly wings on the prepared kiln shelf.

Determine the butterfly's colors and pattern (your choice) by nipping pieces of scrap glass with mosaic nippers. Glue the pieces using Elmer's Clear Glue. Tweezers are helpful in placing these small pieces. Once your pieces have dried, arrange the wings and glue the butterfly body to the top of the wings with Elmer's Clear Glue.

Next trace and cut the hummingbird pattern pieces. If you don't have access to a band saw to get the deep feather cuts, you can cut the wing into separate oblong featherlike shapes and overlap to build.

Pour a little GlasTac into a small container. Dip your paintbrush into the GlasTac and paint a thin layer onto the hummingbird body. The GlasTac will act as an adhesive to control the placement of the Dichroic Extract. There is an excellent video on the use of the Extract at www.cbs-dichroic.com/video-fireworks-pendant.asp.

Dip a paintbrush into water and gather up a small amount of Dichroic Extract onto the brush.

4



Paint a thin layer of the Dichroic Extract onto the hummingbird body.

5



The Dichroic Extract and water that will be used on the hummingbird is applied to the glass using a brush in a way that is similar to working with watercolor paints. The Extract that is rinsed from the brush will fall to the bottom of the water container. When the water evaporates, you will have the leftover Extract, so there is no waste.

If you want to keep your Extract colors separate, then you should use a different cup and paint brush for each color. Plastic mix-and-store paint cups from the local craft store work well for this, since they have lids to save the leftover Dichroic Extract. If you don't care about the colors mixing, you can use one brush and rinse the brush in one small cup of water.

Dip the paintbrush into the water and gather up a small amount of Dichroic Extract onto the brush. We mixed ours in the jar lid, but this can also be done in a small container such as the lid to a pill bottle or a plastic spoon.

Allow the Extract to dry a little between each application to determine how dense the Extract will be. Hold up the piece to the light to determine the true color shifting of the Dichroic. Continue to paint over the area and add more Dichroic Extract as needed to get the density you want.

We used multiple colors on the hummingbird. Instead of painting in lines or sections, we started with one color and continued with another color by overlapping the colors to create a natural transition.



Sift the Clear powdered frit onto the hummingbird pieces and fuse.



Once you have the dichroic details the way you want them to look and the pieces have completely dried, lay them out on a clean piece of paper with a little space in between. Place the sifter in the lid of the jar of the Clear powder and pour the powder into the sifter.

Holding the flat sifter 6" above a piece of glass, gently sift a thin layer of Clear powder over the Dichroic Extract areas. Completely cover them with the powder but leave it thin enough to still see color through the powder. The powder will help to seal the Extract layer. If you layer the powder too thickly, however, the piece will be cloudy. Pour any extra powder from the sifter back into the jar. Carefully move the pieces to the kiln.

We fused the hummingbird parts separately, since they will be assembled later. Fire the pieces using the Dimensional Fuse Schedule at the end of the tutorial, with a maximum temperature of 1410°F. Adjust the schedule as needed for your own particular kiln.

Paint feather details onto the wings and tail of the hummingbird with Gray Glassline paint.



Fire using the Dimensional Fuse Schedule.

Determine the position of the mirror plus the design elements and glue them into place by spreading a thin layer of silicone onto the back with a popsicle stick or plastic knife.



Start to arrange the flowers, leaves, and stems, as well as the butterflies and hummingbird if you plan to have them remain flat instead of three-dimensional. Once you are happy with the placement of the pieces, start gluing them into place as you did with the mirror. This is the time to determine whether you want to make some flowers and your butterflies three-dimensional. These will be glued into place after you have completed and grouted the entire board. If you are adding 3-D flowers, place the stems and leaves in the mosaic pattern for those flowers.

For an optional three-dimensional look, mold some of the pieces and create angled wings for the butterflies.



Be sure you have treated any molds you are going to use with kiln wash or place a small piece of kiln paper over the mold. To create tight flower blooms, place the fused flowers face down over small, pointed, cup-shaped molds. To create wavy flowers, place them right side up on the wavy molds. Also include the extra petals on the molds to slump.

Using kiln bricks or empty molds, support the two 3" x 6" pieces of kiln shelf and create the angle desired for the butterfly wings. It is best to do this directly on the kiln shelf in the kiln. Leave a gap wide enough for the bodies. Arrange the fused butterflies over the kiln pieces.

Fire the pieces using the Slumping Schedule at the end of the tutorial.

Fill in the mosaic background with small pieces of glass.



Using mosaic nippers, nip different size pieces of the background scrap glass and glue them into place using silicone. Cover any exposed board with background glass pieces but leave at least 1/8" between all of the pieces to allow for the grout.

Mix the grout and apply it to the project.

11



Move the piece onto a newspaper-covered work surface. Pour some sanded grout into a medium-size disposable plastic container. Fill a large plastic container with water. Add water to the grout in small amounts, mixing after each addition with an old knife or paint stir stick until you have the consistency of mashed potatoes. Dip a sponge into the water and ring it out so that the sponge is damp but not dripping. Wear disposable gloves, if desired. Scoop a bunch of grout out of the bowl with the sponge and spread the grout over an area of the mosaic.

Start to spread the grout over the mosaic, working it into the cracks between the glass pieces. Work slowly and continue to spread the grout. When the grout starts drying out, dip the sponge again, ring out, and continue to apply the grout. Scoop out more grout as needed and continue until you have covered the entire mosaic and filled in all of the gaps. You should either grout the sides of the board or paint them with acrylic paint, whichever you prefer.

12

Clean off the excess grout from the mosaic.



Dump the dirty water—but not down the drain—clean out the container, and refill it with clean water. Dip the rag into the clean water and ring it out so that it is damp but not dripping. Wipe the mosaic in one direction using all sides of the rag. Be sure to use only a clean side of the rag if you are rewiping an area.

Once you have used all of the sides of the rag, rinse it in your water container, wring it out, and continue wiping the mosaic until the grout is cleaned off of the glass. Change the water frequently so that you are always wiping the surface with clean water.

After the grout dries, use an old rag and buff the glass to remove the haze and make the glass pieces shiny.

13

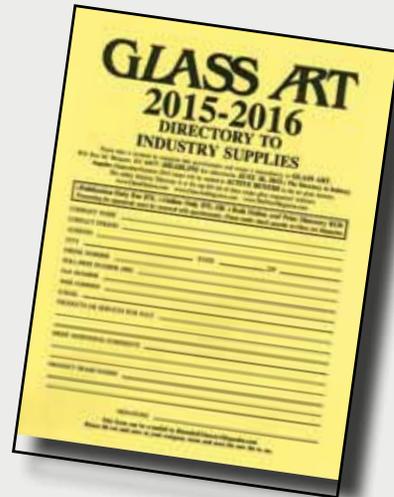


Use glass cleaner to clean the mirror. Allow the project to dry completely.

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14

Glue the 3-D flowers, butterflies, and hummingbirds in place on the glass mosaic with silicone.



Use wire cutters to cut a pair of 2" pieces of 20-gauge colored wire for each butterfly for the antennae. Create a loop at one end of each antenna with needle nose pliers. Glue the antennae to the back side of the butterfly head, using a small amount of silicone. Allow to dry.

Make a hummingbird beak with a thin piece of Black scrap glass and glue into place. You can build your hummingbird and glue it on as one piece or build it, layer by layer, directly on the mosaic.

GPO



Dimensional Fuse Schedule

Fire using the following full-fuse program schedule with a maximum temperature of 1410°F, adjusting as needed for your own particular kiln.

- Segment 1: Ramp 100°F/hr to 300°F and hold 15 min.
- Segment 2: Ramp 150°F/hr to 1050°F and hold 10 min.
- Segment 3: Ramp 250°F/hr to 1410°F and hold 1 min.
- Segment 4: Ramp 9999 (AFAP*) to 950°F and hold 60 min.
- Segment 5: Ramp 100°F/hr to 800°F and hold 10 min.
- Segment 6: Ramp 300°F/hr to 100°F and no hold.

*as fast as possible

Slumping Schedule

Fire using the following full-fuse program schedule with a maximum temperature of 1250°F, adjusting as needed for your own particular kiln.

- Segment 1: Slow Ramp up to 250°F/hr and hold 15 min.
- Segment 2: Moderate Ramp 250°F/hr to 1050°F and hold 30 min.
- Segment 3: Ramp 150°F/hr to 1250°F and hold 1 min.
- Segment 4: Moderate Ramp down 400°F/hr to 950°F and hold 60 min.
- Segment 5: Ramp down 200°F/hr to 800°F and hold 10 min.
- Segment 6: Ramp 300°F/hr to 100°F and no hold.



Alysa Phiel is a third-generation glass artist and has over twenty years of experience creating in glass, teaching classes, and creating custom work for private collections. In 2009, she joined the staff of the Sonoran Glass School in Tucson, Arizona, as a teacher of fusing, mosaic, and stained glass classes.

Alysa's creativity knows no limits, ranging from intricate stained glass projects to Southwestern and ocean-themed mosaics and fused pieces. Her range of knowledge makes her a fantastic instructor for students looking to create any type of glass art in Sonoran's Warm Glass Shop.

The Vinery presents . . .

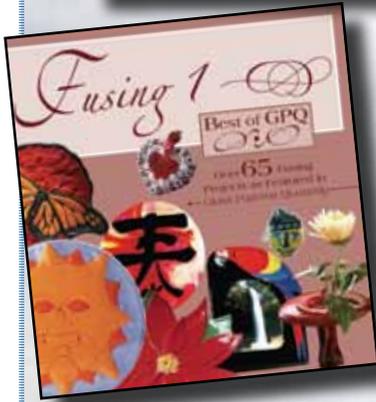


Ideas for the Stained Glass and Fused Glass Artist

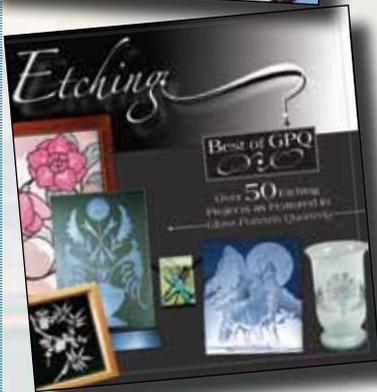
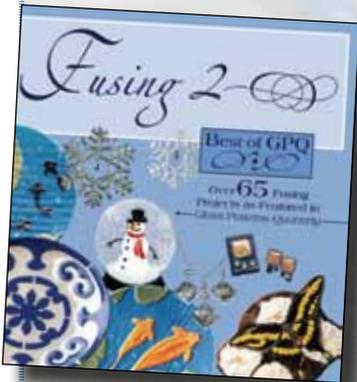
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Best of GPQ



On each of the Fusing 1 & 2 CDs you'll find a collection of sixty-seven fusing and kiln-fired projects in PDF format.



On the Etching CD you'll find a collection of fifty-eight etching projects in PDF format.

The articles on all three CDs were selected from over twenty years of *Glass Patterns Quarterly* archives.

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Eric Markow (left) and Thom Norris (right) with their Paragon Pearl-56. Eric and Thom spent several years developing the woven glass technique shown above. Photo by Marni Harker.

“We love the even, consistent heat of the Paragon Pearl-56” — Markow & Norris

Eric Markow and Thom Norris are noted for creating woven glass kimonos, which have been called “impossibly beautiful.” The kimonos weigh an average of 125

pounds. peepholes in the front, two vent holes in the top, mercury relays, and a ceramic fiber lid. The Pearl-56 firing chamber is 30” wide, 56” long, and 16 ½” deep (top to bottom).

Eric and Thom fire their glass in nine Paragon kilns. “Now that we’ve done all our testing, and have actually cooked sculpture in the Pearl-56, it is our favorite kiln and we love the even, consistent heat,” they said recently.

The Pearl-56 has elements in the top, sidewalls, and floor. The kiln uses advanced power ratio technology to balance the heat between the top and bottom sections in increments of 10%.

The digital Pearl-56 has lockable casters, levelers, two

If you are not yet ready for the massive Pearl-56, then choose the exact size Paragon kiln that you need. We offer a full range of glass kilns from the small FireFly to the intermediate Fusion and CS clamshells to the Ovation ovals.

For more information on these exciting kilns, see your distributor, or call us for a free catalog.



Autumn Sunset Kimono by Markow & Norris. The partners fire their glass in Paragon kilns. Photo by Javier Agostinelli.

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Cowabunga!

A Swell Project

Design, Fabrication, and Text by Leslie Gibbs

Photography by Jon Gibbs

There is just something hypnotic about the sight of waves rolling toward the shoreline like hollow blue barrels. At low tide, the swirling sea reveals treasures that the high tide has bequeathed . . . sea glass ground smooth by tumbling sands, shells in a rainbow of colors, storm tossed stones, and if you are very lucky, a gold doubloon or two. Some of us enjoy a misty walk along a stretch of empty beach, with only the gulls and the sea spray for companions. And then there are those other souls, my surfing son Jordan among them, who need to be in the ocean, riding waves that last only as long as a scream. This project will bring the sea to you, whether you enjoy the long walk or relish the long ride.



Bullseye Glass Co. *Fusible Sheet Glass*

- 00116 Turquoise Blue Double-Rolled for Base, 8" Square
- 000013 Thin White Opaque for Foam, 4" x 6"
- 001417 Thin Emerald Green Iridescent for Wave Barrel, 4" x 6"
- 000146 Thin Steel Blue Iridescent for Wave Bottom, 2" x 6"

Frit

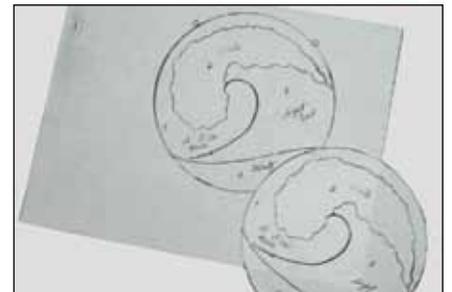
- 000113 White Opaque Fine and Powder for Foam and Spray, 3 Tbs.
- 001408 Aquamarine Blue Fine for Wave Accents, 2 Tbs.
- 001414 Light Sky Blue Fine for Wave Accents and Sea Spray, 1 Tbs.
- 000114 Cobalt Blue Fine for Wave Accents and Sea Spray, 2 Tbs.

Tools and Materials

- Medium-Tipped Artist Paint Brush
- Fat-Tipped Artist Paint Brush
- Dust Mask
- Hair Spray
- Craft Glue
- X-Acto® Knife
- Toothpicks
- Clarity 7-1/2" Wooden Box
- E6000 Adhesive
- Construction Paper

1

Make copies of the pattern to fit the box lid.



Any box can be adapted to use with this design. After you have selected a box for your project, adjust the pattern size to fit the box lid. Make copies of the pattern: One to cut, one for layout, and if you like, an optional third for your color choices. The reason for this is to create whatever sea style you would like—a tropical breaker in a sea of aqua and turquoise, or a dark ocean wave of deep blue and green. Let your inner mariner surface for this one!

2

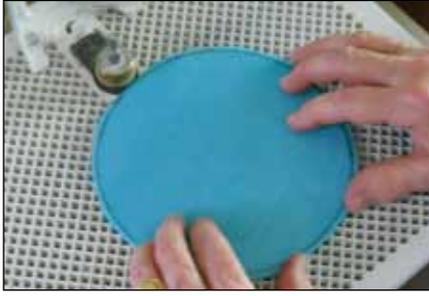
Cut out the background glass.



Using your pattern as a template, cut the glass you have selected for the base. I cut a 6" circle for the round box that I selected.

3

Grind the background glass to fit the lid and to remove any excess or rough edges.



Cut and grind the glass you have selected for the water and the sea spray at the crest of the wave.

4



Clean and dry the glass sections.

5

Secure the waves sections to the background with glue.



Use a toothpick to apply a dot of craft glue to each of the three wave sections. Following the pattern, place them onto the base glass. Allow the glue to dry.

6

Add sea spray with the fine and powdered white frit.



With a medium-tipped brush, apply craft glue to the areas between the white foam, the barrel of the wave, and the wave itself to add dimension.

Since we will use a lot of frit for this step, place the panel on a piece of construction paper that has a center crease. That will serve to collect the excess frit. Also be sure to use a respirator while working with the frit to avoid inhaling any of the glass particles.

7



Cover the glue with a generous amount of white fine frit and let it dry a bit.



Spritz hair spray around the curve of the foam and quickly sprinkle a light dusting of white powdered frit over the area to create a soft mist. The hair spray will dry quickly, so work fast. Shake off any excess frit powder and use a flat-tipped brush to sweep away any frit dust.

8

Using the medium-tipped brush and the craft glue, paint a few curved lines onto the curling section of the wave.



Sprinkle some of the accent lines with Aquamarine fine frit, some with white powder frit, and some with the Light Sky Blue fine frit. It's up to you to color your wave as you would like. Let dry and shake off any extra frit. The lines can be cleaned up or reshaped using an X-Acto knife or toothpick. Spritz some hair spray onto the white foam and very lightly dust with just a smidgeon of Sky Blue and Aquamarine frit.

9

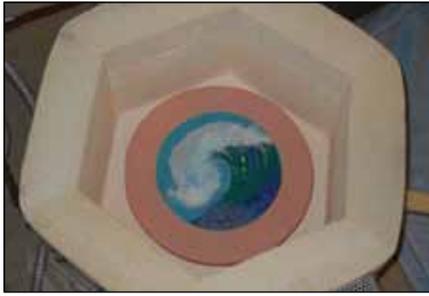
Using the same method, sprinkle the lower, darker wave with the Cobalt Blue frit to make the ocean sparkle.



Let dry and shake or dust off excess frit.

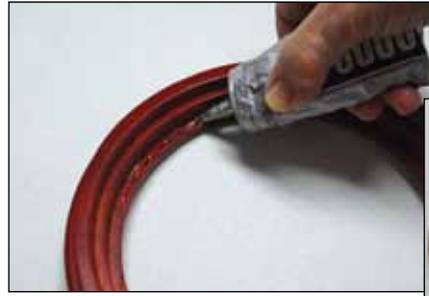
10

Put the glass in the kiln.



Vent the kiln and slowly ramp to 1000°F, then close the kiln and let the temperature ramp gradually to between 1375°F and 1425°F. Monitor the fuse closely, since each kiln heats a bit differently. You want the wave's foam to have some body to it, so don't go for a full fuse. When you are satisfied with the results, turn off the kiln and let the panel cool to room temperature.

11

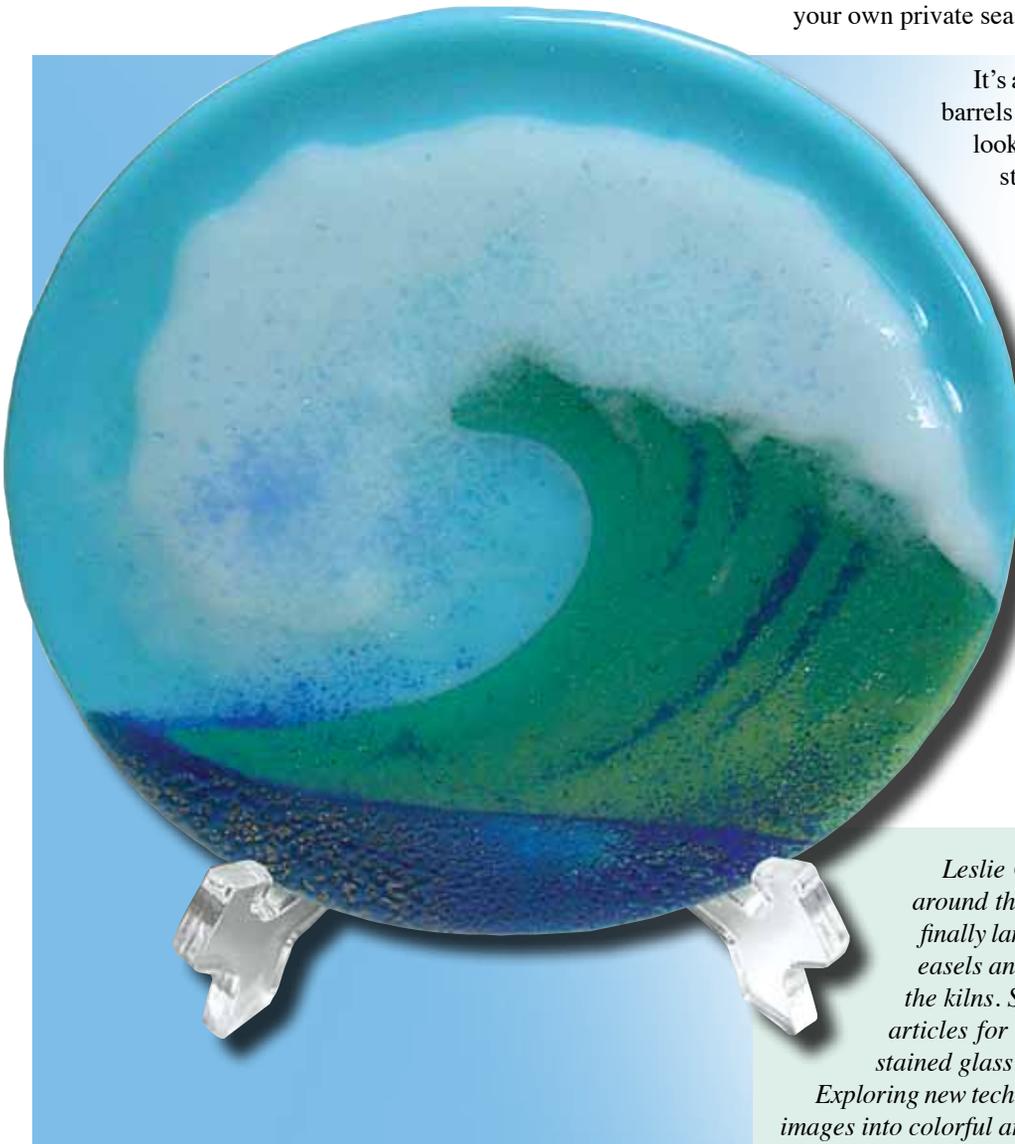


Install the glass in the box lid.



Clean up the fused panel and apply a bead of E6000 adhesive onto the inner lip of the box lid. Carefully place your wave panel onto the lid. Let it dry face down for about an hour.

If you prefer, display the finished panel with no box. Position the disk in a sunny window or wherever you would like to create your own private seascape.



It's always going to be a sunny day with perfect barrels rolling in at high tide for you when you look at your glistening glass wave. And your strongbox will hold a cache of whatever booty or treasures you have discovered, whether they came from an isolated beach or the backyard. Memories are made of these moments, and you have them captured in your own treasure chest. Enjoy!

GPQ



Leslie Gibbs began her artist's journey roaming around the United States, Mexico, and Europe. She finally landed in South Florida, where she set up her easels and crates of glass and proceeded to plug in the kilns. Since then, Leslie has published numerous articles for glass art magazines and eleven books of stained glass patterns.

Exploring new techniques helps Leslie convey her vivid mental images into colorful art glass. She approaches glass design with serious, studied drawings and a wicked sense of humor. To learn more about Leslie and her art, visit www.LeslieGibbsStudio.com.



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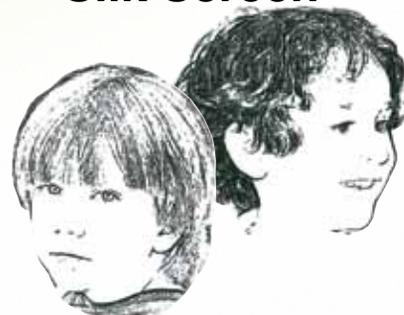
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Coneflower Bluff

Design by Kevin Thornhill, Text by Delynn Ellis

You can feel the breeze coming off the water in the distance from this graceful coneflower design. A beautiful mottled glass from Wissmach is used for both sky and sea, making it appear to pick up nature's reflections. Various shades of green glass give depth and sophistication to the panel's foliage. The white Spectrum really pops against the background.

This design comes to us from Kevin Thornhill of Focal Point Glassworks. He shares: "The inspiration to create this design stemmed from my love of rocky coastlines and scenic landscapes. Growing up in the Atlantic provinces of Canada, the ocean was never very far away, and the rugged landscapes with bluffs from which to view these beautiful scenes was the perfect place to take in nature's glory."

This 209-piece 20" x 30" design and other patterns can be found at www.glasspatternsource.com. The site is a collaboration of two artists, Kevin Thornhill and Denise Rogers, who have packaged their designs for sale online. Included is everything from pet designs and landscapes to ecclesiastical and traditional designs. You will receive a colored version of the design and a numbered line pattern via e-mail after purchase and can specify if you would like the pattern to be drawn for lead or copper foil. Once you receive the pattern, you can use a computer program of your choice or a local copy service to enlarge the pattern.

GPO



Wissmach Glass Co.

44-L Burgundy/Crystal for Background Landscape, 1/4 Sq. Ft.

245-LL Medium Amber/True Green Streaky/Opal/Crystal for Foreground Landscape, 1/2 Sq. Ft.

1-L Silver Yellow/Opal/Crystal for Flower Centers, Scrap
100-L Dark Green/Opal for Leaves, 1 Sq. Ft.

61-L Green/Brown/Opal/Crystal for Leaves, 1 Sq. Ft.

VM441 Dark Purple/Cobalt Blue/Medium Green/Opal for Sky and Sea, 3-1/2 Sq. Ft.

Spectrum Glass Company

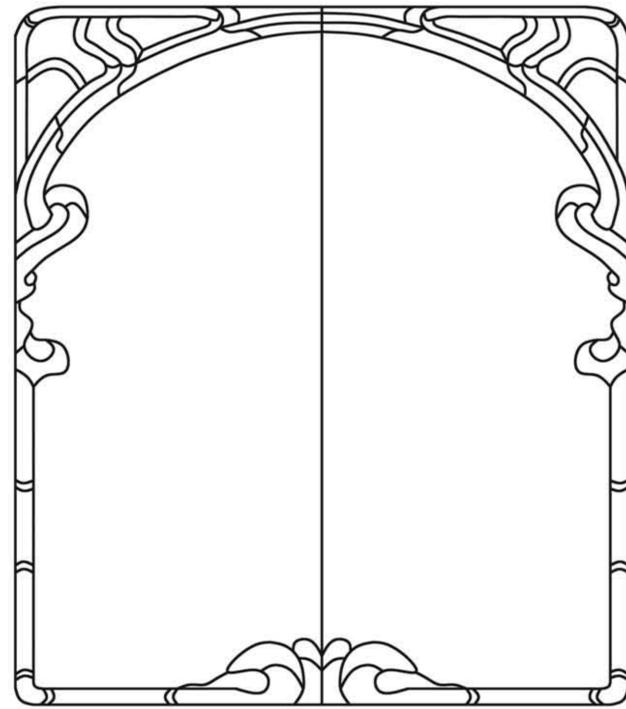
200S Solid White Opal for Flower Petals, 1/2 Sq. Ft.

Tools and Materials

7/32" Copper Foil Flux Solder

1/2" Zinc U-Channel

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Enlarge to desired size

Style and Grace

Design by Judi Hartman

Wissmach Glass Co.

145-SP Dark Amber/Opal/Crystal for Outer Border and Top Arch Swirls, 2 Sq. Ft.
WO-55 Amber/Green/Opal/Crystal Wissy for Top Arch Inner Border and Bottom Center Details, 1 Sq. Ft.
WO-58 Medium Amber/Opal/Crystal Wissy for Top Arch Background, 1 Sq. Ft.
Additional Glass
14" x 16" Mirrored Glass

Pheasant

Design by Mary Harris

Wissmach Glass Co.
444-L Light Blue/Red/Light Opal for Wings, 2 Sq. Ft.
243-LL Medium Blue/Light Purple Cast for Head, Scrap
25-L-L Aqua Blue/Green for Head and Eye Ring, Scrap
01 White for Ring on Neck, Scrap
34-L Medium Amber Light Opal for Foot, Scrap
34-LL Medium Amber Streaky for Beak, Scrap
502-LL Opal/Medium Gray/Brown for Body, 1 Sq. Ft.
65-L Medium Brown/Blue/Opal for Wings and Tail, 1 Sq. Ft.
WO-503 Opal/Dark Gray/Brown Wissy for Wings and Tail, 1 Sq. Ft.
231 Ivory Cast Opal for Background, 4 Sq. Ft.
609-L Army Green/White Opal for Border, 3 Sq. Ft.
WO-245 Medium Amber/True Green Streaky/Opal/Crystal for Grass, Scrap
78-L 78-L Medium Amber/Green/Opal/Crystal for Leaves, 2 Sq. Ft.

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44-L Burgundy/Crystal for Background Landscape, 1/4 Sq. Ft.
245-LL Medium Amber/True Green Streaky/Opal/Crystal for Foreground Landscape, 1/2 Sq. Ft.
1-L Silver Yellow/Opal/Crystal for Flower Centers, Scrap
100-L Dark Green/Opal for Leaves, 1 Sq. Ft.
61-L Green/Brown/Opal/Crystal for Leaves, 1 Sq. Ft.
VM441 Dark Purple/Cobalt Blue/Medium Green/Opal for Sky and Sea, 3-1/2 Sq. Ft.
Spectrum Glass Company
200S Solid White Opal for Flower Petals, 1/2 Sq. Ft.

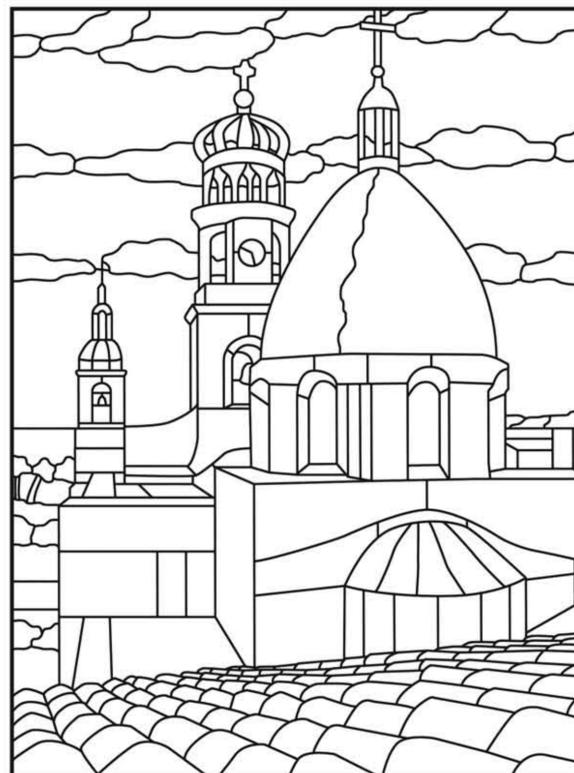
Wissmach Glass Co.
272-D Light Opal/Light Blue/Mauve for Sky, 2 Sq. Ft.
WO-58 Medium Amber/Opal/Crystal Wissy for Sunbeam, 2 Sq. Ft.
WO-325 Light Amber/Opal/Crystal Wissy for Clouds, 4 Sq. Ft.
163-LL Medium Purple/Medium Gray/Opal/Crystal for Landscape, 2 Sq. Ft.
WO-503 Opal/Dark Gray/Brown Wissy for Monument, 1 Sq. Ft.
502-L Opal/Medium Gray/Brown for Monument, 1 Sq. Ft.
140-D Medium Purple/Opal/Crystal for Flowers, 1 Sq. Ft.
7-D Gold Pink/Opal/Crystal for Flowers, 1 Sq. Ft.
WO-7 Gold Pink/Opal/Crystal Wissy for Flowers, 1 Sq. Ft.
57-LL Medium Green/Opal/Crystal for Leaves, Scrap



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Coneflower Bluff

Design by Kevin Thornhill

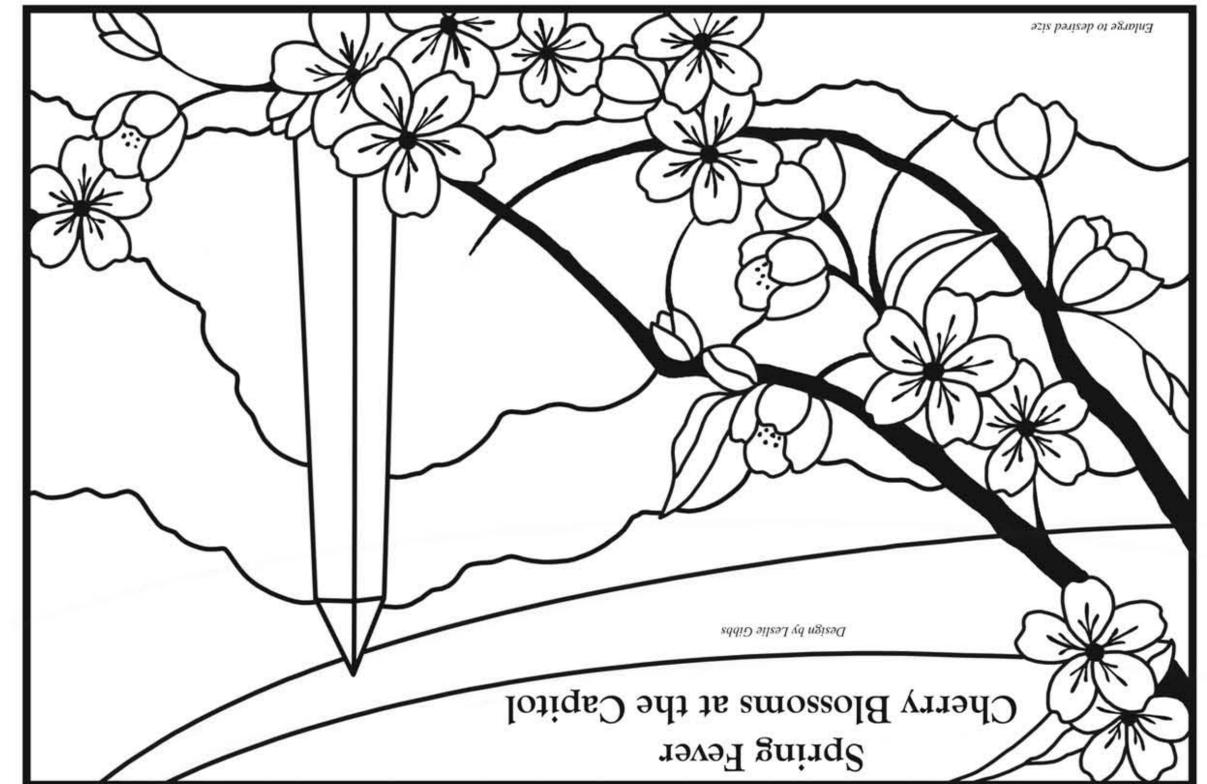


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Mexico

Design by Hiroyuki Kobayashi and Jeffrey Castaline

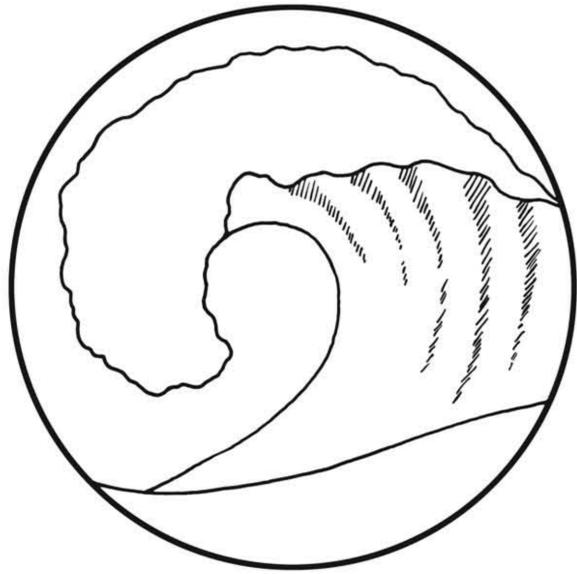
Wissmach Glass Co.
272-L Light Opal/Light Blue/Mauve for Sky, 6 Sq. Ft.
142-L Dense Opal/Light Purple for Clouds, 2 Sq. Ft.
55-L Amber/Green/Opal/Crystal for Dome, 3 Sq. Ft.
155-L Dark Purple/Green/Light Opal/Crystal for Inside Windows and Tree Trunks, Scrap
25-L Orange/Green/Opal/Crystal for Tile Roof, 5 Sq. Ft.
DR-47 Dark Amber for Church Foreground, 4 Sq. Ft.
58-L Medium Amber/Opal/Crystal for Church Foreground, Scrap
34 Medium Amber for Church Foreground, 2 Sq. Ft.
609-L Army Green Opal/White Opal for Church Background, 2 Sq. Ft.
DR0001 Pale Amber for Church Background, 1 Sq. Ft.
77-L Light Brown/Yellow Green/Opal for Church Background, 1 Sq. Ft.
445-L Yellow Green/Red/Light Opal for Steeples, Scrap
317-L Dark Amber/Opal for Steeples, Scrap
145G-SP Dark Amber/Opal/Crystal for Steeples, Scrap
118-D Cobalt Blue/Opal/Crystal for Landscape, Scrap
78-D Medium Amber/Green/Opal/Crystal for Landscape, Scrap
57-LL Medium Green/Opal/Crystal for Landscape, Scrap
23-L Light Green Opal/Copper Red for Landscape, Scrap
502-D Opal/Medium Gray/Brown for Landscape, Scrap



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Spring Fever
Cherry Blossoms at the Capitol

Design by Leslie Gibbs

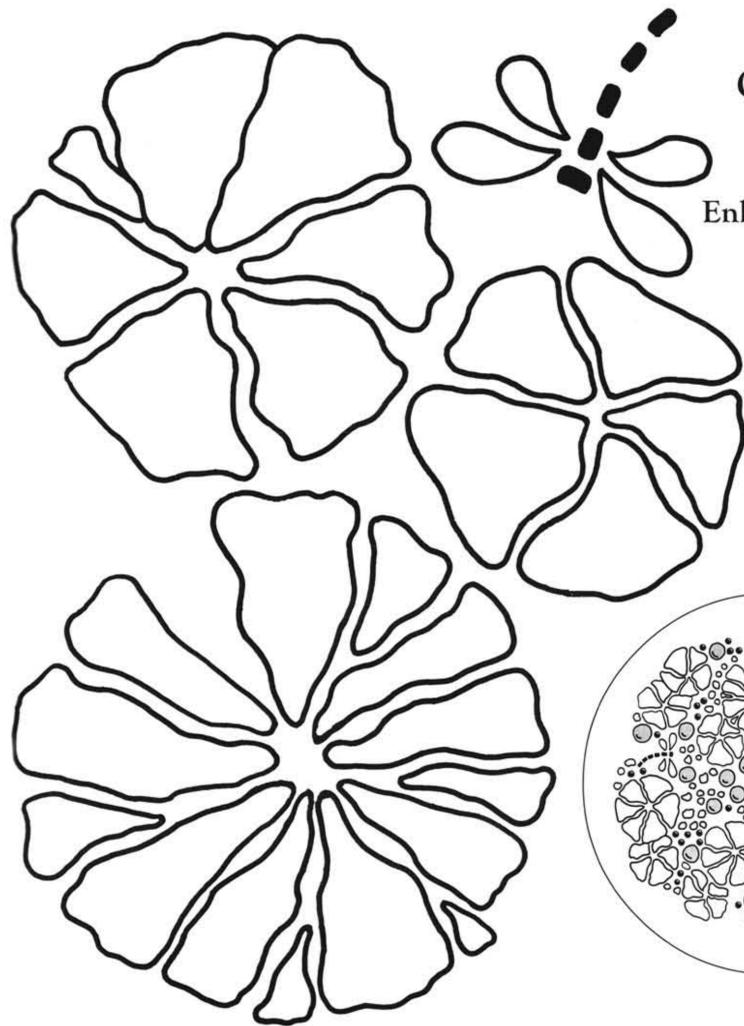


Cowabunga! A Swell Project

Design by Leslie Gibbs

Bullseye Glass Co.
Fusible Sheet Glass

00116 Turquoise Blue Double-Rolled for Base, 8" Square
000013 Thin White Opaque for Foam, 4" x 6"
001417 Thin Emerald Green Iridescent for Wave Barrel, 4" x 6"
000146 Thin Steel Blue Iridescent for Wave Bottom, 2" x 6"
Frit
000113 White Opaque Fine and Powder for Foam and Spray, 3 Tbs.
001408 Aquamarine Blue Fine for Wave Accents, 2 Tbs.
001414 Light Sky Blue Fine for wave Accents and Sea Spray, 1 Tbs.
000114 Cobalt Blue Fine for Wave Accents and Sea Spray, 2 Tbs.



Garden Water Lilies Hot Mosaic

A Fun and Easy Way to
Enhance Glass Mosaic Designs

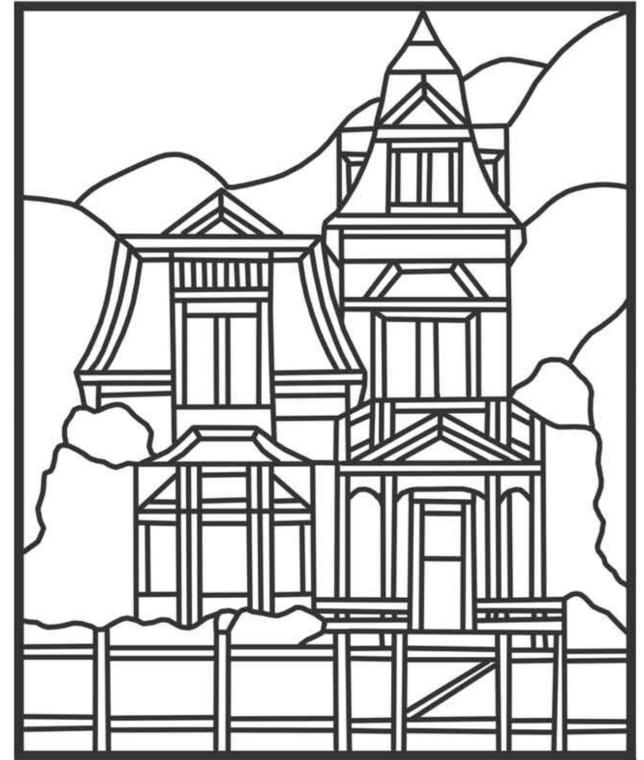
Design by Christine Stewart

System 96®
Amazon Green for Lily Pads, 1/2 Sq. Ft.
Lemongrass for Lily Pads, 1/2 Sq. Ft.
Turquoise Green for Background, 1/2 Sq. Ft.
Ring Mottle for Border, 1/2 Sq. Ft.

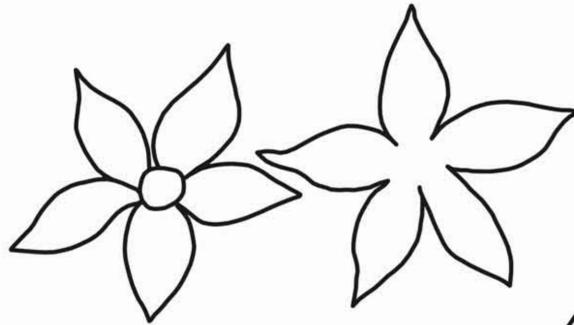
It's All in the Details Re-creating the Maxwell House in Stained Glass

Design by Nancy Bonig

Spectrum Glass Company
833-515 White/Sky Blue for Sky, 1 Sq. Ft.
240-72S Mauve Opal for Detail Trim, 1 Sq. Ft.
291-61S Champagne Opal for Siding, 2 Sq. Ft.
222-72SF Pastel Green Opal for Shrubbery, 1 Sq. Ft.
Bullseye Glass Co.
1109-30-F Dark Rose Brown for Roof, 1/2 Sq. Ft.
1119-20-F Sienna Transparent
for Door and Porch Rails, 1/4 Sq. Ft.
6247 Green Ring Mottle for Background Trees, 3 Sq. Ft.
Additional Glass
Clear Diamond Texture for Windows, 1/2 Sq. Ft.



Enlarge to desired size



Butterfly Garden Fused Mosaic Mirror

Design by Alysa Phiel

System 96®
Sheet Glass

1009SF Black, 1 Sq. Ft.
Variety of Greens for Leaves, Scrap
2-3 Colors for Flowers, 1/2 Sq. Ft. per color
Yellows and Oranges for Butterflies, Scrap

Frit

F1-00-96 Clear Powder
Additional Glass
Stringer and Dichroic Scrap for Butterflies, optional
Fusible Nuggets, optional
Glass of Choice for Mosaic Background



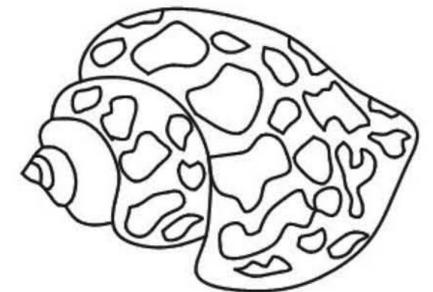
Fishy Tail

Design by Helen Dyne

Glass
Float Glass, 9" x 5" x 2 mm
Tools and Materials
Sunshine Glass Enamels in Shades of Green,
Blue, Gray, Pink, Purple, Brown, and Black
Water-Based Medium
Assorted Artist Brushes
Mica Powder
Small Pieces of Compatible Frit (Optional)

Fly a Kite

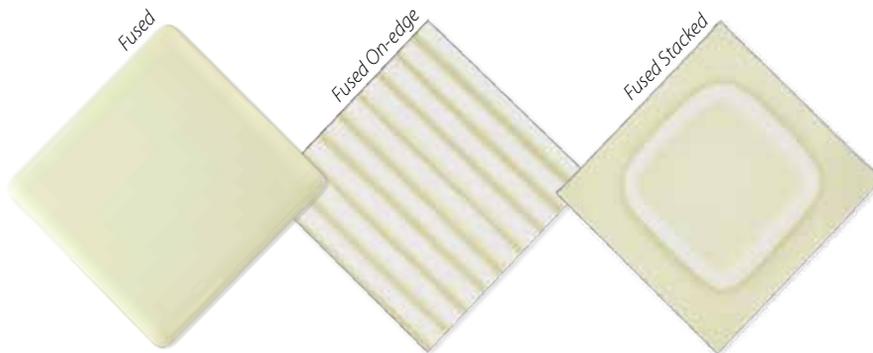
Design by Lisa Vogt



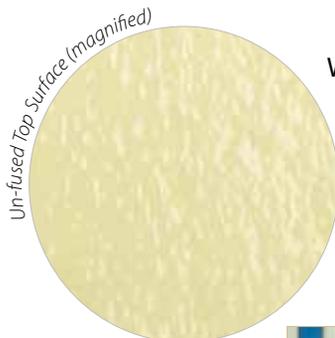
System 96®
Sheet Glass
OA/634-52SF OpalArt™ Blackberries/Cream
for Background, 1 Sq. Ft.
210-73SF Vanilla Cream for Seashell
and Accents, 1/2 Sq. Ft.
100SFS Clear for Base, 1 Sq. Ft.
Frit
F5-2334-98-8 Turquoise Blue Opal, course
F5-421-96-8 Rivera Blue Opal, course
F5-2301-96-8 Hydrangea Opal, course
F7-078-96-8 Payne's Gray Opal, mosaic

System 96[®] Vanilla Cream

Good News: Vanilla Cream #210-73SF Has Been Added as a Regularly-Stocked Product!



When fully-fused, Vanilla Cream lightens on the top and bottom surfaces, while lightening *substantially* in its center — creating stunning effects in pieces built on-edge, or stacked.



We added a subtle (and helpful) Satin texture on the top surface of Vanilla Cream to indicate that the glass alters upon firing and to help differentiate it from Almond Opal prior to fusing.

Vanilla Cream is also highly reactive when fused next to Copper-bearing glasses. ▽



See full product details online and watch for a new Project Guide!

Fishy Tail

Design, Fabrication, and Text by Helen Dyne

A self-taught glass artist, I have spent much of the last fifteen years working primarily with glass, but sometimes I have used mixed media to complement my glass designs. I have always been a creative person, finding much of my inspiration in nature and my travels. Prior to discovering my love for glass, I used to paint on canvas, mainly with watercolors or acrylics, but it was always an ambition of mine to paint on glass. Last year I discovered glass enamels and have never looked back.

It is always so exciting opening my kiln to see how the shades have changed during the firing process, something that will determine the time I spend on each commission. Sometimes the paints either burn off too much or they fade, so I keep adding more color until I am happy with the finished piece. Some might only need four firings, while I have had others take up to seven.

Recently I joined a wonderful glass group on Facebook, Fused Glass Fanatics, which has been a great help. Their page is full of useful tips and advice. If I ever get stuck, there is always someone on there with the answer.

Getting Started

Normally I would use Bullseye Glass 2 mm transparency and Sunshine Glass Enamels mixed with a water-based solution. For this *Fishy Tail* series, however, I am using float glass because I love its natural green shade and think it complements the fish series. You can get paints that are compatible with float glass, but I have had no problems with my usual glass enamels. Float glass also tends to have to fire higher than Bullseye glass, so you may want to choose a different glass for your project.

1

Select the range of brushes needed for the project and prepare the paints.



The paints can be mixed with an oil-based solution, which allows you to work the paint longer. I prefer the water-based solution, however, since I find that oil can be a bit thick to work with. I also use a range of brushes to create different effects in my paintings.



Glass

Float Glass, 9" x 5" x 2 mm

Tools and Materials

Sunshine Glass Enamels in Shades of Green, Blue, Gray, Pink, Purple, Brown, and Black

Water-Based Medium

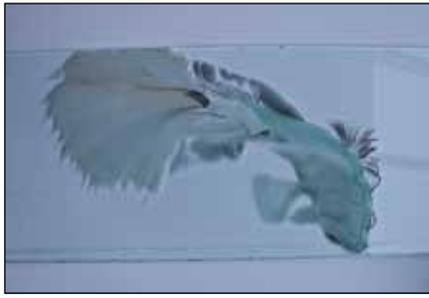
Assorted Artist Brushes

Mica Powder

Small Pieces of Compatible Frit (Optional)

If you decide to use float glass, you will have to check for the tin side of the glass. It picks up residuals during the process, so it's important to know which side to work on. I do this by using the water droplet method. You can use a UV light, but you don't have to. Simply let a droplet of water fall from 1-1/2" above the glass and watch to see how the droplet reacts. If it spreads out, you are on the right side. If the droplet remains tight, you are on the wrong side.

2



Paint the basic outline of the fish.

You can use the pattern provided or choose an image of your own that really excites you, if you prefer. Print out the image of the fish, put the glass over the top, and trace over the outer edge. Don't worry too much about the thickness of the paint or the fine details for your first firing. Keep it simple, since the fine details will be revisited later.

Use quite a large brush for this stage just to get the paint on evenly and quickly. Dab any areas that look too thick with a flat-ended brush to even out those areas. I use black paint sparingly, because I've learned the hard way that it's pretty indelible!

Generally I like to keep back some of the transparency of the glass as I go along, since it all adds to the texture and detail as you build. Sometimes I turn the glass over, more toward the end of the painting when I'm happy with the completed piece, and paint a complementary color on the underside. That helps to lift the painting, adding an almost 3-D effect. For this particular fish, however, I want to keep the glass clear and transparent. Now it's time to go into the kiln to seal your first day's work by firing to 1400°F. See the firing schedule for setting colors at the end of the tutorial.

It's All about the Layers

3



Once the first layer has been fired, start to build up the colors.

Use a smaller brush to add hues of green, blue, and gray to build up the texture of the fish. I use a fine flat brush to pull out folds in the tail, adding and taking out color wherever I feel it looks natural. Fine featherlike strokes can be used to combine the different hues into one.

When pulling out the fins, I used black and added blacks and grays down the ridge along the top of the body. If you get too much black, simply take the flat-ended brush and dab over the paint, wiping off any excess on the sponge. Repeat until you are happy that the black has blended in softly with the rest of the body.

4



Mix the purples, pinks, and a tiny touch of shades of brown for the tail.

Again, using a much larger brush, fan out your strokes, not worrying about the colors meeting each other. Watch how the paint falls, and you can see the tail build itself up with the way you work your strokes. Never overwork a painting, because it's all too easy to knock or move the paint accidentally with your hand. As soon as you're happy with the design, pop the painting back into the kiln to seal for another day, using the same schedule as before.

After the third firing, the colors should now be building nicely. You can highlight all of those natural flows of paint by picking out some of the more detailed lines and enhancing them with thicker and darker paint. But I want to give the fish some extra va-va-voom!

5



Take another piece of glass and lay it over the top of the painted fish, then add more details.

Start to add scales, deep lines, spots, and anything you see in the original photo of the fish. You can either cover the whole fish with fine details or just add a few here and there, leaving some of the details on the painted side to come through. Remember that everything you do on this top piece of glass will camouflage the underneath, so be sparing with those details.

6



Add some heavy black paint to parts of the end of the tail.

If you look at the picture of the fish tail, you will see that some of the tail falls in front of the other. With the flat-ended brush, gently dab some of the black in a line until it has faded but leave some areas dark black. Go up and down the tail, picking out the natural flow of the paint.

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Live Demonstration Stage

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Friday, April 10, 2015

- 11:00 a.m. **Cathy Claycomb** - Engineering Solutions for Nontraditional Stained Glass
- 12:00 p.m. **Poppy Mussallem** - Hang Your Glass
- 1:00 p.m. **Leigh Adams** - Mosaic Table
- 2:00 p.m. **Jackie Truty** - Enameling on Art Clay Silver
- 3:00 p.m. **Susan Hirsh** - Screen Printing Ancestral Images
- 4:00 p.m. **Peggy Pettigrew Stewart** - *Faces of Rock Glass* including Verre Églomisé
- 5:00 p.m. **Glass Cutting Contest**

Saturday, April 11, 2015

- 11:00 a.m. **Margot Clark** - Playing with MUD: Sharing MUD Techniques
- 12:00 p.m. **Lisa St. Martin** - Dazzling Dichro Beads
- 1:00 p.m. **Carmen Flores Tanis** - Medieval Beginnings to High-Tech Future: Etching Precut Dichroic Shapes
- 2:00 p.m. **Stephanie O'Toole** - I'm Melting! Making the Most Out of Scrap Master Molds
- 3:00 p.m. **Boise Art Glass** - Filip Vogelpohl Octopus Demo
- 4:00 p.m. **Jennifer Walkovich** - Stamping, Fusing, and Slumping Techniques

Sunday, April 12, 2015

- 11:00 a.m. **Dennis Brady** - Cold Working Questions and Answers
- 12:00 p.m. **Auction**
- 1:00 p.m. **Auction**
- 2:00 p.m. **Awards Presentation**



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Leigh Adams



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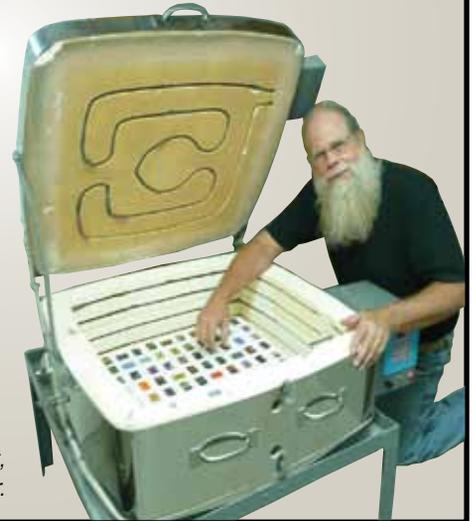
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Finishing Touches

Once you are happy with the first few fired layers it doesn't matter now if you make a mistake or overwork your piece (something I have been guilty of on more than one occasion) because you can simply wash it off and start again. So now is the time to not be afraid to go for it and add as much or as little to the fish as you want. Experiment and push the boundaries. You already have most of the details safely fired, so be confident.

7

For the final firing, add some wonderful mica powder to the top layer.



The mica powder is not mixed with anything. I just applied it over the scales using a fine brush to give that wonderful luster when it hits the light.

If you don't want bubbles in your work, add a small piece of frit to the corners between the layers to allow air to escape. Remember, however, that the frit has to be compatible with the glass you are using for the fish design, so don't mix Bullseye frit and float glass together if you are using that for your project. If you want bubbles, you can buy bubble making products, something I have not tried as yet, but I will definitely be getting some for my fish series this year. I think bubbles will add a certain charm to my paintings.

Sometimes you can get a milky layer to the glass. I quite like the effect with my water paintings. To me it makes me feel that I am looking through water to see the fish, but to some it is not considered desirable. It's a matter of personal taste. One way to get rid of that is to sift clear frit over the surface, or you can buy sprays, but remember that these are not considered safe for food products.

After much family debate, I decided not to sink this piece between lots of layers of glass. Instead, I kept the edges crisp so I could frame the finished panel in old clock parts. If you want to fully fuse between a lot of layers of glass, however, you can find the fusing schedule that I use for float glass below. **GPO**

Firing Schedule for Setting Colors

Segment 1: Ramp 32°F/hr to 998.6°F and hold 5 min.

Segment 2: Ramp 998.6°F/hr to 1400°F and no hold.

Segment 3: Ramp 760°F/hr to 699.8°F and hold 20 min.

Firing Schedule for Fusing Layers of Float Glass

Segment 1: Ramp 32°F/hr to 998.6°F and hold 5 min.

Segment 2: Ramp 998.6°F/hr to 1562°F and hold 45 min.

Segment 3: Ramp 760°F/hr to 602°F and hold 20 min.

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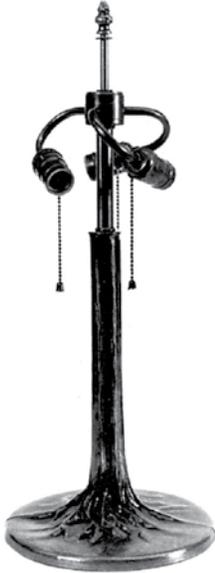


Helen Dyne is a mixed media glass artist who has been working with glass for the past fifteen years and finds most of her inspiration in nature and her travels. She has been featured in Bridal Magazine 2014 with her glass mixed media tiaras. Her work is exhibited in two galleries, Lingwood Samuel and Far Horizons, and will soon to be in a third, Lazyhill Gallery. She has also just opened her own gallery in the village where she lives.

Helen regularly volunteers her time to do craft projects with the local children in the village. She is married to husband Christopher, and they have four lively boys who all love to share her enthusiasm with whatever she creates. You can see more of Helen's work on her Glass Artist Facebook page. Helen resides in Crondall, Hampshire, U.K.

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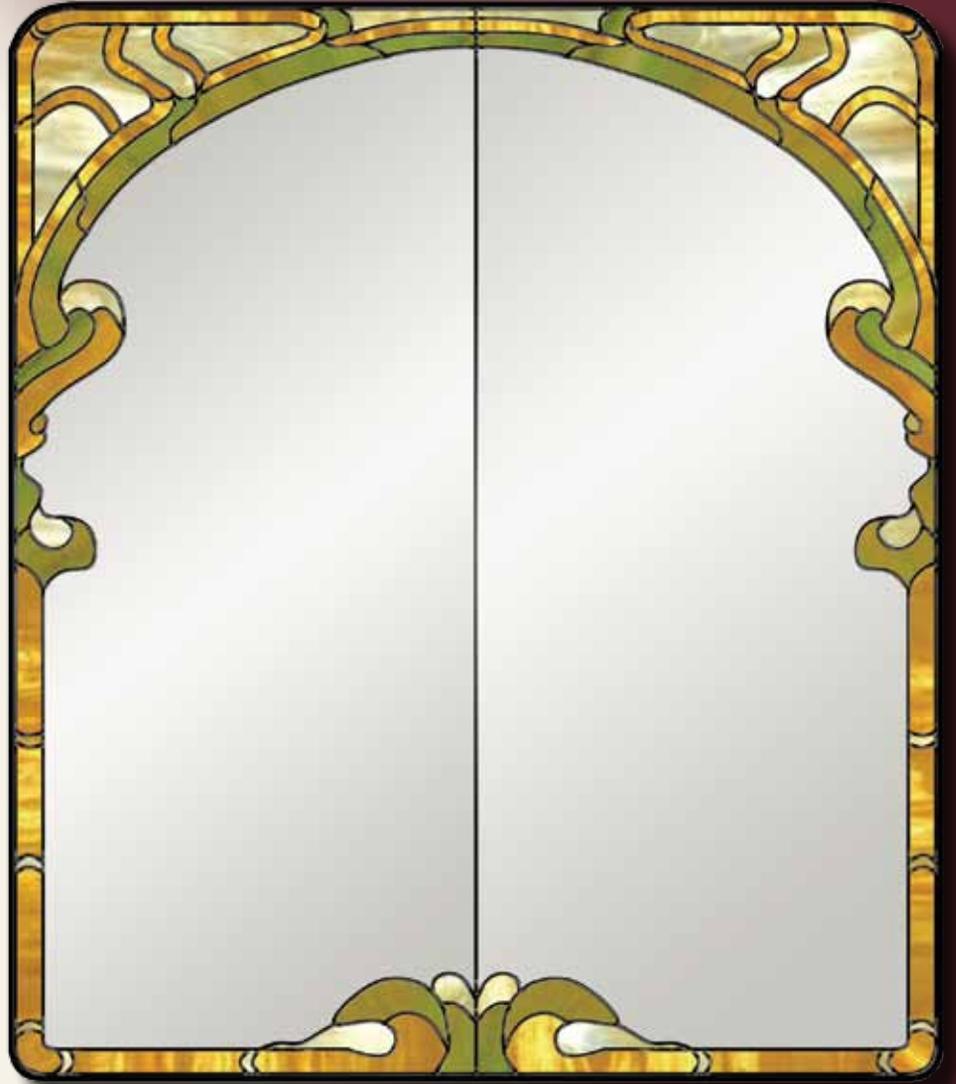
Style and Grace

Design by Judi Hartman, Text by Darlene Welch

Paned Expressions Studios presents "Style and Grace," another imaginative addition to the glass artist's options for home decor. This design measures 14" x 16" and is from *Mirror Image*, the studio's CD pattern collection from Hartman Glass that features almost 90 wonderful stained glass patterns. There is truly something for everyone in this assortment of projects that includes birds and animals, both wild and domestic, plus nature scenes, Art Nouveau designs, landscapes, and fantasy themes. Many of the patterns can also be used for regular windows and panels and come in JPG, TIFF, and EYE formats for both PC and Mac to allow for easy resizing, reshaping, and recoloring.

You can let your artistic expression run free with this Art Nouveau design simply by changing the selection of glass colors for the background, arch, and wavelike swirls that make up the mirror's stained glass frame. Careful color selection will help you to portray texture, add dimension, and even suggest various time periods by doing a little research on popular color schemes used in particular style eras. Take a trip down the road to creativity and let your imagination soar!

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WO-58 Medium Amber/Opal/Crystal Wisspy for Top Arch Background, 1 Sq. Ft.

Additional Glass

14" x 16" Mirrored Glass

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/4" U-Channel Lead

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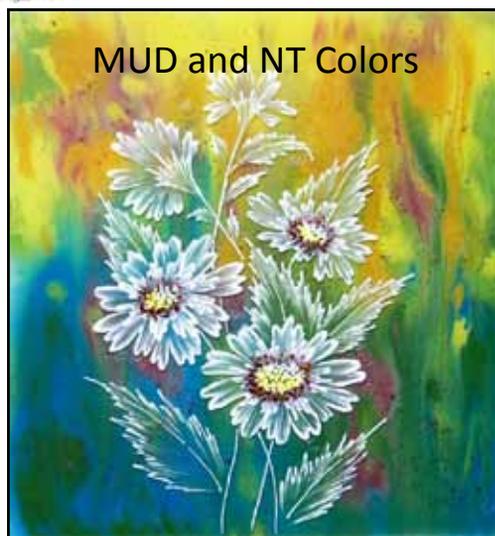



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Sweet Aster Garden Accents

Design, Fabrication, and Text by Stephanie O'Toole

At Creative Paradise, Inc. we have a beautiful line of earthenware slump, drape, and texture molds to create fabulous glass flowers. Our printed book features these molds plus 16 to 20 flower patterns and instructions on how to use the molds to create beautiful bouquets and showstopping garden accents. A sweet aster flower that requires no pattern is featured in the tutorial below. As you create these flowers, be sure to use compatible, same COE, fusible glass throughout.



Compatible Fusible Glass

Green for Sepal

Pink for Petals

Purple for Petals

Complementary Color for Flower Center

Contrasting Frit for Flower Center

Tools and Materials

Creative Paradise GM 53 Large Hump with Drop Mold

Bullseye ThinFire Shelf Paper Pencil

Spray Adhesive Elmer's Clear Gel Glue

MR-97® Mold Release Mosaic Nipper

1/4"-Diameter Copper Tube Tube Cutter

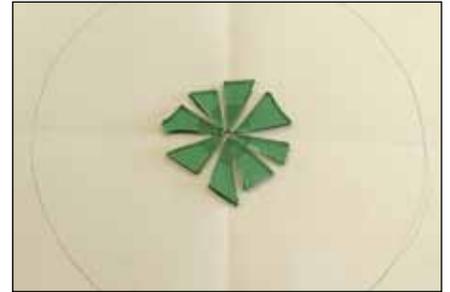
Pliers Screwdriver #8 Flat Head Screw

Assorted Metal and Rubber Washers

Using a Flower Slump to Make a Sweet Aster

1

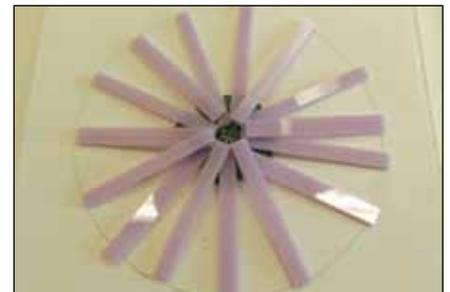
Cut and assemble the green glass triangles that will be the sepal of the flower.



Draw a 6" circle with a pencil onto a piece of Thin Fire shelf paper. Find the center of the circle by folding the paper twice. Cut 8 small green triangles that are 1/2" tall and glue them with Elmer's clear gel glue in a ring around the center dot of the paper. You could also use a spray adhesive on the entire piece of ThinFire paper, since that helps to hold them in place, too. Make sure that there is a tiny gap in the center to allow for the screw later. These green glass pieces will form the sepal of the flower and give the center of the flower more sturdiness than the petals alone.

2

Cut 18 pieces of glass that are 2-3/4" long and range in width from 1/4" to 3" for the first layer of petals.



Use a mosaic nipper to nip the corners of one end of the strips to help them fit together in a circle on top of the green triangles. Arrange the pieces of pink glass in a circle on top of the green triangles, leaving a small circle gap in the center.

The arrangement should be unsymmetrical and stacked. Layer the first nine strips in a circle over the green triangles and stack the next nine strips in a circle on the first nine strips.

3

Cut 9 pieces of purple glass ranging in size from 1/8" to 1/4" wide that are 2-1/4" long.



Arrange these pieces of glass on top of the first 18 petals leaving a small circle gap in the center.

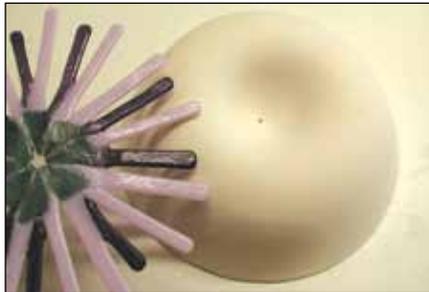
To create a center for the flower, cut a 1-1/4" circle of complementary colored glass. Place some contrasting frit onto the center of the circle and put the circle on the ThinFire paper next to, but not touching, the flower.

Place the ThinFire paper with glass into a kiln and fire according to the following suggested schedule. Remember that you may need to adjust this schedule to fit your own kiln. (This schedule is approximately cone 016 fired from beginning to end on high with a cone modulated kiln).

- Segment 1: Ramp 275°F/hr to 1225°F and hold for 30 min.
 - Segment 2: Ramp, 275°F/hr to 1420°F hold 5min.
 - Segment 3: Ramp, 9999 (AFAP*) to 960°F and hold 90min.
 - Segment 4: Ramp 100°F/hr to 500°F and no hold.
- *as fast as possible

4

Slump the fused flower.



Apply MR-97 or other suitable glass separator to the GM 53 Large Hump w/Drop glass slumping mold. If you are using a water-based glass separator, pre-fire the mold to 300°F degrees to remove any water vapor.

Place the fused flower on top of the GM 53 with the center of the flower over the center of the mold and the green triangles facing up. Fire to the following suggested schedule.

- Segment 1: Ramp 275°F/hr to 1215°F and hold 20 min.
 - Segment 2: Ramp 350°F/hr to 1230°F and hold 5 min.
 - Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 90 min.
 - Segment 4: Ramp 100°F/hr to 500°F and no hold.
- *as fast as possible

After the kiln has cooled completely, remove the flower from the mold and carefully clean any glass separator from the glass with water and a soft cloth. You will use E6000 or other suitable glue to attach the center of the flower to the screw head once the stem is attached to the flower.

Stemming the Flower

5

Use the pipe cutter to cut the copper tube to the approximate length desired.



The end of the copper tube will be folding in a little from the pipe cutter. This folded edge will act as a thread for the screw.

6

Place the screw into the copper tube opening and begin to turn the screw into the tube.

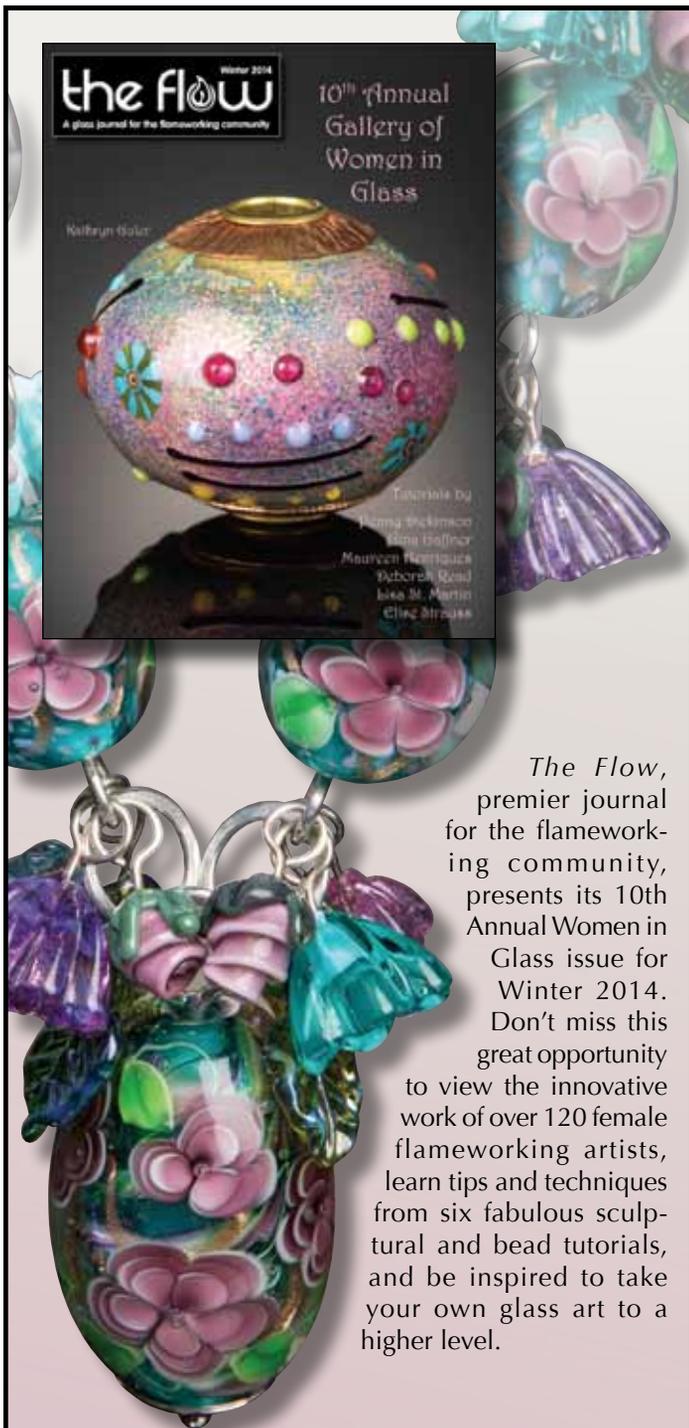


This process "pre-threads the interior of the copper tube and will make inserting the screw easier after the flower is attached. When you are finished, remove the screw from the tube.

7

Insert the screw through the center hole from the front of the flower to the back.





The Flow, premier journal for the flameworking community, presents its 10th Annual Women in Glass issue for Winter 2014. Don't miss this great opportunity to view the innovative work of over 120 female flameworking artists, learn tips and techniques from six fabulous sculptural and bead tutorials, and be inspired to take your own glass art to a higher level.

Penny Dickinson

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Depending on the size of the hole in the center of the flower, it may be necessary to put a washer of appropriate size on the screw so that the screw head does not slip through the center of the flower.

8

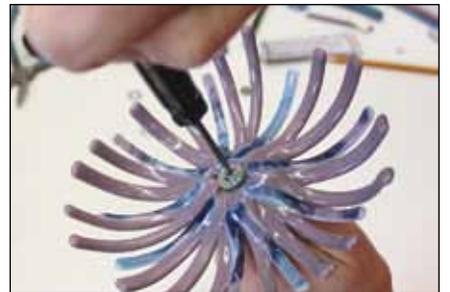
Place a rubber washer on the screw on the back side of the flower.



The size of the washer may vary depending upon the size of the hole in the center of the flower. A metal washer with a fender may also be necessary if the hole of the flower is larger than the copper tube.

9

Begin setting the screw into the pre-threaded copper tube.



Turn the copper tube onto the screw being careful not to apply too much pressure to the petals. Use a screwdriver to tighten the screw just enough to secure the flower. **Do not overtighten the screw.**

Apply E6000 to the bottom of the frit-covered flower center that you fired during the initial fusing and attach it to the center of the top of the flower to cover the screw head. Allow the glue to dry completely.

GPO

Enjoy!



Stephanie O'Toole has been active in the fired arts industry for more than twenty-five years.

A self-taught artist and ceramicist, she is the founder of Creative Paradise, Inc., a manufacturer of molds for kiln-working artists. Stephanie is dedicated to offering quality fused glass and ceramic products through her company, including fusing molds and Hues 2 Fuse™ glass, as well as artist education via her Webcast Seminars. Visit www.creativeparadiseinc.com for more information on the company's products.

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Start Practicing for the 2015 Glass Cutting Contest!

The popular contest is scheduled to be held on Friday, April 10 from 5 p.m. to 6 p.m. on the show stage in the Exhibit Hall at the Glass Craft & Bead Expo. The Glass Cutting Contest is free and open to everyone.

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Garden Water Lilies Hot Mosaic

A Fun and Easy Way to Enhance Glass Mosaic Designs

Design, Fabrication, and Text by Christine Stewart

Mosaic projects are a perfect choice for your garden to add color and interest and create a welcome surprise. Hot Mosaic, which incorporates fused glass elements, is a fabulous technique for adding your individual signature to any mosaic project by creating more dimension and texture as you go.

This water lily design is both simple and elegant, suiting beginners as well as the more advanced glass hobbyist. It may be applied to many types of substrates to suit your outdoor garden decor. Two different substrates, terra-cotta and travertine, will be illustrated here using the water lily design. The table pictured is on a substrate of travertine, with the design of elegant simplicity being worked in “relief” style. That simply means that the entire surface is not completely covered with mosaic. The design entwines with the wonderful crystal-like textures of the travertine base to create a piece of timeless beauty. The completed work may be used as a table in a quiet corner of your garden, fitted to a wall as a piece of wall art or mural, or simply placed in the garden among leafy plants and ferns. It would also look fabulous elevated in a pond with water overflowing its surface or adhered to the base of a ceramic or terra-cotta gazing bowl or pond.

The design is composed of just three simple-to-cut leaf patterns plus glass nuggets and marbles placed to form watery bubbles. Pebbles and dragonflies can also be scattered throughout to create a watery feel. Once all of the mosaic design is adhered in place, it is grouted with a color that matches the travertine, which makes the water lilies appear to be floating on the surface. If you wish, however, you can cover the whole surface with mosaic for a totally different effect, as you will see from this tutorial.



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Tools and Materials

Terra-Cotta Saucer Pencil Marking Pen

Glass Cutting Tools Mosaic Cutters

Glass Pebbles, Nuggets, or Marbles

Waterproof Ceramic Tile Adhesive

Tweezers Clear-Drying Masonry Sealer

Tracing Paper Tilers Grout Carbon Paper

Small Mixing Bowl Sponge or Rags

Protective Gloves Dust Mask Soft Cloth

Getting Started

Select the type of surface you will be working on for your project and be sure it is durable enough to withstand various weather conditions. For this tutorial I will be using a circular terra-cotta saucer, which will be perfect as an ornament or gazing bowl, or even as a server at your next outdoor barbecue. Good substrate choices for a project that will live outdoors would include waterproof plywood, travertine, marble, unglazed ceramic tiles, terra-cotta, brick, concrete, or stone.

It is also important to use the correct adhesive for the job. There are several good adhesives on the market, but be sure that the one you select is suitable for outdoor application. Read the adhesive label to ensure it is waterproof and will withstand the elements. My choice is a good quality pre-mixed, flexible, waterproof ceramic tile adhesive.

A pattern is provided for the three individual lily pad leaves as well as a dragonfly. A layout guide, which can easily be resized or modified to fit your own round substrate, is also included. When you have the correct size for the pattern, use carbon paper and a blunt pencil to trace the outline of the lily pads and dragonflies, if you choose to include those, onto the surface.

Creating the Mosaic

1

Cut out all of the glass pieces following the pattern.



There are two options for cutting out the water lily pieces. One is to cut them out using the supplied pattern, but you can also simply cut a nibbled circle the overall size of the water lily leaves from a square piece of glass.

2

Cut the glass circle into segments with a glass cutter and nibble the edges with the glass mosaic cutter to give them more character.



3

Create some fused water lily pads to add a hot mosaic touch to the design.



Why not go an exciting step further and incorporate hot mosaic elements into your design. Hot Mosaic is a technique where the glass elements are fused in a kiln, then incorporated into mosaic projects.

For the Water Lily project, I suggest you fire up the water lily leaf pads only. There are a few options here. You can cut out one piece of each, creating a single layer water lily. A second option would be to cut out two pieces of each and stack them two pieces high on the kiln shelf.

4

Fire the pieces until their edges are nicely rounded.



The double layer will result in an added dimension to the design.

5

Place the water lily design elements as desired onto the terra-cotta saucer.



Feel free to mix the techniques for the water lily pads using both the single- and double-layered glass pieces or even having some elements fused and some not to add even more depth to the finished piece.

6

Adhere the water lilies, glass nuggets, and background glass into position by applying a small amount of adhesive directly to the underside.



Wiggle the pieces until they are firmly seated and are not floating in the adhesive, leaving a space between each piece with none touching its neighbor. This space will be irregular. Clean away any excess adhesive that rises above the glass surface with a damp rag.

Scatter the pebbles and glass nuggets or marbles throughout the design and adhere, filling the space between the lily pads. To finish the design, use nipped pieces of the Turquoise glass to fill in the background and small rectangular cuts of the ring mottle glass for the border.

At this point you have a choice to either leave the design in relief, as in the travertine table, or completely cover the substrate surface. If you choose the relief style to finish the mosaic, seal the exposed areas with a clear-drying masonry sealer. When completing in relief style, sealing the exposed areas with the clear-drying masonry sealer prevents the surface from discoloring during the grouting process, leaving it in its natural color and texture. If you do not choose the relief method, continue adhering the glass mosaic tesserae to the surface until it is completely covered. Allow the adhesive to dry for 24 hours.

7

Apply the grout.



Grouting is a messy process, so be sure to cover your worktable before you commence. The grout is available in a wide range of colors and will fill the spaces between each piece of glass and give strength to your project. I use normal tilers grout, which comes in powder form and is waterproof.

It is advisable when creating outdoor projects to use a primer, which can be purchased along with the grout, for added durability. The primer is in liquid form and is usually mixed one-to-one with water, then used as the liquid for mixing the grout.

Follow the package directions for mixing the dry grout. Usually I add the water/primer mixture to the grout until it is of a thick or toothpaste consistency. Be sure to wear a dust mask and protective gloves when handling grout.

8

Wipe off any excess grout with a damp sponge or rag, leaving just a fine smear on the surface.



Allow the grout to dry a little until a hazy, smoky, or lighter color appears, then buff with a dry cloth until all of the grout residue is removed. The grout will usually be firm in about an hour but not fully cured for at least 24 hours. Finally, buff the project with a soft, dry cloth to reveal your mosaic creation! **GPO**

In October 2015, Christine will be hosting a three-day Hot Mosaic workshop along with two days of sightseeing in Uluru, Australia. Contact her at glassoffire@bigpond.com for more details.

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Suggested Firing Schedules

These suggested firing schedules would be suited to a small Hotbox or similar kiln. For a dimensional firing, ramp 950°F/hour to 1425°F. For a full fuse, ramp 950°F/hour to 1425°F and hold 10 minutes. There is no need to anneal, since the pieces are so very small.



Photo by Julia Morrell

Christine Stewart is an Australian glass artist and the author of nine publications on glass mosaic art. She travels to the United States annually to share her skills at the Glass Craft & Bead Expo in Las Vegas, Nevada, and has been awarded many Gallery of Excellence Awards there. She also demonstrates her mosaic techniques at Ed Hoys International and D&L Art Glass Supply each year.

Christine is renowned for her eccentric use of color and dynamic designs. Her Hot Mosaic Technique has proven to be extremely popular with glass enthusiasts around the world. Visit www.glassoffire.com to learn more about Christine and her classes.

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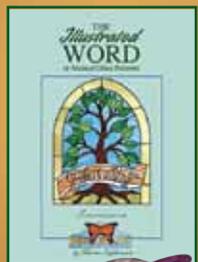
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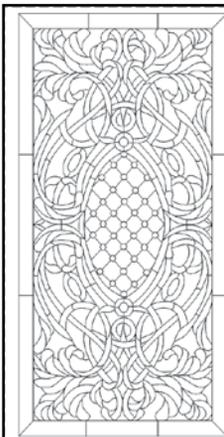
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Fly a Kite

Design, Fabrication, and Text by Lisa Vogt

Remember the rush you felt when the kite trailing behind your pumping legs finally caught the air and soared triumphantly high into the clear, afternoon sky? Here's your chance to re-create that youthful celebration of spring, and best of all, you can reminisce about those carefree days all season, because flying these showy kites doesn't require any running.

Making this project was so much fun that I made two different designs. The Beach version includes a seashell image, while the simpler Meadow version does not. I selected lively pieces of OpalArt glass for the backgrounds for these two whimsical kites, because the graceful swirls and flowing colors add movement to the design. When you're ready to begin, cut the OpalArt according to the pattern and stack it on top of a piece of clear base glass of the same size.

System 96® Sheet Glass

OA/634-52SF OpalArt™ Blackberries/Cream for Background, 1 Sq. Ft.

210-73SF Vanilla Cream for Seashell and Accents, 1/2 Sq. Ft.

100SFS Clear for Base, 1 Sq. Ft.

Frit

F5-2334-98-8 Turquoise Blue Opal, course

F5-421-96-8 Rivera Blue Opal, course

F5-2301-96-8 Hydrangea Opal, course

F7-078-96-8 Payne's Gray Opal, mosaic

Tools and Materials

Mosaic Nippers White Glue

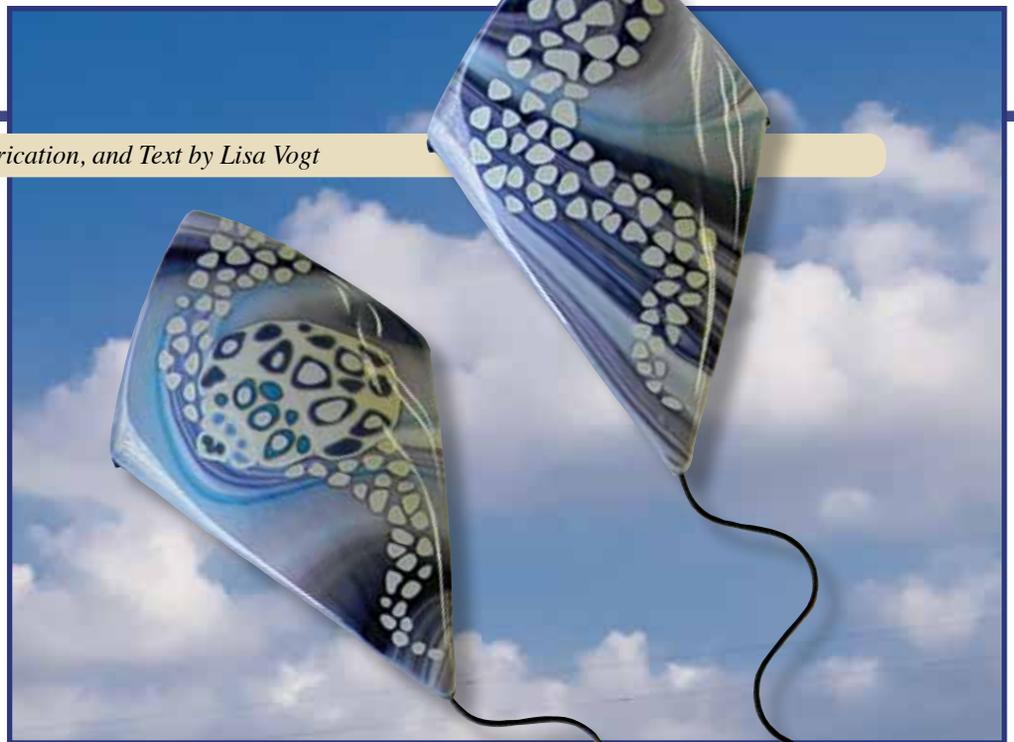
Barrel-Shaped Slumping Mold

Steel Bar (1/4" x 7-1/2") Steel Rod (1/8" x 18")

Flexible Clear Plastic Tubing (1/4" x 1/4")

Solder Flux Black Spray Paint

Wire Cutters E6000 Adhesive



1

For the Beach kite, cut the seashell out of Vanilla Cream and arrange on top of the OpalArt background.



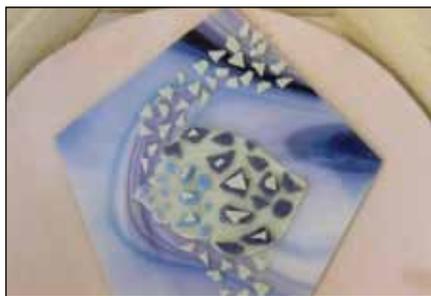
2

Create a design on the seashell shapes using the various shades of blue course and mosaic-size frit.



Secure the seashell as well as the blue bits and pieces with a small amount of white glue. This keeps the pieces from sliding when you move the assembled project into the kiln. When fused, the blue glasses react with the Vanilla Cream, resulting in an eye-catching halo of varying concentrations around each of the blue bits.

3
 Finish the design with nipped mosaic-size pieces of Vanilla Cream and tack the assembled pieces with white glue.



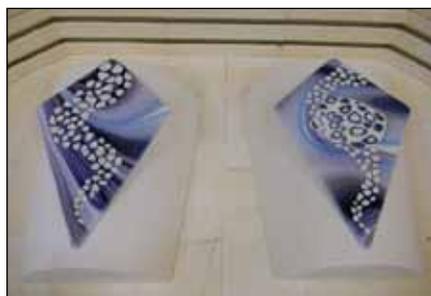
For an added dimension, use your mosaic nippers to snip narrow strips of Vanilla Cream into assorted size bits and glue them on top of the blue frit for a more intricate design. Next, arrange the snipped mosaic-size pieces of Vanilla Cream on the background in a swirl pattern that flows above and below the seashell.

4
 For the Meadow version, make a swirl of the nipped Vanilla Cream on the background without the shell piece.



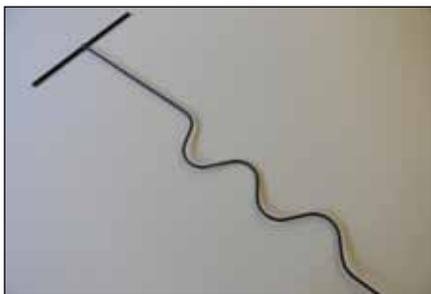
Arrange the nipped pieces on the background in a swirl pattern that starts out wide at the top of the kite and gradually becomes more narrow as it nears the bottom. Glue the pieces in place, then tack-fuse as you did for the Beach kite.

5
 Full-fuse the assembled projects, then slump the fused glass over a barrel-shaped mold.



Suggested full-fuse and slumping guides are included at the end of the tutorial. Remember that each kiln is different, so you may need to make adjustments for your own kiln.

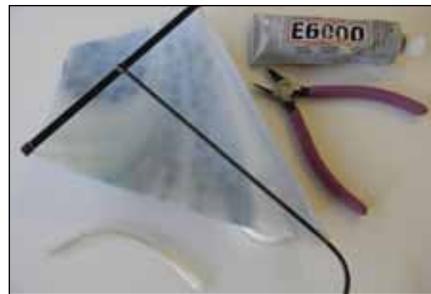
6
 Make the metal frame.



Making and installing the kite frame is easy. Solder the steel rod to the steel bar to create a T shape. Clean the metal, then paint the frame with black spray paint. Cut three pieces of clear tubing to 1/4" long. Slip the tubing over each end of the 1/4" bar. Slide the

third piece onto the rod. The tubing serves as a cushion between the glass and the metal frame.

7
 Install the metal frame on the slumped glass.



Prop the slumped glass up so that the tubing-lined metal frame is in contact with the back of the slumped glass kite. Apply E6000 between the tubing and the glass. Allow the adhesive to dry overnight. Hang your finished kites from the frame in a window or on the wall. Fly away!

GPO

Full-Fuse Firing Schedule

For a 12" Project or Smaller with 2 Layers of Glass plus Accents

- Segment 1: Ramp 300°F/hr to 1300°F and hold 60 min.
- Segment 2: Ramp 500°F/hr to 1465°F and hold 5 min.
- Segment 3: Ramp 1000°F/hr to 950°F and hold 40 min.
- Segment 4: Ramp 150°F/hr to 800°F and hold 10 min.
- Segment 5: Ramp 300°F/hr to 120°F and no hold.

Slumping Schedule

For a 12" Project or Smaller with 2 Layers of Glass plus Accents

- Segment 1: Ramp 300°F/hr to 1265°F and hold 10 min.
- Segment 2: Ramp 1000°F/hr to 950°F and hold 40 min.

Lisa Vogt discovered glass while pursuing an education in fine art. For more than twenty-five years, this award-winning artist has drawn upon her fine arts background and her own sense of style, drama, and whimsy to combine this historic medium with innovative glass techniques for limitless design possibilities. Her work has been on exhibit in major cities throughout the United States.



Lisa is the author of fourteen design books and a series of instructional videos, in addition to frequent articles for industry magazines and fiction for publication. She also lectures at national and regional seminars and has been a featured artist on HGTV and PBS. A huge supporter of public art, Lisa regularly contributes artwork for auction to benefit local, regional, and national charities. Her home and studio are located north of Tampa Bay in Wesley Chapel, Florida, where she resides with her husband and two daughters. Visit www.LisaVogt.net to find out more about her work and seminars.

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Pheasant

Design by Mary Harris, Text by Darlene Welch

Pheasants have long been valued as game birds, and their beautiful plumage provides decorative accents for costumes, various fashion articles, crafts, and millinery. Montana native, Mary Harris, has used her talent for re-creating animals in true-to-life designs to capture this stunning bird in flight.

Careful selection of the glass types, grains, and colors in this 16" x 20-1/2" panel for the pheasant's wings and tail helps to add realism and texture to the design. A three-dimensional feel is also achieved by adding plants in the lower corner of the panel and letting the tips of the bird's wings and the foliage extend beyond the inside edges of the border. Glass paint can be used to add the small details of the bird's eye.

Visit www.bestglasspatterns.com to find more of Mary's striking patterns. There you'll find more examples of her exceptional style that lends itself to creating authentic designs in animals, wildlife, and loads of other themes.

GPO



Wissmach Glass Co.

- 444-L Light Blue/Red/Light Opal for Wings, 2 Sq. Ft.
- 243-LL Medium Blue/Light Purple Cast for Head, Scrap
- 25-LL Aqua Blue/Green for Head and Eye Ring, Scrap
- 01 White for Ring on Neck, Scrap
- 34-L Medium Amber Light Opal for Foot, Scrap
- 34-LL Medium Amber Streaky for Beak, Scrap
- 502-LL Opal/Medium Gray/Brown for Body, 1 Sq. Ft.
- 65-L Medium Brown/Blue/Opal for Wings and Tail, 1 Sq. Ft.
- WO-503 Opal/Dark Gray/Brown Wispy for Wings and Tail, 1 Sq. Ft.
- 231 Ivory Cast Opal for Background, 4 Sq. Ft.
- 609-L Army Green/White Opal for Border, 3 Sq. Ft.
- WO-245 Medium Amber/True Green Streaky/Opal/Crystal for Grass, Scrap
- 78-L 78-L Medium Amber/Green/Opal/Crystal for Leaves, 2 Sq. Ft.

Tools and Materials

- 7/32" Copper Foil Flux Solder
- Black Patina 1/2" U-Channel Zinc
- Glass Paint (optional)

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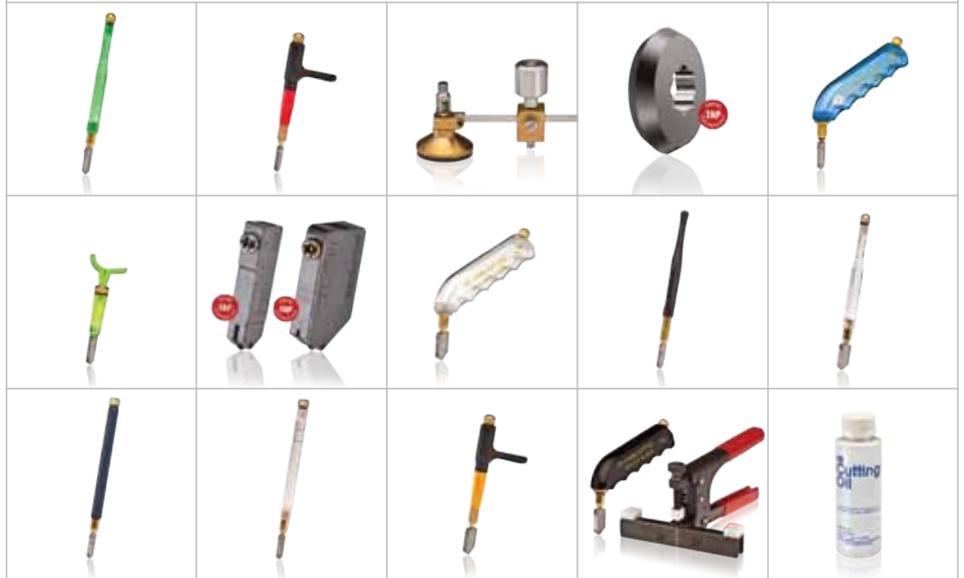
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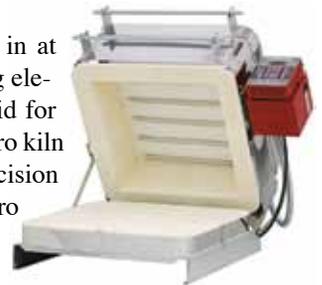
Spectrum Glass Company presents the **System 96® Explorer Pack**, a medium-size starter pack that contains six 6" x 6" and six 4" x 4" Clear bases, a 12" x 12" sheet of Clear, White, and Black,

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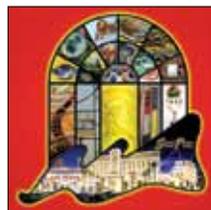


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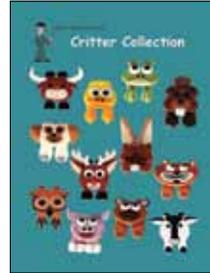


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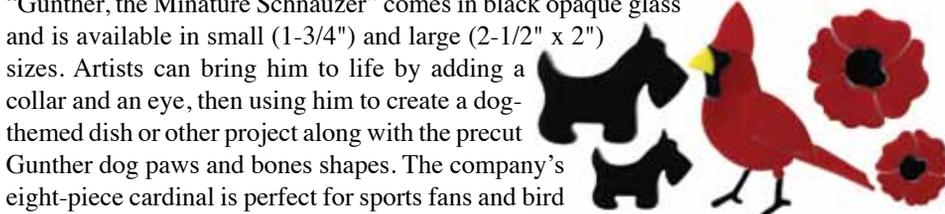
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Jubilee Creative presents **three new precut designs** for its animal line. A precut, fusible "Gunther, the Miniature Schnauzer" comes in black opaque glass and is available in small (1-3/4") and large (2-1/2" x 2") sizes. Artists can bring him to life by adding a collar and an eye, then using him to create a dog-themed dish or other project along with the precut Gunther dog paws and bones shapes. The company's eight-piece cardinal is perfect for sports fans and bird



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lovers alike. The cardinal measures 4-1/8" x 4" and comes with a pattern to use as a placement guide. Made from red, yellow, and black opaque glass, this bird can be used in a wide variety of fusing, stained glass, and mosaic projects. Also available is a beautiful rendition of a red poppy flower featuring four petals and a flower center. This flower comes in small (1-1/2" x 1-5/8") and large (2-1/2" x 2-5/8") sizes and is made from red and black opaque glass. These precut designs are available in 90 and 96 COE fusible glass.

877-845-6300 314-296-3225

www.jubileecreative.com



Paned Expressions Studios is now offering **over 60 individual downloadable patterns** on the company's website in JPG, PDF, and EYE (GlassEye 2000) formats. Floral, traditional, nature, and many

other themes are available. Each pattern can be purchased through PayPal and is easily printed using either MAC or PC computer platforms. Visit the website and click on "Patterns" in the top menu, then on "Individual Patterns for Sale" on the left menu. There are more patterns to come, so check back often.

410-676-1248

www.panedexpressions.com

Kaiser Lee LLC has just added a full line of **Wissmach Glass Cullet**. Cullet is generated when pieces of sheet glass need to be cut to size in order to box it for distribution. The edge "cut-offs" are thrown into a barrel, thus breaking the glass into smaller pieces. Some of the cullet is used as an ingredient in the new mixture for the next furnace load. There is more cullet left, however, than Wissmach can use for the glassmaking process. Since the cullet comes from already tested fusing glass, it provides an affordable way for glass artists to obtain perfect compatible glass for castings, pot melts, vitrigraph stringers, frit making, and many other applications. The cullet is available in all of Wissmach's 90 and 96 COE colors and comes in convenient five-pound containers. Visit the Kaiser Lee website to see cullet videos and free tutorials.

239-540-1137 petra@kaiserlee.com

www.kaiserlee.com



Whittemore-Durgin Glass Company is celebrating **50 years of providing stained glass supplies** for glass hobbyists and artisans. The company began in 1965 when an art student came in to the old plate glass company in Quincy, Massachusetts, looking for colored glass for an

art project. With that small transaction, the company began to fill the void for amateur glass hobbyists, providing not only supplies but also hard-to-make kits, original patterns for lampshades, windows and suncatchers, and innovative tools, materials, and instructional books. The company quickly expanded to its current 13,000-square-foot location in Rockland, Massachusetts. Operating from the same building since 1971, this family owned company has managed to maintain the look and feel of an old-fashioned hardware store while completely modernizing behind the scenes with an advanced computer system and a comprehensive e-commerce website. The store is unique, unconventional, and fun to browse, and offers visitors a way to step back in time.

800-262-1790 info@whittemoredurgin.com

www.whittemoredurgin.com

Glass Accessories International reminds attendees of the upcoming Glass Craft & Bead Expo to enter the **2015 Glass Cutting Contest**, which is free and open to everyone. Start practicing by downloading the Spectrum patterns on the Glass Accessories website. Enter the drawing in person for the opportunity to be one of the 16 contest participants on April 10. Prizes will be awarded courtesy of the contest's many generous glass industry sponsors.

info@glassaccessories.com

www.glassaccessories.com



Unique Glass Colors (UGC) has added **two new fusing tutorials** to its great



lineup of available glass technique tutorials. "Fused Techniques with UGC Enamels" uses Artisan Colors, NTs, and ACCENTS in creative and unique ways and can be applied to many different projects. "Fused Layered Butterfly" uses Black MUD, Artisans, NTs, and ACCENTS to create a painterly looking piece of artwork. All products used are created and manufactured by Unique Glass Colors. Visit the company's website for more technical tutorials and all of the UGC products.

407-261-0900 info@uniqueglasscolors.com

www.uniqueglasscolors.com

Glass Patterns Quarterly invites you to join the glass industry's best instructors for the **upcoming Glass Expert Webinars™**, a great way to learn new skills and techniques without leaving home. These live, two-hour seminars include teacher demonstrations and technical videos and slideshows, plus the opportunity to ask questions via "live chat." Webinars slated for spring 2015 include Picasso Fusing and Acid-Etched Layering (Mar. 10) and Dichroic Odyssey (Mar. 12) with Tanya Veit, Cutting Glass with Joe Porcelli (Mar. 19), The Pebble Experience with Tanya Veit (Apr. 4), Verre Églomisé™ with Peggy Pettigrew Stewart (Apr. 28), Fused Glass Breakthroughs with Gil Reynolds (May 5), The Amazing World of Boro Beadmaking with Nancy Tobey (May 7), Fusing with Frit with Lisa Vogt (May 26 and 28), Beginning Fritography with Michael Dupille (June 11), and Images on Glass with Barry Kaiser (June 16 and 18). Visit the Store on GPQ's website to find a complete listing and more details for these upcoming Webinars.

800-719-0769 info@glasspatterns.com

www.glasspatterns.com

GPQ

Send your What's New information to

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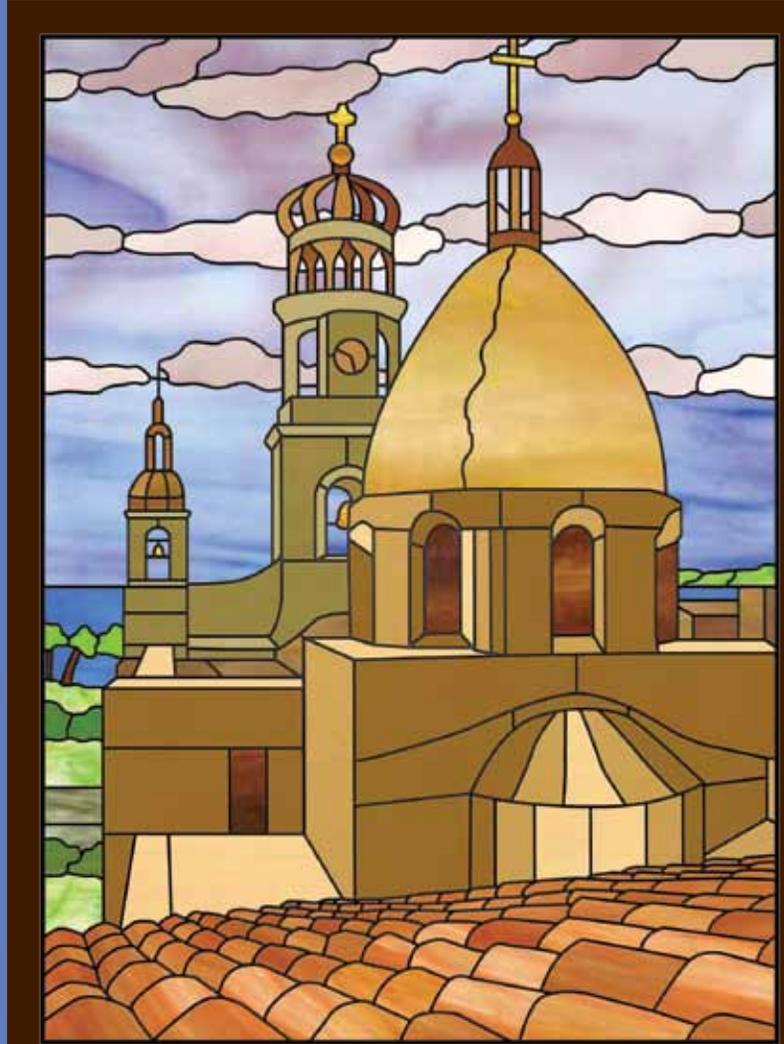
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Mexico

First Rendering by Glen Via, Text by Darlene Welch

Clear skies, a constant climate, and the interesting architecture of Mexico make it a favorite tourist destination. The country's old-world charm has been captured in this stained glass panel from the design collection, *Aanraku Eclectic IX: From the Original Collection Volume 9* by Hiroyuki Kobayashi and Jeffrey Castaline. Its first rendering, completed in its suggested size of 30" x 40", was built by Aanraku student, Glen Via, as his first project.

Some might expect that a 322-piece panel would be too difficult for a beginning glass artist, but Aanraku Glass Studios is renowned for its ability to teach stained glass cutting and building techniques that guarantee success from the very first cut. It's also a great place for those who already create in stained glass to improve their techniques. **GPQ**



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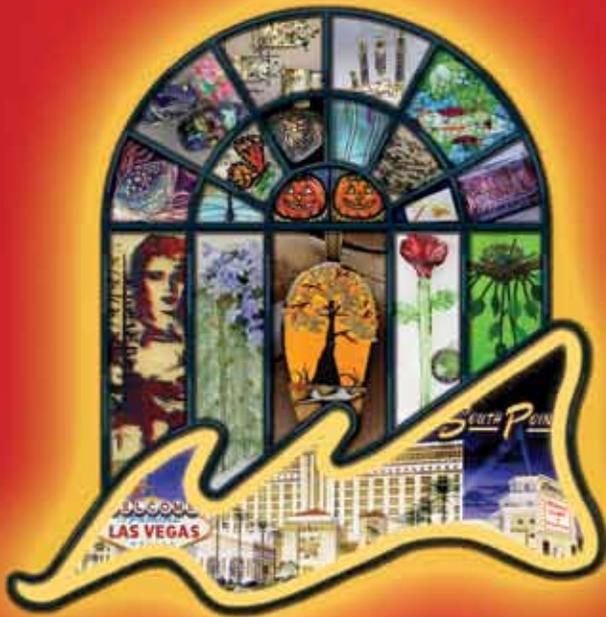
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"Poker Faces", by Peter McGrain, 36" x 36", traditional stained glass, made entirely of Wissmach glass. ©2005 P.McG.