

GLASS PATTERNS

— Q U A R T E R L Y —

Summer 2015

Volume 31 • No. 2

Summer Issue

Stained Glass

Beach Babe

Cinco de Mayo

Bee Pendant

Fused Glass

**Fractal Candle
Surround**

Wedding Plates

Glass Crab

Ice Vase

Garden Buddies

Fancy Fish

Mosaic

**Garden Party
Bench**



Volume 31 No. 2

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From the Editor

Something for Everyone

At *Glass Patterns Quarterly*, every three months we are inviting you, the reader, to our glass instruction party, where we share the finest that we have to give. We feature our best projects from our contributing authors with themes that tie them all together. In this Summer 2015 issue, *GPQ* offers a mirepoix of ideas from the exotic to the nostalgic, touching on the different emotions and sights seen throughout the summer in every neck of the world. It is filled to the brim with both simple and complex projects that will provide you with months of glass crafting pleasure, no matter what your mood or need. We call it "Something for Everyone."

There was definitely something for everyone at the Glass Craft & Bead Expo in Las Vegas, Nevada, last April. If the joy and enthusiasm observed on the faces of fellow glass artists is any indication of the future of the glass community, then we are in for a boom future. I've been attending this show for the past 15 years, and I've witnessed some years when the mood was less than enthusiastic toward the future of glass. This year, however, many of the artists featured in this edition of the magazine experienced sold-out classes and ensuing supplies. There were even bigger and better submissions to the Gallery of Excellence as well, making my job as one of the judges next to impossible.

At our own *Glass Patterns Quarterly* booth, where we also feature our sister publications, *Glass Art* and *The Flow*, new subscribers flocked to the booth and signed up for all three magazines for the next three years. It is great to meet our subscribers in person, hear their ideas, and get a feel for content wants and needs so we can organize our next get-together. I have the feeling that many are planning to stick around for the next party.

Looking forward to sharing more magnificent glass art,

Delynn Ellis

Delynn Ellis
Managing Editor



Mountain Serenity
by Kevin Thornhill

Upcoming Submission Deadline

Fall 2015	Autumn, Halloween, Christmas, and Holiday Ornaments
Editorial	June 20, 2015
Ad Closing	July 20, 2015
Ad Materials	July 30, 2015

Winter 2015	Wildlife, Winter, and Landscapes
Editorial	September 20, 2015
Ad Closing	October 20, 2015
Ad Materials	October 30, 2015

Glass Patterns Quarterly

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Stained Glass Bumblebee Pendant

An Introduction to Stained Glass

Design, Fabrication, and Text by Lidia K. Anderson



Stained glass jewelry is fun, inexpensive, and a great way to show your enthusiasm for glass. Lead free solder makes this little gem possible. Scour craft stores and flea markets to find the perfect charms for endless additions to your jewelry box or thoughtful gift giving.

Size the amber hexagon to the appropriate size and cut out the pattern accordingly. This version measures 1-1/4" x 1-1/2" to fit the bumblebee charm that will eventually rest on top of the glass.

Spectrum Glass Co.

110.8 W Amber for Glass Hexagon, 2" x 2"

Tools and Materials

Ripple Grinder Bit Bumblebee Charm
16"-18" Adjustable Leather Cord or Gunmetal Chain
Black Patina 7/32" Black-Backed Copper Foil
Canfield Silvergleem Lead Free Solder (3" to 4")
6 mm Small Black Metal Jump Rings, 2
6 mm Tinned Copper Jump Ring
Polishing Compound Flux
Polishing Felt Bit on Dremel Tool
Temperature-Controlled Soldering Iron
Rubbing Alcohol Cotton Swabs

1

Trace around the pattern with a permanent marker.



2

Cut the amber glass according to the pattern.



Grind the edges until they are straight, then grind with the ripple bit so that the edges are smooth and rounded. Wipe off the glass with rubbing alcohol. This will make the copper foil stick on the glass better.

3

Wrap the edges of the glass with 7/32" black-backed copper foil.



Always use the same color back copper foil as the finished patina.

4

Burnish the foil until it's smooth.



Using a flux brush, apply flux to the foil. We are using only lead free solder for health and safety reasons. Tin all of the copper foil.

5

Turn down the temperature on the soldering iron and bead-solder all of the edges until smooth.



6

Attach and tin the jump rings vertically.



Wash with warm, soapy water and rinse until clean, then dry the glass.

7

Apply black patina with a cotton swab.



Tip: It is best if you pour a little patina into a small container, just enough to use on this pendant, a day or two before you use it and let it evaporate a little. The patina will be extra strong and black. Dry off the piece using a paper towel. Now apply your favorite polishing compound and let the piece dry.

8

Using the polishing wheel on your rotary tool, buff the edges until they are beautiful and dark, then hand-polish until the desired finish is obtained.



9

Use the two small black metal jump rings to attach the bumblebee charm to the jump ring on the amber glass piece.



Now thread the leather cord or chain through the jump ring, and you are ready to wear your new necklace.

GPQ



Lidia K. Anderson of L.A. Glass is a native of Sydney, Australia, and it was there that she began her formal education in art. In her second year of college, she moved to the United States and received her BFA from Bowling Green State University in Ohio.

Lidia spent the next ten years as art director in the field of television. Recognizing the stresses of the advertising world, she took the opportunity to find other forms of artistic expression. Her love of glass was born, and she allowed this creative energy to guide her. What evolved were works of art that integrated into a more common understanding of functional living.

The larger body of Lidia's work is represented by some of the finest art galleries in the nation. She has had the privilege of exhibiting with the world-renowned artist, Dale Chihuly, and has also completed a restoration of eighteen stained glass windows at a chapel in Ohio. To view more of her work, visit www.etsy.com/shop/LAGlass.

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Beach Babe

Design, Fabrication, and Text by Dianne McGhee

When living on the Jersey shore, one of the natural things to do in the summer is go to the beach. Being a people watcher, I am always interested in seeing the different beach attire. The one thing many people have in common to avoid getting sunburned is a wide-brimmed hat, which is my inspiration for this happy-go-lucky babe on the beach.

Whether you live close to the sea or not, here is a whimsical, quick project that reminds us of "fun in the sun" all year long. I recommend that you let your creativity soar and try your own favorite colors and glass textures.

Face

Bullseye Glass 90 COE

3300 White for Face, 3" x 2"

030150 Pink for Cheeks, 1/4" x 1"

0001160050 Teal for Nose, 1" x 1/2"

014250 Purple for Eyes, 1" x 1"

Thin Fusible Dichroic Glass on Black, 1/2" x 1/2"

Black and Red Stringers

Body

Wissmach Glass Co.

1082 Pink for Upper Body, 6" x 3"

WO-702 Teal for Bathing Suit Bottom, 2" x 4"

Spectrum Glass Company

201-61S Ivory for Legs

Tools and Materials

60/40 Solder 7/32" Copper Foil

18-Gauge Copper Wire 20-Gauge Copper Wire

Copper Chain Wire Cutters Glass Cutter

Temperature-Controlled Soldering Iron with Rheostat

Round Nose Pliers Sharp Pointed Scissors

Running Pliers Grinder Mosaic Cutters/Nippers

Denatured Alcohol Elmer's® School Glue Gel

Tweezers Toothpicks Tea Light Candle Cotton Balls

Eye Protection ThinFire Paper or Kiln Wash

Copper Patina Plastic Sandwich Bag

Miniature Straw Hat Kiln



1

Cut out the pattern, trace the head onto the Bullseye White with a permanent marker, and cut out the head.



2

Cut 1/4" x 1/4" squares of the dichroic glass on black for the beginning of the eyes and fire them in the kiln.



Bring them to a full fuse (approximately 1500°F) so that the glass will form small round balls.

Trace the under pieces for the eyes onto the purple glass and the nose on the teal glass, then cut them out.

3



Snip off two 1/4" squares of the Bullseye pink glass for the cheeks.

4



Place the tea light candle on the plate, light the candle, and hold the red stringer over the flame until it melts and curves on the end.

5



Don't hold it too long over the flame or it will bend too far. It is recommended that after the glass cools you gently rub it on a cotton ball moistened with denatured alcohol to remove any black soot that was caused by smoke from the candle.

6



Snip off the curved piece that will be part of the lips.

I recommend wearing eye protection and snipping this into a plastic sandwich bag to prevent the loss of any flying pieces. Now repeat step 5 and 6 until you get about 5 or 6 pieces and pick out the 3 pieces you like the best. Remember to wipe off the soot before snipping, because the pieces are just too tiny to try to get it off after the fact.

Repeat step 6, snipping several pieces of black stringer this time. Don't melt them in the flame prior to snipping. Snip the pieces approximately 1/4" long for eye lashes, making sure you have at least 10 small pieces of glass. It's always better to snip extras.

Referring to the final picture and the pattern, add the facial features by gluing the glass pieces down with small dots of Elmer's gel glue applied with a toothpick.

7



Place a line of glue above and below the eye, then use tweezers to apply the eyelashes. Place a small dab of glue where the lips go and use tweezers to put the mouth pieces in place. Glue the dichroic eye dots in the center of the eyes at this time as well.

Allow the glue to dry before firing and don't let a lack of patience cause things such as eyes and cheeks to jump to random parts of the face.

8



Place the face in the kiln to be fired.

9

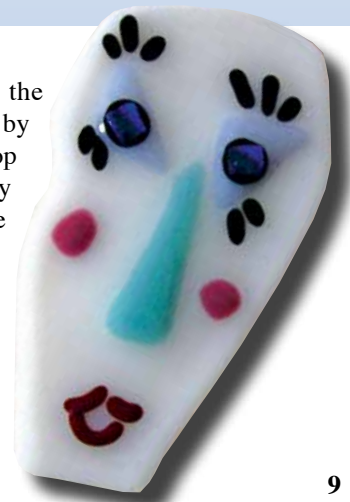


I like to bring it somewhere between a tack fuse and a full fuse to allow the features to remain raised slightly.

Relief/Contour Fuse

Segment 1: Ramp 400°F/hr to 1000°F and no hold.
Segment 2: Ramp 9999 (AFAP*) to 1400°F and hold 10 min.
Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 60 min.
Segment 4: Ramp 150°F/hr to 800 and no hold.
*as fast as possible

Note: Check your kiln for the desired tack fuse or full fuse by peeking into your kiln at the top temperature, then check every minute until the glass reaches the desired fused texture.



With a permanent marker, trace the pattern for the body using pink for the upper body, teal for the bathing suit bottom, and white for the legs.

10



Cut out all 4 pieces, grind, and foil.

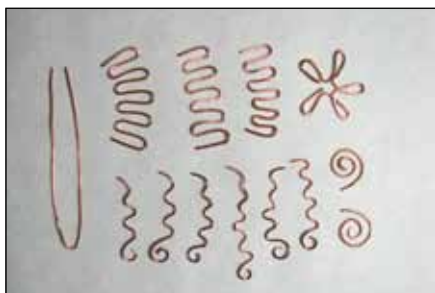
11



Foil the head at this time also. I recommend lightly grinding around the head as well to make the foil adhere for a stronger bond.

12

Use the different gauges of wire to create the design details.



Bend the 20-gauge wire into curlicues of varying lengths for the hair. I use 6 pieces of wire for this, but feel free to make more hair strands. Get creative with this.

Cut one piece of wire 4" long and bend it in half. Using the 18-gauge wire, bend the wire up and down about 1/2" wide, creating 5 loops for fingers. Make 4 sets of these, 2 of which will be gathered to create a circular shape for the hands. The other 2 will form a semicircle for the collar and a suggestion of feet. Create 2 additional circular wires for the suggestion of a bosom.

13

Solder all of the body pieces together.



14

Add the decorative wire.



Attach the circular-shaped wire to the tips for hands. Add a half circle to the bottom for the suggestion of feet, then add the last wire for the collar. This wire also adds additional support for the neck.

15

Solder the wire pieces onto the body.



Solder on the pieces of wire designated for the hair. Solder the straight piece of wire that was bent in half to the top of the head. Do not bend the wire at this time. You'll be sticking the hat through it later. I also added an additional piece of wire on her forehead.

Add as many strands of hair as you want. This is also the time to add decorative soldering by applying solder to the tip of your iron. Place the iron down so that the tip just touches the surface of the soldered area, then slowly lift up the iron to create polka dots. Add additional decorative soldering throughout the piece if desired until you are happy with the look.

Wash, dry, and apply copper patina according to the manufacturer's directions. Now polish with a finishing compound.

16

Push the wires up through the hat.



You may need to pierce the hat to create holes with the tip of pointy scissors to help bring the wires through.

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925M Medium
925S Small

Heart Bails



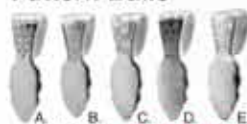
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ITEM# DESCRIPTION
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Inspiration from Tanya Veit



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17

Bend the wire into curlicues to prevent the hat from coming off.



18

Attach the chain to one of the loops of the fingers on each side by opening the wire and closing it back up.



Hang up your beach babe and let her put a smile on your face.

GPO



Originally a native of Michigan, Dianne McGhee was always drawing as she grew up and even won a local award. It was in 1985 that she picked up her first glass cutter. After being taught the basics of the craft, she took off and explored other aspects of glass art including fusing and painting on glass. Her out-of-the-box way of thinking inspired her to develop a signature style of stained glass creating one-of-a-kind pieces of art.

Dianne has exhibited in the Phoenix art museum and has made occasional television appearances showing various art techniques. Her art has sold in gift shops across the country, and her glass art is collected worldwide. She currently calls San Tan Valley, Arizona, home. Visit www.groovyglass.com to view more of her work.



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Cinco de Mayo

Design, Fabrication, and Text by Chantal Paré

What do wild roses, starfish, and this pattern have in common? Five-fold radial symmetry, of course! Uniting the form of five rose petals to the five arms of a starfish, I named it after a famous holiday, Cinco de Mayo, which occurs on the fifth day of the fifth month, in keeping with the theme of “five.”

I chose a uniform textural palette of Wissmach English Muffle, a traditional Victorian glass with a modern brilliance. The colors showcase various shades of rich copper and cobalt blues with just a touch of the lightest amber for contrast. The glass being relatively thin, I matched it with 2 mm clear float glass, rather than the more common 3 mm, and used especially narrow 5/32" foil.

When fabricating round projects, a proper frame is essential for sturdiness, durability, and aesthetics. Creating such a frame requires a came bender. If you have yet to acquire this piece of equipment, your stained glass supplier might bend it for you for a small fee.

For a rich, dark, patinated frame, nothing beats tinned brass came. I hope you find these tips useful for all your future circular projects.

Wissmach Glass Company *English Muffle*

4928 Antique Veil, 2 Sq. Ft.
4904 Windsor Blue, 2 Sq. Ft.
4929 North Seas Blue, 1 Sq. Ft.
4931 Bristol Blue, 1 Sq. Ft.

Additional Glass

2 mm Clear Float Glass, 1 Sq. Ft.

Tools and Materials

14-Gauge Copper Wire Rubber Gloves
5/32" Black-Backed Copper Foil 60/40 Solder
3/4" Brass U-came Came Bender
Black Patina Flux/Patina Remover
Acetone Nail Polish Remover



1

*Copy and trace
the pattern onto
the glass.*



Make two copies of the template and cut out the pieces of one template inside the black lines. Trace them onto the smooth side of the glass.

Score and break the glass, keeping your glass cutting wheel inside the marker lines.

2



Grind the glass for a perfect fit with the paper template.

3



Foil the edges of the glass and crimp.

4



Place the foiled pieces on the paper template and jig, securing the pieces with a series of horseshoe nails.

5



Apply the solder.

6



Prepare a small area of the panel at a time by brushing it with a parsimonious amount of flux, then solder both sides of the project. Do not solder all the way to the perimeter to allow room for the brass came edges to overhang.

Using a came bender, bend the brass came until its arc is the same as the one on the pattern.

7



Run the whole came back and forth, each time tightening the wheels a little bit more. Don't rush this step. A tiny bit of tightening can make a big impact. If you err, err on the side of making the frame slightly smaller than the project.

Check the bent came for fit.

8



If some part of the came is overbent or underbent because of making adjustments while bending the came, it doesn't matter. Discard it and only use the correctly bent came.

Cut the bent came across in three segments.

9



The first two segments will be roughly one-third of the diameter of the project. The third segment will be precisely measured to fit with the other two after they have been fitted.

Fasten the framed project to your worktable for a few hours to let the brass relax and accept its new shape.

10



11

Remove the brass segments before tinning them.



Take the brass segments off of the project, one by one, and cover them with a thin coating of solder. Replace them exactly where you took them off when you are done. Brass came tins with just a touch of flux and heats up very quickly, so you may want to hold it with vise grips.

12

Prepare two 1" U shapes with the 14-gauge copper wire and solder them into the top joints of the came to make hooks.



Solder the brass came to where the lead lines touch the came on both sides.

13

Apply patina to the finished piece.



Put on some rubber gloves, drop a bit of patina, and rub it around the project. Spray with flux/patina remover and rinse with abundant water. Any remaining marker on the glass can be wiped off with 100% acetone nail polish remover. Now hang the piece in front of a window and admire your handiwork!

GPQ

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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Bride and Groom Wedding Plates

Design, Fabrication, and Text by Lynn Fullerton



Summer and the wedding season walk hand in hand, bringing with them a time for sharing in the joy as two people declare their love for one another surrounded by friends and family. When you're looking for the perfect gift to help them celebrate this momentous occasion, consider making these special fused keepsakes.

This bride and groom wedding plate was created by our studio, Fullerton's Panes, in Houston, Texas, for the wedding celebration of one of our daughters. Larger plates were made for both cake tables as well as the table reserved for the wedding party. Smaller ones could be made, however, to use as wedding favors. They are easy to personalize by simply changing the color of the bow tie and the center stone of the necklace to match the color scheme of each individual wedding party. Then add the names of the bride and groom plus the wedding date, and you have a truly unique gift.

Cut four 7" x 7" black squares to use as plate blanks and glue together to form the plates.

1



With fusers glue, used sparingly, glue 2 of the black squares together for the first plate and the 2 remaining blanks together for the second plate. A small amount of glue at each corner will do. One set of 2 blanks will be used for each plate.

Clean with alcohol and full-fuse both of the plate blanks at 1465°F. While they are in the kiln, prepare the embellishments.

Spectrum System 96®

1009SF Black for Plate Blanks, 7" squares (4)

200SF White for Design Elements,
1/2" Squares (12) and 5" Hearts (2)

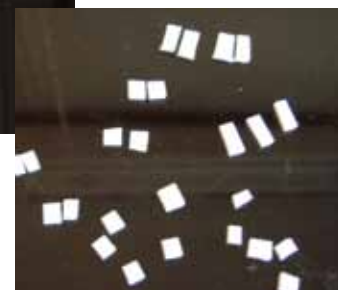
Tools and Materials

10" x 10" Ceramic Plate Mold
Glass Cutter Cork-Backed Ruler
Glass Nippers Running Pliers
Tweezers Alcohol Fusers Glue
Card Stock or Poster Board Kiln
5" Heart Cardboard Cutout Grinder



2

Cut the dots of glass used for the bride's pearl necklace and the groom's buttons.



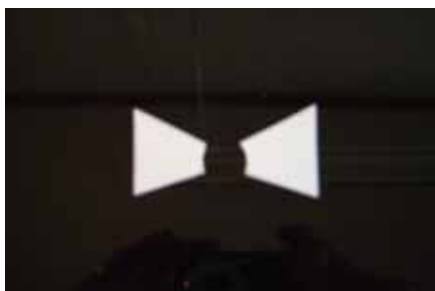
Cut 1 or 2 strips of white glass 1/2" wide. The length of the strips does not matter, since they will be cut into small pieces for the dots. For the long portion of the brides necklace, cut about twelve 1/2" x 1/2" pieces so you can be selective when choosing which ones to use for the next part.

Now cut about 7 of the 1/2" x 1/2" pieces in half to make a smaller square. You will need about 9 for the necklace and 5 for the groom's buttons. You will want some to be smaller than others, so cut some of them off center.

Fire the dots in the kiln at 1425°F for 10 minutes. They should ball up into a flat-sided dot. The longer ones will become a flat-sided rectangular dot.

3

Prepare the shapes for the bow tie.



Draw a pattern on card stock or poster board about 2-1/2" x 1-1/8". Use the pattern to trace the bow tie onto the white glass. Cut the bow tie ends and use your grinder, if needed, to shape the inner curved section.

4

Trace and cut two 5" white glass hearts, one for each plate.



Use a 5" cutout heart-shaped piece of card stock, which you can purchase at many craft stores. Good heart-shaped templates to use as a pattern can be found on the Internet. Or you can purchase 2 precut hearts from your local System 96 supplier.

Trace 2 hearts onto the glass and cut them out, then grind if necessary. A 1/8" grinder bit will assist you with the V-shaped section of the heart.

Clean all of the pieces of glass. Alcohol works great for removing all oils and fingerprints.

5

Assemble the bride's plate.



Turn the plate blank at an angle and position the heart with the tip of the heart about 1" from the bottom corner. Apply a dot or two of glue at each top section and bottom of the heart. Now select one of the fired dots to use as the bottom focal point of the necklace.

Arrange the fired dots to form the pearl necklace, gluing as you go. Use just enough glue to hold the pieces in place. A little dab will do. Start at the bottom and work up, decreasing the size of the dot as you go. Set aside and let the glue dry.

6

Assemble the groom's plate.



Turn the plate blank at an angle and position the heart with the tip of the heart about 1" from the bottom corner. Glue the top sections and bottom of the heart as with the bride's plate.

Center the bow tie at the top corner and use one of the larger fired dots for the center portion of the tie. Add dots to represent the buttons of the grooms shirt. Set aside and let dry.

Using your favorite prepared plate mold that is at least 7" x 7", place one of the dried wedding plates on the mold and into the kiln. Tack-fuse each in turn to complete the plates. We raised the time on the program so the dots get a good tack to the plates. All kilns are different. You know yours, so fire accordingly.

GPO



Lynn Fullerton is the owner of Fullerton's Panes Stained Glass and Glass Art, which is located just north of Houston, Texas, where she and her husband have resided for the past twenty-eight years. Her first love for art was in ceramics, but once she discovered glass, it was full speed ahead in that medium.

At first, glass art was just a hobby for Lynn, since she had a full-time career in the corporate world. Life was also happening, and she had a family to take care of as well. However, she continued to dabble in her glass art. Lynn saw the chance to jump into her dream in 2005, when she opened her retail store and studio about thirty minutes from her home studio. Visit www.fullertonspanes.com to find out more about her glass art enterprise.

Friendly Cruise

Design by Jean Beaulieu, Text by Darlene Welch



For centuries, sailors have been drawn to the call of the sea and its mysteries. Although no one knows exactly when the first sailboat was built, archaeologists have found remains of primitive canoe-like vessels dating back to ancient Egypt and Mesopotamia. Boat designs have been developing ever since to make them faster and sleeker.

This 24" x 20" stained glass panel from Jean Beaulieu's *Elegant Boats* pattern collection provides the perfect addition to any sailboat lover's decor. This collection includes 14 elegant and lifelike designs of boats and other nautical themes including regattas, moonlight sailing, tugboats, and galleons. The glass selections in this rendition show how perfect Spectrum's WATERGLASS is for portraying reflections in the water. To find out more about these and many other designs from the artist, visit jeanbeaulieu.com.

GPO

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- 385-2S White/Light Gray for Boat Decks, Scrap
- 1009S Black Smooth for Sails, Masts, and Hulls, Scrap
- 818-72S Rosy Brown Opal for Rudders, Scrap
- 151S Cherry Red Smooth Cathedral for Sail, 1 Sq. Ft.
- 110.8SF Medium Amber Smooth Transparent System 96® for Sail, 1 Sq. Ft.
- 136-SF Dark Blue Smooth Transparent System 96® for Sail, 2 Sq. Ft.
- 130.8SF Pale Blue Smooth Transparent System 96® for Sail, 1 Sq. Ft.
- 833-51S White/Sky Blue for Sky, 3 Sq. Ft.
- 123RR Medium Green Rough Rolled for Landscape, Scrap
- 533-1W Sky Blue WATERGLASS® for Water, 2 Sq. Ft.
- 528-1W Sea Green WATERGLASS® for Reflections, Scrap
- 132-W Light Blue WATERGLASS® for Reflection, Scrap
- 110.8W Medium Amber WATERGLASS® for Reflection, Scrap

Tools and Materials

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

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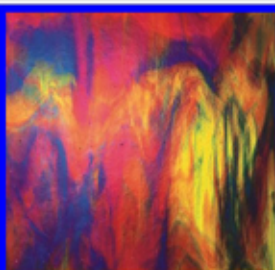
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Fancy Fused Goldfish

Design, Fabrication, and Text by Wesley R. Wong



The goldfish is a freshwater fish and one of the most commonly kept aquarium fish. It was first domesticated in China more than a thousand years ago. Goldfish breeds vary in size, body shape, fin configuration, and coloration. Various combinations of white, yellow, orange, red-orange, brown, and black are known. We got a small fancy goldfish for our daughter Allison when she was in the sixth grade. The same gold fish is still alive and very large, and Allison graduated from college this year.

Make some fancy fused goldfish for display separately or to incorporate into a mosaic. These goldfish have a three-dimensional appearance with a curved body and lots of movement in the fins.

System 96®

Sheet Glass

200SFL Thin White Opal for Body Base, 3" x 5"

260-72SF Yellow Opal for Body, 3" x 5"

60-2702-96 Orange Opal for Fins and Tail, 4" x 6"

Blue, White, and Dichroic Scrap for Eye

Frit

F1-2702-96 Orange Opal Powdered Frit for Gill

F3-611-96 Light Cherry Red Medium Frit for Decoration

F3-00-96-IR Clear Iridized Medium Frit for Decoration

Tools and Materials

Carbon Paper or Lightbox Lip Balm

6" x 8" Bullseye ThinFire Paper Gel Glue

Extra Fine Point Sharpie® Marker

1/8" Fiber Paper 1/4" Fiber Paper

16-Gauge Brass Wire 00-Gauge Steel Wool

Yellow Glassline Paint Glass Cutter

Grinder Breaking Pliers Wire Cutter

Scissors Wheeled Mosaic Nipper

Permanent Marker Plastic Spoon

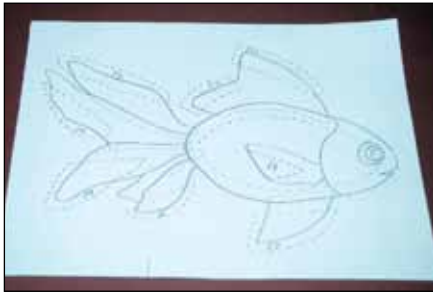
Safety Glasses Dust Mask Pump Hair Spray

Ring Saw (optional) Toothpick or Dental Pick

Diamond Sanding Pad

1

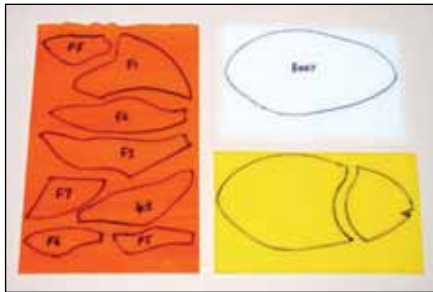
Trace the fish pattern onto a 6"x 8" sheet of ThinFire paper using carbon paper or a light box.



Allow at least 1/4" margin around the edges. The dotted lines on the pattern indicate the sections of the glass that are hidden below the other pieces of glass. The dashed lines are for the fiber paper pieces that will be used to prop up the body and the fins.

2

Trace the pattern onto the glass, cut out the fin and body pieces, and grind as necessary.

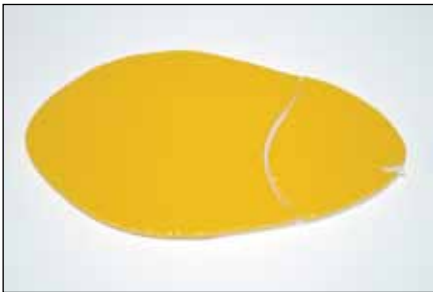


Copy the pattern onto card stock. Cut out the fin pattern pieces and trace them onto the orange glass with a permanent marker. Cut and trace the body onto the thin white glass as one piece. Trace the body again onto the yellow glass, but divide it into two pieces, with about 1/3 of the piece for the head and 2/3 for the body.

Cut and grind each piece of glass. Rubbing some lip balm onto the marker lines before grinding will help to keep the lines from disappearing during the grinding process. If you have a ring saw, you can cut a notch in the yellow glass for the mouth. Otherwise, you can draw the mouth later with the yellow paint.

3

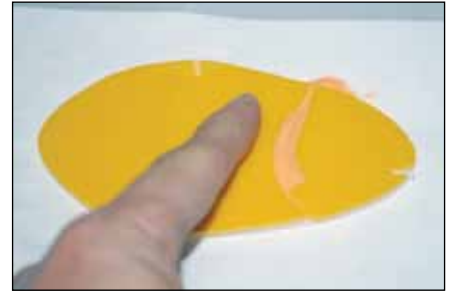
Attach the yellow body and head pieces to the white body piece and add a small piece of white glass for the tongue.



Glue the two yellow sections of the body onto the white body with small dabs of gel glue, leaving a small gap between the two pieces. Nip a tiny sliver of white scrap for the tongue and glue it into the small mouth notch. Let the glue dry thoroughly before proceeding to the next step.

4

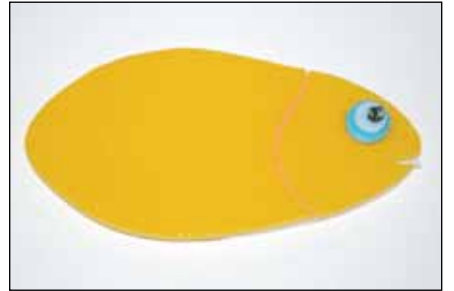
Spoon some orange powdered frit onto the body and spread it evenly with your finger into the gap between the two yellow body pieces.



Remove and reclaim any excess powder. Be sure to wear a dust mask while applying the frit.

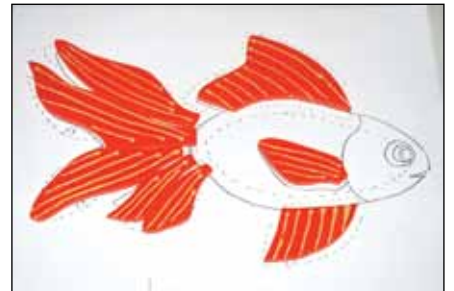
5

Cut, stack, and glue the three pieces of rounded blue, white, and dichroic scrap glass for the eye onto the head.



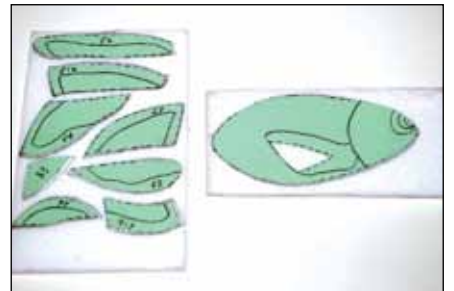
6

Apply the fin details to the Orange Opal glass fins with the yellow Glassline paint and set aside to allow the paint to dry.



7

Trace and cut out the fiber paper fin sections for F1A through F8 plus the body section as shown on the pattern sheet.



These are represented by the dashed lines. Trace the fin patterns onto the 1/8" fiber paper and the body pattern onto the 1/4" fiber paper. Cut out the fiber paper pieces.





8

Glue the fiber paper piece F8 to the back of the glass piece F8 and glue the fin with the attached fiber paper to the body.

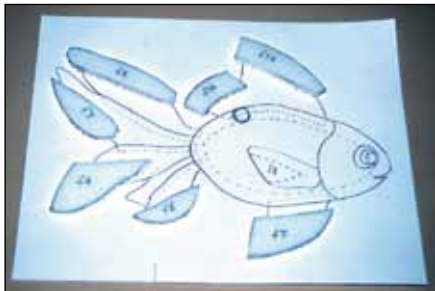


9
Sprinkle the Light Cherry Red frit and Clear Iridized frit onto the body for some extra texture and interest.



Mist with the hairspray to set the frit in place.

10
Glue the 1/8" fiber paper fin pieces to the corresponding locations on the ThinFire paper.



11
Lay the F1 fin piece on top of the fiber paper pieces F1A and F1B and position the fin to match the dotted line of the ThinFire paper.



Trace the outline of the fin that comes in contact with the fiber paper.

12
Apply glue to the area on the fiber paper that touches the fin and glue the fin in place.



The bottom of the fin will extend into the body section. Repeat this step with the other fins F2 through F7. Note that F3 overlaps F2, F6 overlaps F5, and F4 overlaps F3 and F5. The inside edge of fins F1 through F7 should all extend into the body. If you would like to hang your goldfish for display, now is the time to add a wire loop.

13
Tightly coil the 16-gauge brass wire three times around an extra fine point Sharpie pen.

13



14
Snip off one loop of the wire with a wire cutter and bend the ends of the wire to close up the loop.

14



15
With a pair of 1/2" breaking pliers, grip the loop where the 2 ends meet and bend the loop at a right angle.

15



16

Glue the loop to the F1 fin piece.



To determine the correct placement of the loop, I had previously created a goldfish without the loop and found the center of balance, which is toward the back of the dorsal fin. After firing, the loop can be cleaned up with a piece of steel wool and bent at a right angle with the pliers.

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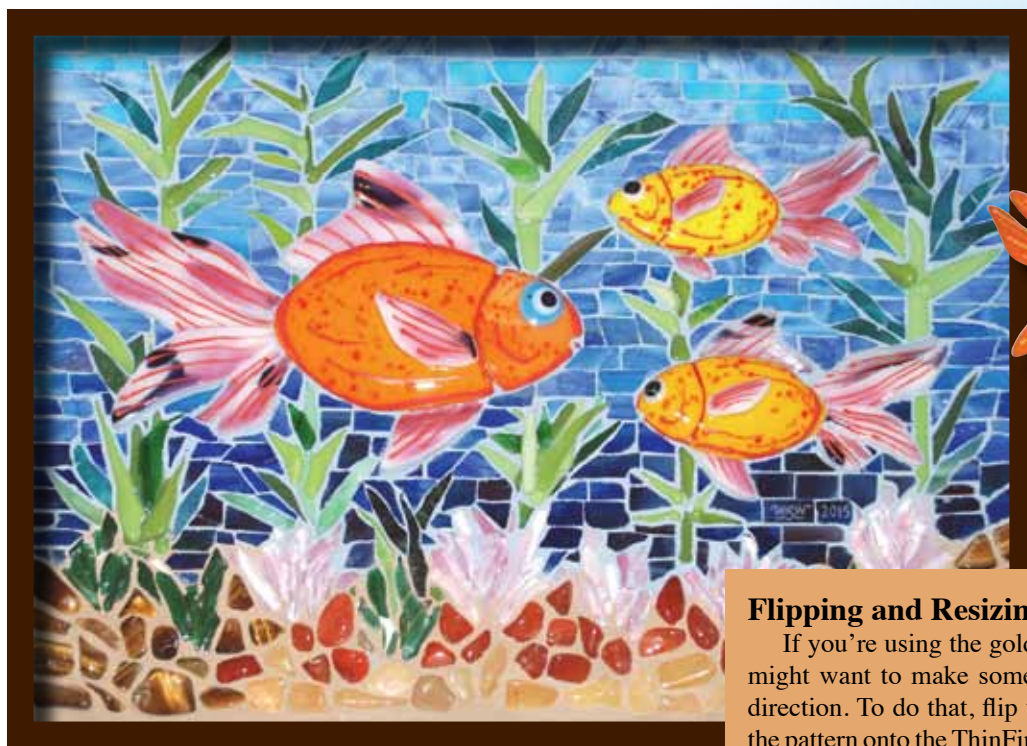
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17

Attach the body
and fuse the fish.



Glue the fiber paper body to the ThinFire paper, then glue the body assembly onto the fiber paper body. The body should cover the inside edges of all the fins and completely hide the wire loop. Place the assembled goldfish in the kiln and fire. I used the following suggested contour-fuse schedule, but you may have to adjust it to fit your own particular kiln.

Segment 1: Ramp 450°F/hr to 400°F and hold 8 min.
Segment 2: Ramp 500°F/hr to 1350°F and hold 10 min.
Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 60 min.
Segment 4: Ramp 150°F/hr to 750° and hold 10 min.

*as fast as possible

18

After the
goldfish has been
fired, remove the fiber
paper and scrape away
any lint with a toothpick
or dental pick.



Rinse and remove any sharp edges with a diamond sanding pad.

GPQ

Flipping and Resizing the Pattern

If you're using the goldfish as part of a larger design, you might want to make some of the goldfish face the opposite direction. To do that, flip the pattern in step 1 before tracing the pattern onto the ThinFire paper with the light box. In step 2, flip the pattern pieces before tracing the pattern onto the glass or trace the pattern onto the back of the glass and flip the glass pieces while assembling the fish.

The goldfish pattern may also be resized to fit into your project, but the pattern lines for the goldfish body must be adjusted to allow the proper amount of curvature for the body. The outside edge of the fiber paper should be at least 1/4" smaller than the body. When reducing the goldfish, the pattern lines for the fiber paper need to be slightly smaller. When enlarging the goldfish, the pattern lines for the fiber paper can be slightly larger.

Wesley R. Wong is an award-winning artist who designs and produces custom glass art from his studio in San Jose, California. His passion for glass started in 1981 with stained glass, which eventually lead him into mosaics and fused glass. His work features lots of bright colors and intricate patterns and has been exhibited in many juried glass and mosaic shows throughout the United States.



Wesley enjoys sharing his glass knowledge with other artists and teaches glass workshops through his studio and at the Institute of Mosaic Art in Berkeley, California, and the Stained Glass Garden. He is a member of the Association of Stained Glass Lamp Artists (ASGLA), Society of American Mosaic Artists (SAMA), and Contemporary Mosaic Art (CMA). Wesley will be teaching a class on the fused goldfish at the 2016 Class Craft & Bead Expo in Las Vegas, Nevada.

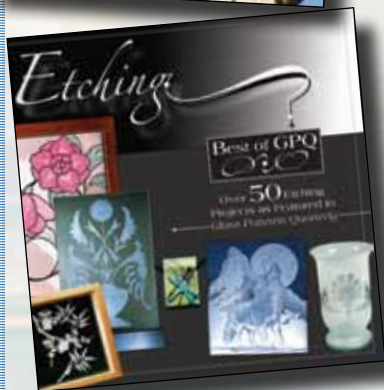
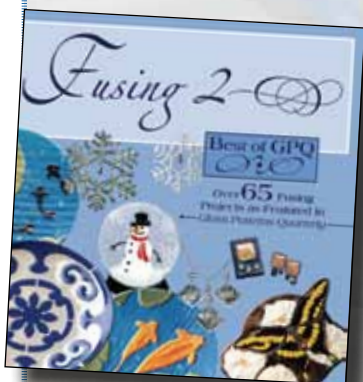
Visit Wesley's studio website at www.glasstastique.com to view more of his work. For information on workshops, you can contact him by e-mail at glasstastique@gmail.com.

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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.

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

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 1/2" deep (top to bottom).

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.

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

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Garden Buddies Dragonfly Stakes

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



Oh what fun to create colorful garden buddies! These are sure to be a showpiece in your garden whether or not you have a green thumb. You can start by making your own nuggets out of fusible glass. Previously fused pieces can also make unique designs for nuggets to be used as designing details. This is a good project to use up those scraps or happy accidents, because it uses small amounts of glass rods, stringers, noodles, and frit. Start with the dragonfly and add some outdoor buddies of your choice.

The dragonfly's head and body can be made with glass nuggets or with individual cut circles of glass. If you are making the dragonfly's head and body using glass nuggets, you only need to cut out the wings.

Making Your Own Fusible Glass Nuggets

You can always purchase glass nuggets for this project, but making your own will give you an additional way to exercise your creativity. It will also provide a way to control the colors that you would like to use for your dragonfly and any other garden buddies that you decide to create.

Make the glass nuggets using scraps of System 96 glass or 90 COE glass, if that is what you are working with. Don't throw away that finished fused piece that you just don't like or that has been broken. Repurpose the glass for this project.

You can also use the irregular edges you might have cut off of a fused piece with a saw to create that perfect straight edge. Components that have been previously fused make beautiful patterns and designs for nuggets. Just make sure the original piece was made from the same COE glass.



System 96®

Flat Glass in Desired Colors for Wings, 6" x 6" or smaller
Fusible Nuggets

Tools and Materials

Scissors Black Sharpie® Marker
Basic Glass Cutting Tools
Mosaic Nippers Glass Grinder
Clear Silicone or E6000® Glue

Spectrum PAPYROS® Kiln Shelf Paper or Prepared Kiln Shelf

Elmer's® Clear Glue Protective Eyewear
Glassline Glass Paint Glassline Paint Tips
Found Metal Forks or Knives Wire Cutters
20- or 22-Gauge Wire Round Nose Pliers

Solid color nuggets can be made by creating your own fused scrap. Stack 2 to 3 layers of the same color glass and glue in between with Elmer's Glue or GlasTac fusing glue. This is a great way to use your scraps, since the pieces don't all have to be the same shape or size. Fuse the stacks together by firing on the full-fuse schedule that's provided at the end of this tutorial.



If you are starting with a wide piece of fused glass, you may need to cut it into smaller strips first. You will want widths of 1/2" to approximately 1". Each nipped 1/2" x 1/2" piece will fuse into a 1/2" round nugget. It may vary a little, however, depending on how thick your original scrap is.

Now use mosaic nippers to nip the fused strips and scraps into smaller pieces. Lay out the nipped pieces on kiln paper or on a prepared kiln shelf and fire on the full-fuse schedule at the end of the tutorial.

Dragonfly Garden Stake

1
Cut out the dragonfly wings.



Trace the dragonfly's wing pattern onto the System 96 glass color you have selected with a Sharpie marker. Also trace the head and body pattern pieces, if you are not using nuggets.

Cut out the pieces with your glass cutter. Break off the edges using running or breaking pliers, then chip off any pointed spots with grozing pliers. Don't worry about any Sharpie remaining on the cut pieces, since it will burn off in the kiln. You can also shape the pieces using mosaic nippers.

2
Assemble the dragonfly's head and body.



Working on kiln shelf paper or a prepared kiln shelf, line up the nuggets for the dragonfly's head and body. Glue the nuggets next to each other using Elmer's Clear Glue in between each nugget. Excess glue will burn off in the kiln.

3
Glue the four wings onto the body pieces close to the head using Elmer's Glue or GlasTac fusing glue.



Transfer the piece to the kiln and fire on the dimensional-fuse firing schedule at the end of the tutorial. Note that if you are creating the dragonfly with a flat glass head and body instead of the nuggets, it will be easier to build by laying out the four wings on kiln paper first, then building the body on top of the wings by gluing and overlapping each circle slightly. You want to be sure it all fuses together.

You don't want your dragonfly to be lonely in the garden. Cut and assemble some of the other garden buddies so they can keep each other company. The Glassline paints are useful in adding eyes and various details to the other garden buddies. Antennae can be made using round nose pliers to bend 3" lengths of 20- or 22-gauge wire in half to create a small wrap on each end of the wire. Attach the antennae to the head using silicone or E6000 adhesive.

4
Attach the dragonfly to a "found" or discarded metal knife or fork with silicone or glue.



To avoid getting silicone or glue on your work surface, you may want to lay down some scrap paper. Lay out your fork or knife on the work surface. Place a glob of silicone or glue on the top of the silverware handle and glue your dragonfly in place. If you are using a fork instead of a knife, you will want to glue the piece to the back side of the fork.

Decide if the dragonfly is landing, hovering, or flying away and angle the placement accordingly. Allow the glue to dry thoroughly and place your stake in the garden or in a potted plant. **GPQ**

Dimensional-Fuse Firing 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

Full-Fuse Firing Schedule

Adjust 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 1450°F and hold 1 min.
Segment 4: Ramp 9999 (AFAP*) to 950°F and hold 90 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



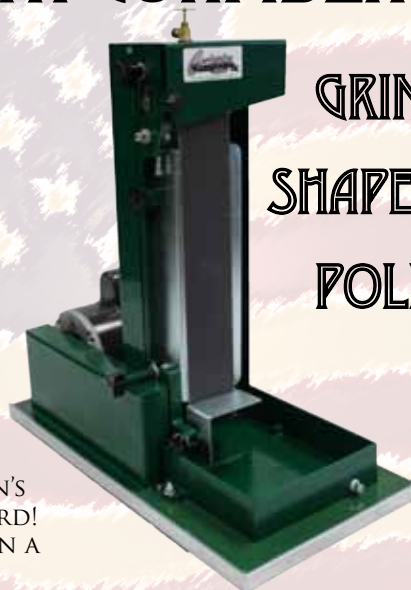
Alysa Phiel is a third-generation glass artist with 25 years of experience, having been taught by her grandfather at his studio, then owning and operating her own glass shop with her mother for 10 years. In 2008, she began teaching a wide range of stained glass, mosaic, and fusing classes to intermediate and advanced students at Sonoran Glass School in Tucson, Arizona. As the current Warm Shop director, she is constantly experimenting with new fusing techniques to challenge her students and expand their skills.

Alysa's work is in private collections all over the country and includes numerous commissioned stained glass windows installed in homes and churches around Tucson. She has been a regular contributor to Glass Patterns Quarterly since 2011 and an instructor at the Glass Craft & Bead Expo for the past two years.

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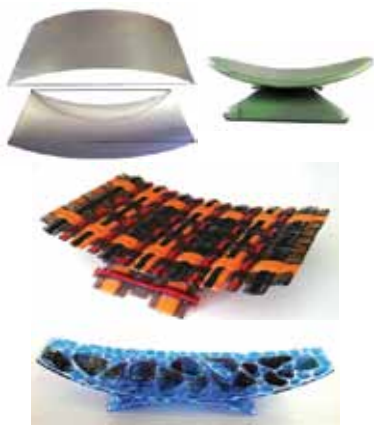


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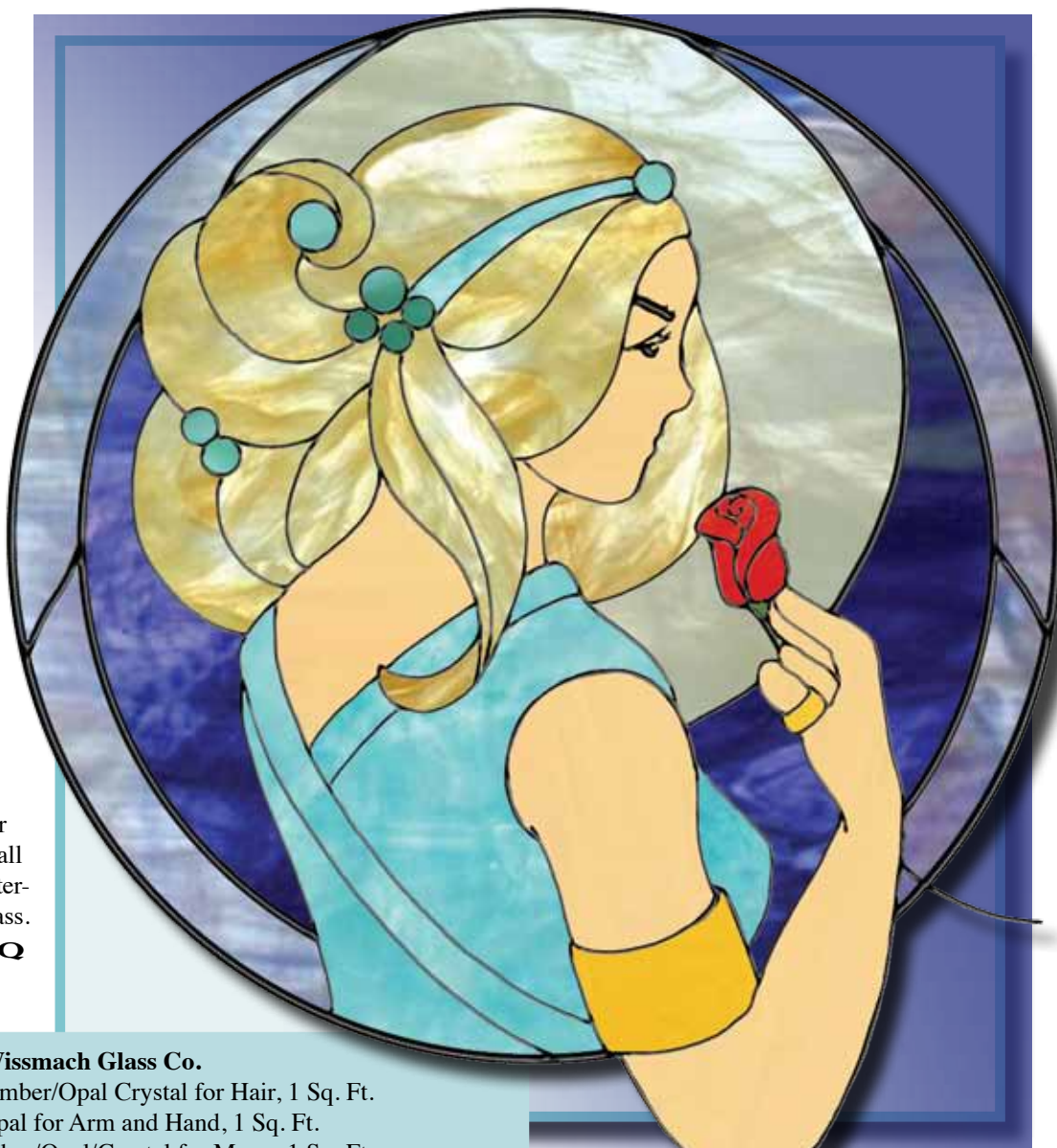
Midnight Rose

Design by Leslie Gibbs, Text by Darlene Welch

The tranquility of a moonlit night is beautifully portrayed in this 8-1/2" x 9-1/2" stained glass design by Leslie Gibbs. Here a lovely lady enjoys the fragrance of a single rose, perhaps left for her by a secret admirer.

The extensive use of Wis-spy glass from The Paul Wiss-mach Glass Company lends an ethereal quality to the scene. The Medium Amber/Opal/Crystal glass used for this beautiful young woman's flowing hair seems to gather the beams of light coming from the moon behind her that is so aptly depicted by the Light Amber/Opal/Crystal hue. The border, darker background, her dress, the rose—all gain shimmer, depth, texture, and interest through the use of this elegant glass.

GPO



Wissmach Glass Co.

WO-58 Medium Amber/Opal Crystal for Hair, 1 Sq. Ft.

58-L Light Opal for Arm and Hand, 1 Sq. Ft.

WO-325 Light Amber/Opal/Crystal for Moon, 1 Sq. Ft.

WO-563 Steel Blue/Opal/Crystal for Sky, 1 Sq. Ft.

WO-437 Dark Blue/Light Amber/Medium Purple/Opal/Crystal for Border, 1 Sq. Ft.

WO-87 Sky Blue/Opal/Crystal for Dress and Hair Band, 1 Sq. Ft.

34-LL Light Amber for Bracelet and Ring, Scrap

WO-28 Orange/Opal for Rose, Scrap

23-L Light Green/Opal/Copper Red for Rose Calyx, Scrap

69-L Blue Green/Opal/Crystal for Hair Ornaments, Scrap

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/4" U-Channel Lead

12-Gauge Copper Wire

Black Glass Paint (optional)

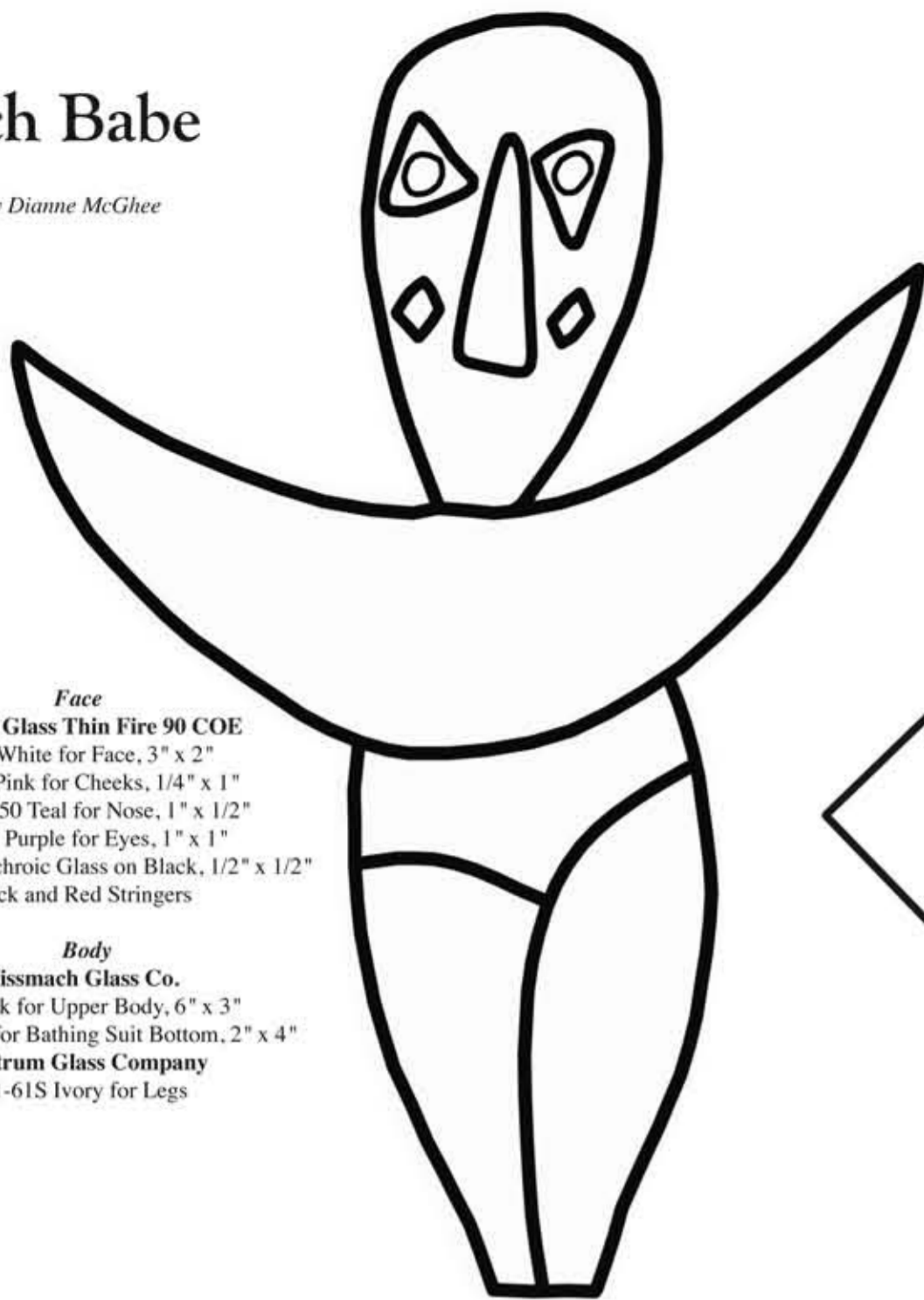
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Beach Babe

Design by Dianne McGhee

Face
Bullseye Glass Thin Fire 90 COE
3300 White for Face, 3" x 2"
030150 Pink for Cheeks, 1/4" x 1"
0001160050 Teal for Nose, 1" x 1/2"
014250 Purple for Eyes, 1" x 1"
Thin Fusible Dichroic Glass on Black, 1/2" x 1/2"
Black and Red Stringers

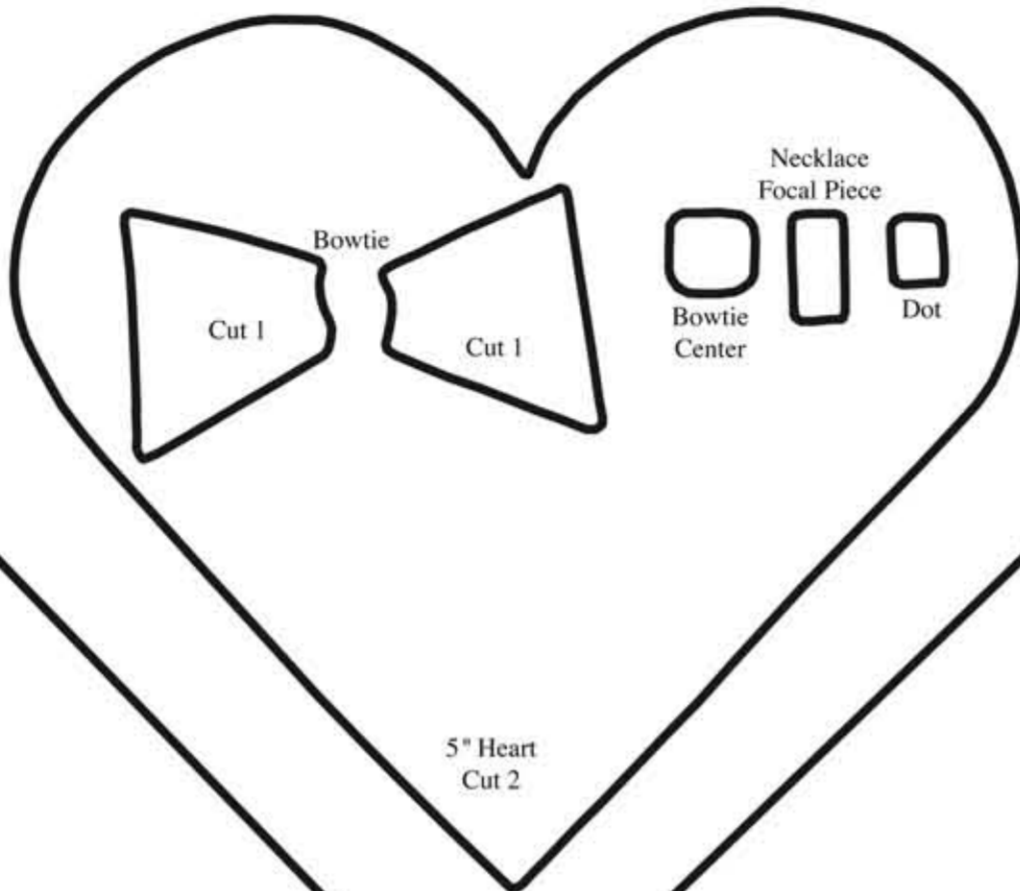
Body
Wissmach Glass Co.
1082 Pink for Upper Body, 6" x 3"
WO-702 Teal for Bathing Suit Bottom, 2" x 4"
Spectrum Glass Company
201-61S Ivory for Legs



Bride and Groom
Wedding Plates

Design by Lynn Fullerton

Spectrum System 96®
SPF 1009 Black for Plate Blanks, 7" squares (4)
SPF 200 White for Design Elements,
1/2" Squares (12) and 5" Hearts (2)



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Wissmach Glass Co.
WO-58 Medium Amber/Opal Crystal for Hair, 1 Sq. Ft.
58-L Light Opal for Arm and Hand, 1 Sq. Ft.
WO-325 Light Amber/Opal/Crystal for Moon, 1 Sq. Ft.
WO-563 Steel Blue/Opal/Crystal for Sky, 1 Sq. Ft.
WO-437 Dark Blue/Light Amber/Medium Purple/Opal/Crystal for Border, 1 Sq. Ft.
WO-87 Sky Blue/Opal/Crystal for Dress and Hair Band, 1 Sq. Ft.
34-L.L. Light Amber for Bracelet and Ring, Scrap
WO-28 Orange/Opal for Rose, Scrap
23-L Light Green/Opal/Copper Red for Rose Calyx, Scrap
69-L Blue Green/Opal/Crystal for Hair Ornaments, Scrap

Stained Glass Bumblebee Pendant
An Introduction to Stained Glass

Design by Lidia K. Anderson



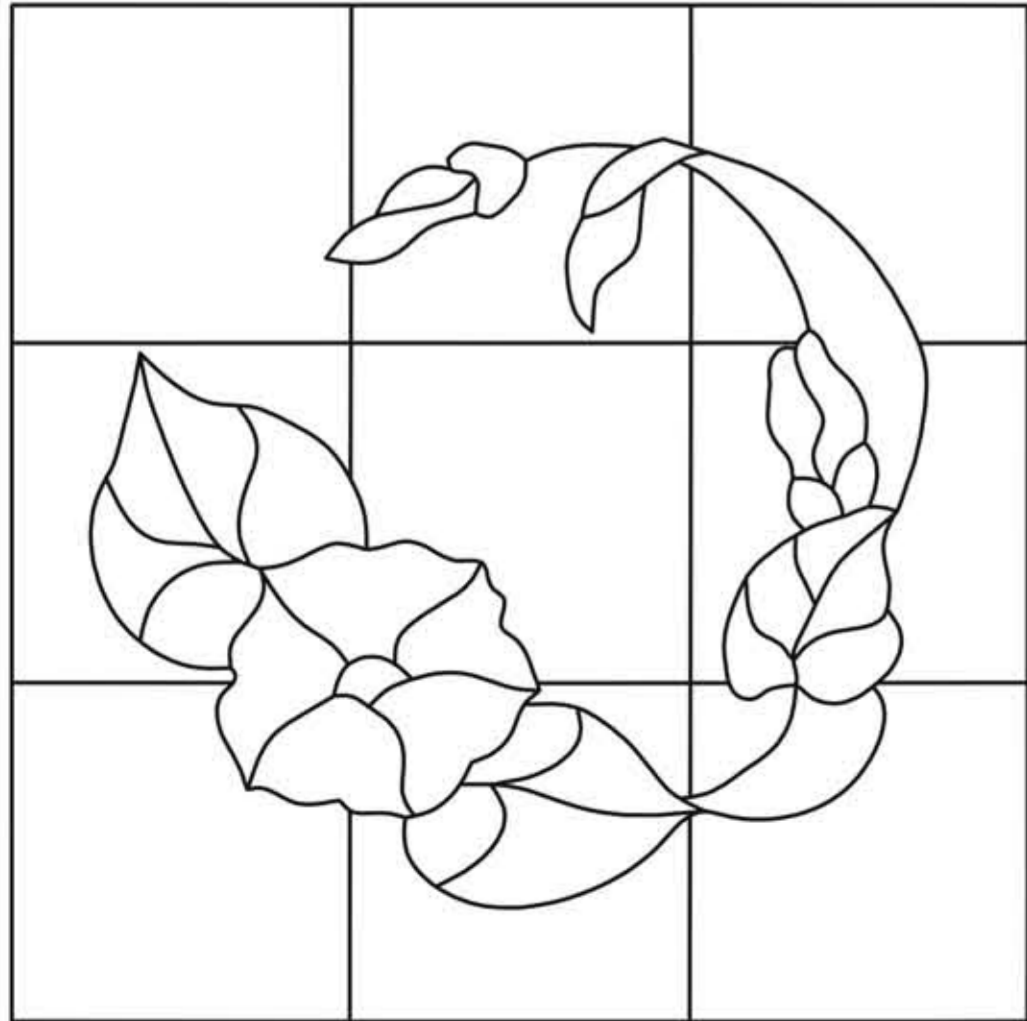
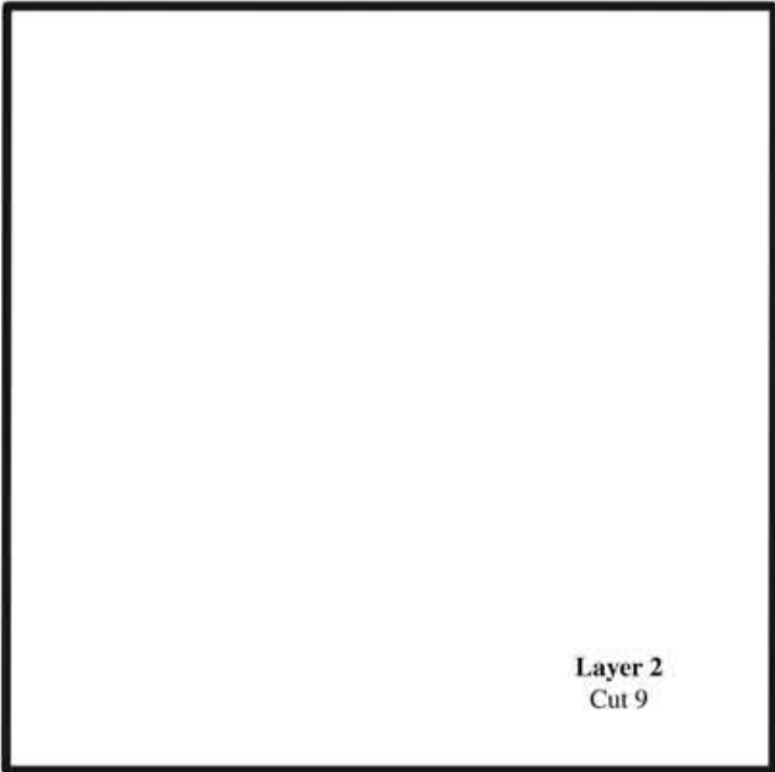
Spectrum Glass Co.
110.8 W Amber for Glass Hexagon, 2" x 2"

Glass Patterns Quarterly
Pullout Pattern Sheet Summer 2015



Midnight Rose

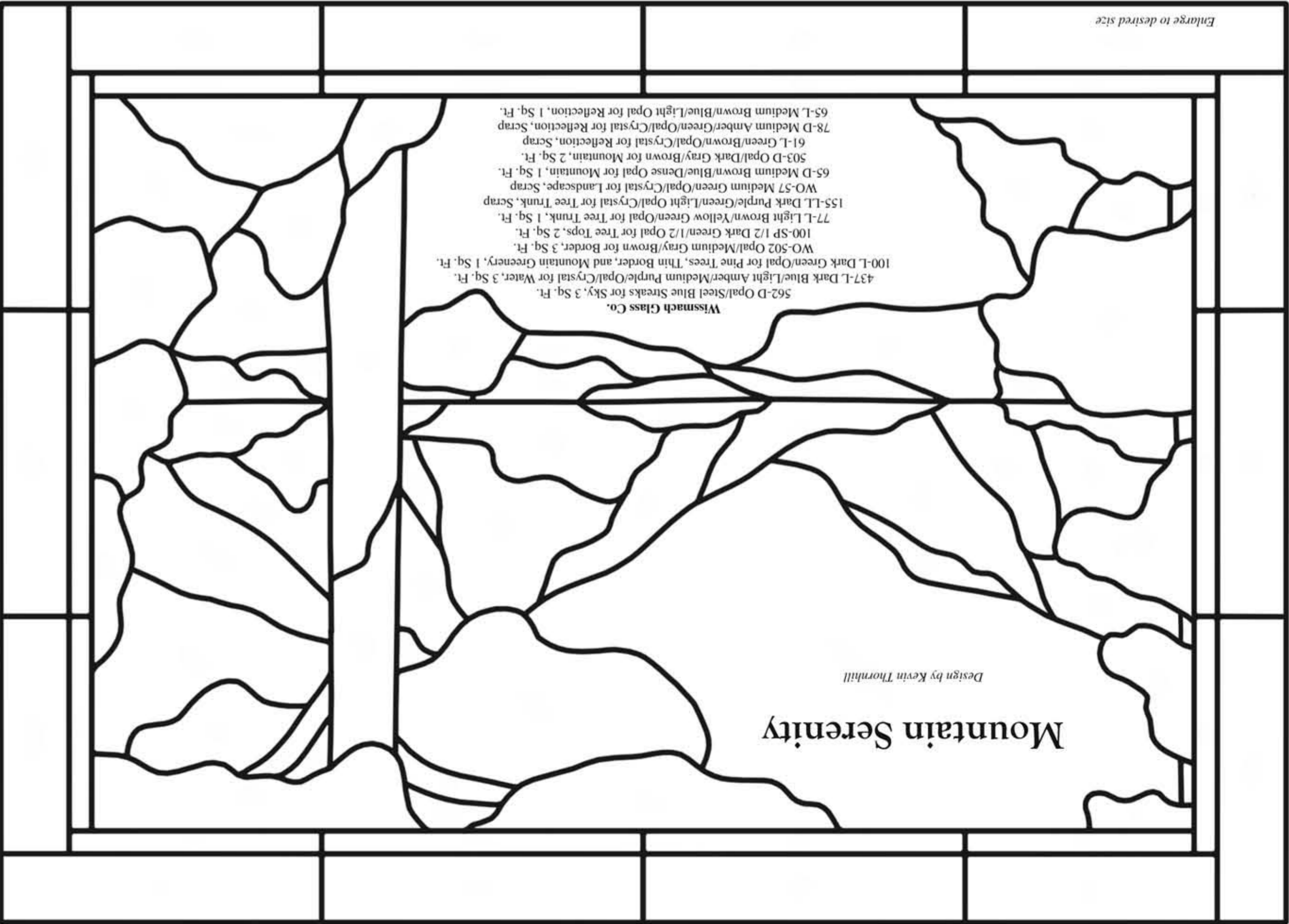
Design by Leslie Gibbs



Morning Glory Fused Dish

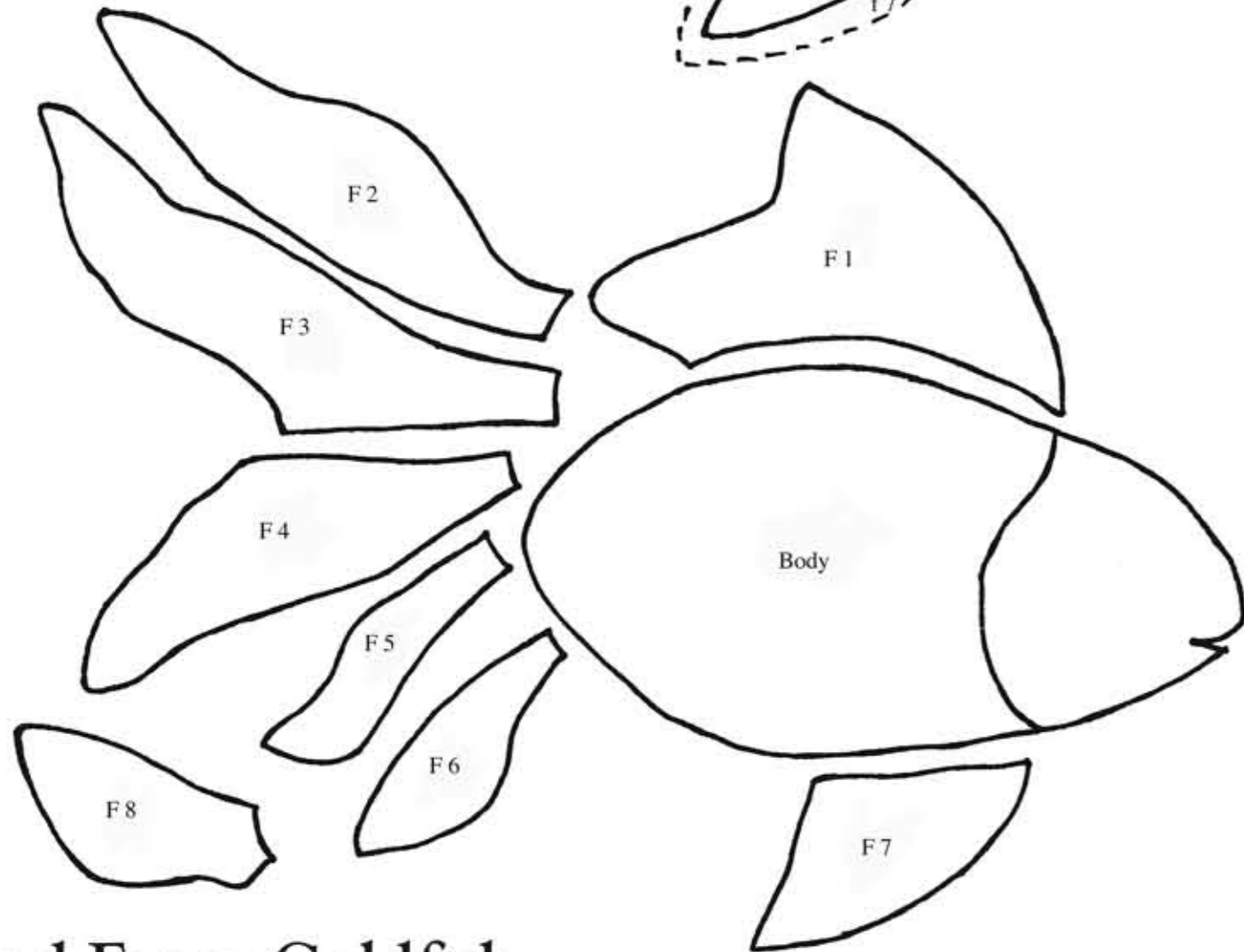
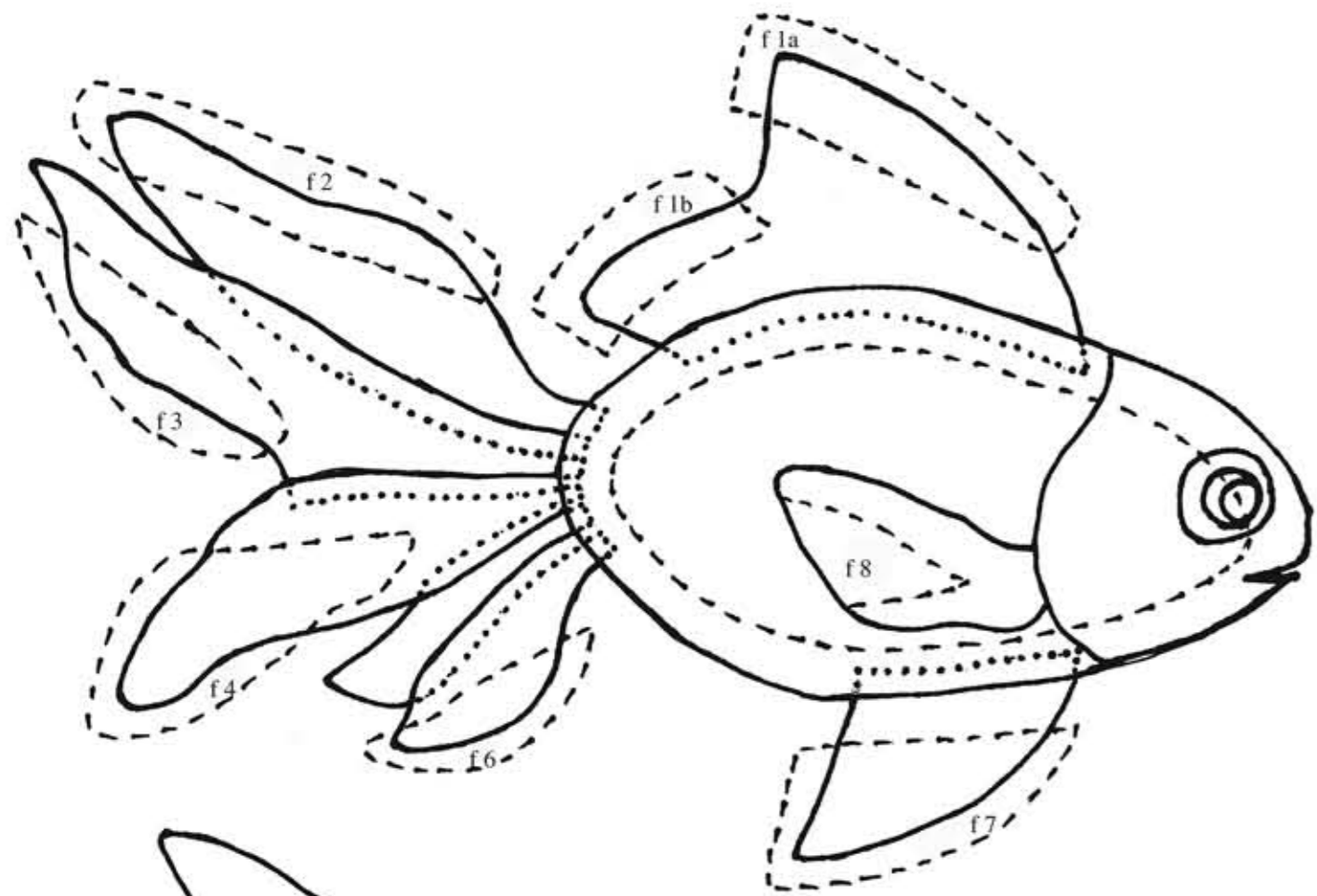
Design by Judi Hartman

Wissmach 90™
90-01 Clear for Base, 1 Sq. Ft.
90-12 Transparent Bright Blue for Flowers, Scrap
90-04 Transparent Light Blue for Flower Center, Scrap
90-11 Transparent Bright Green for Leaves, Scrap
90-06 Transparent Coral (Striker) for Background, 1 Sq. Ft.



Design by Kevin Thornhill

Mountain Serenity



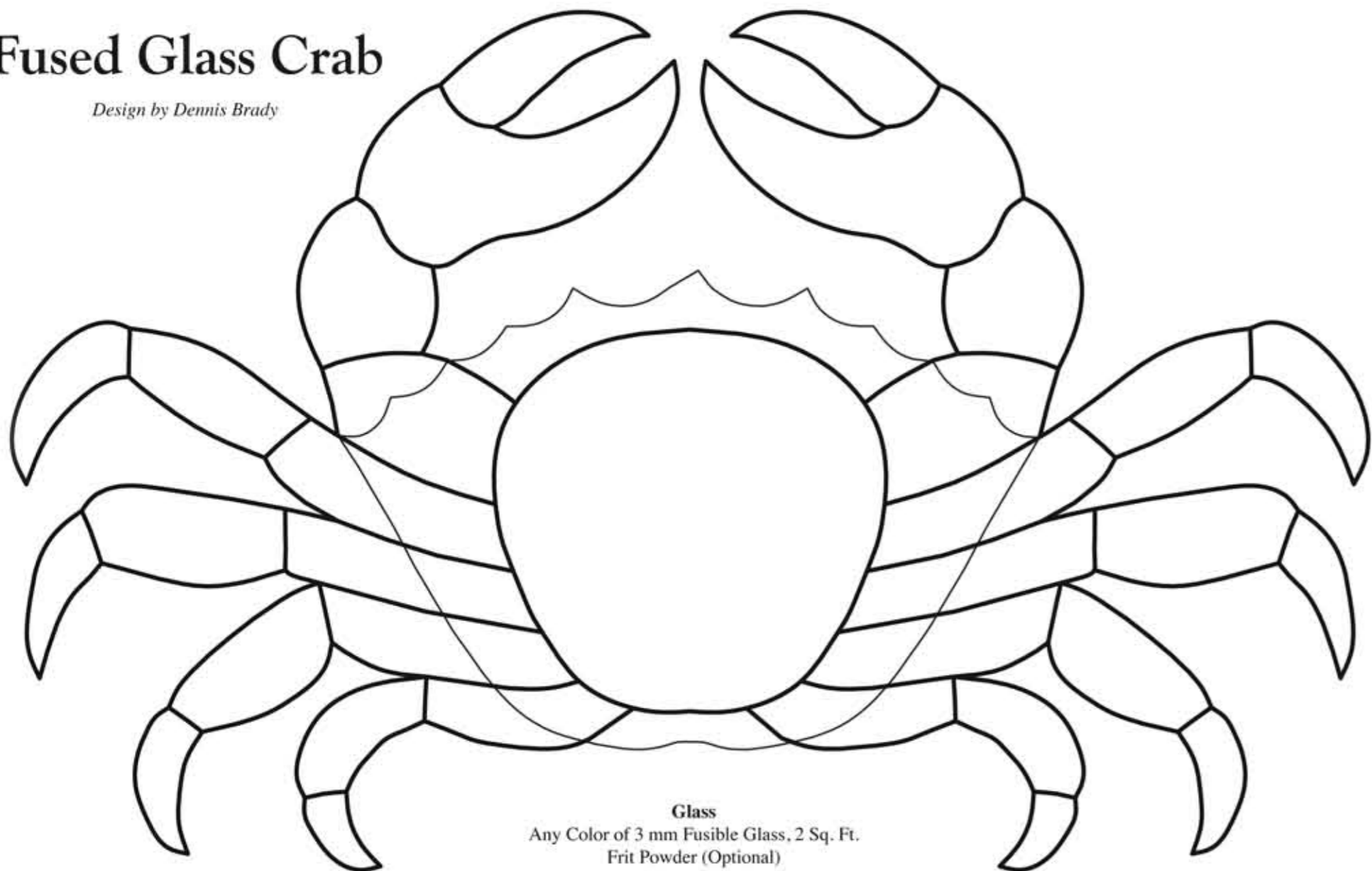
Fused Fancy Goldfish

Design by Wesley R. Wong

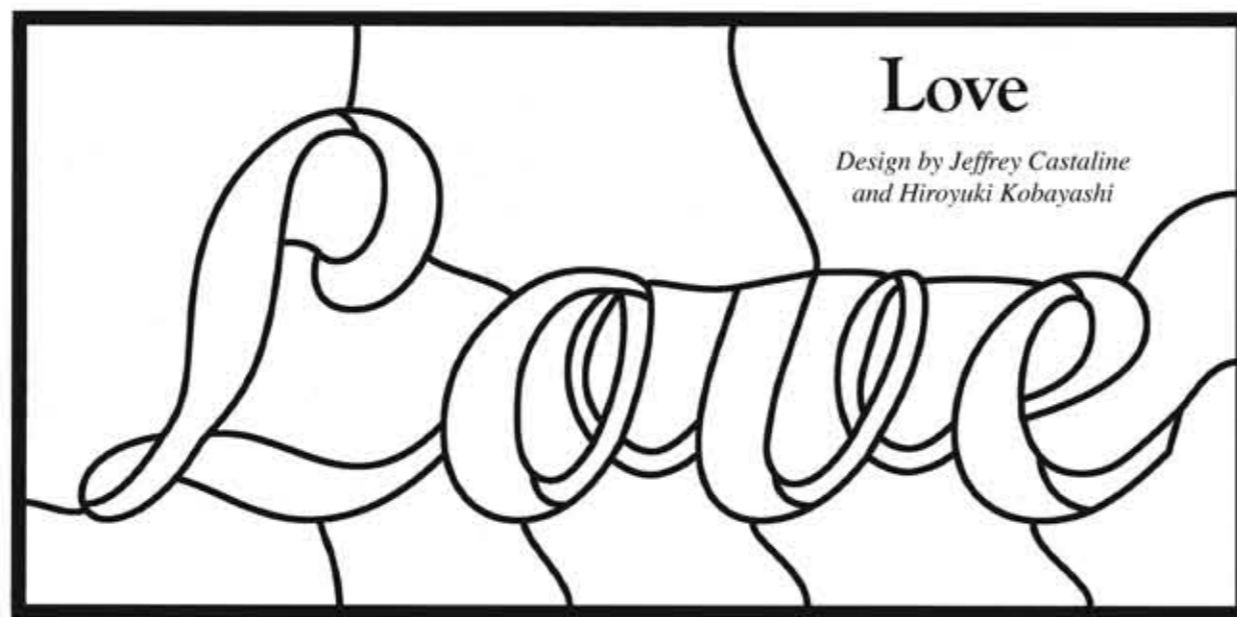
System 96®
200SFL Thin White Opal for Body Base, 3" x 5"
260-72SF Yellow Opal for Body, 3" x 5"
60-2702-96 Orange Opal for Fins and Tail, 4" x 6"
F1-2702-96 Orange Opal Powdered Frit for Gill
F3-611-96 Light Cherry Red Medium Frit for Decoration
F3-00-96-IR Clear Iridized Medium Frit for Decoration
Blue, White, and Dichroic Scrap for Eye

Fused Glass Crab

Design by Dennis Brady

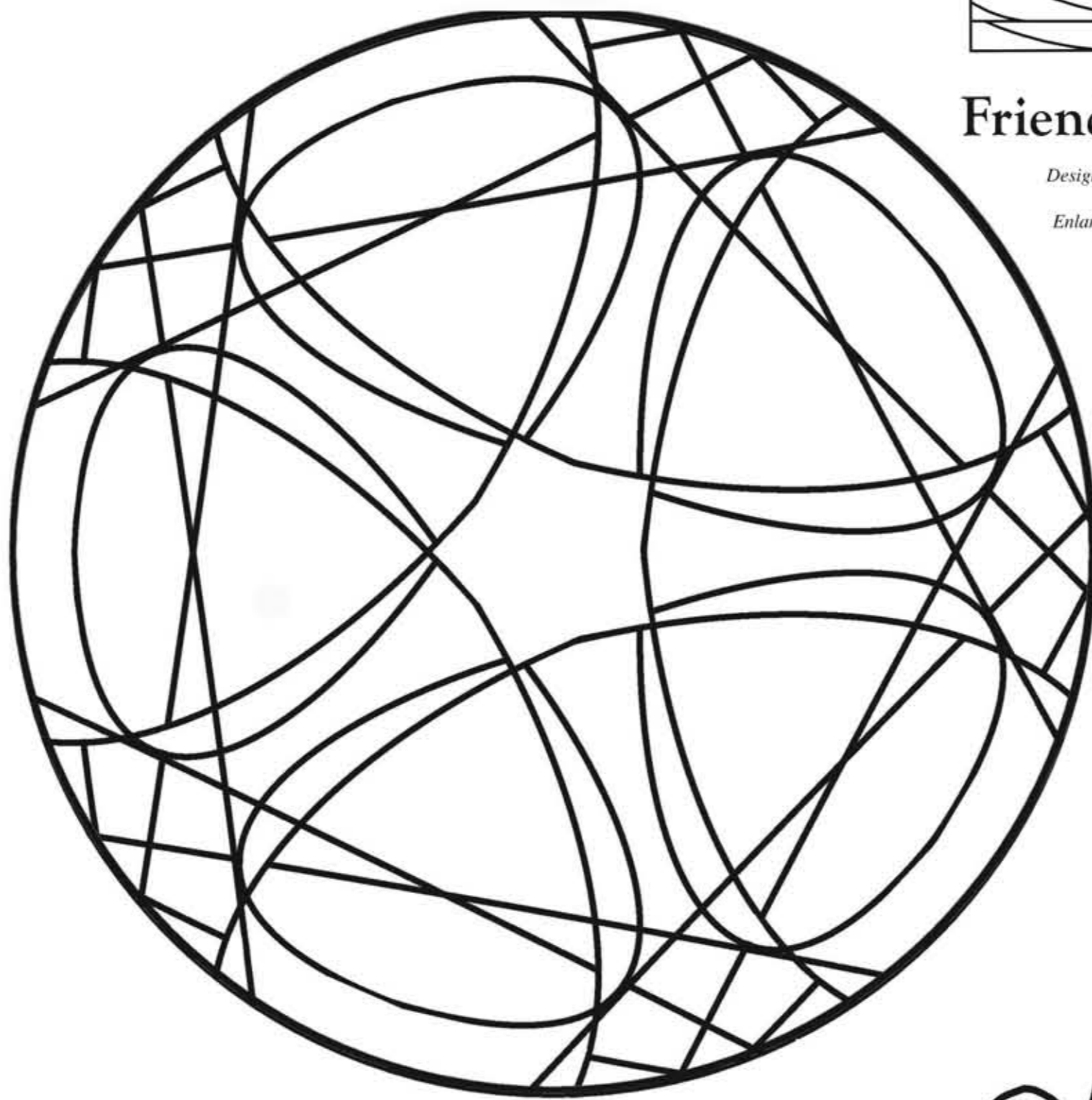


Glass
Any Color of 3 mm Fusible Glass, 2 Sq. Ft.
Frit Powder (Optional)



Enlarge to desired size

Spectrum Glass Company
349-6S Dark Purple/White Wispy for Background, 1 Sq. Ft.
347-1S Pale Purple/White for Letters, 1/2 Sq. Ft.

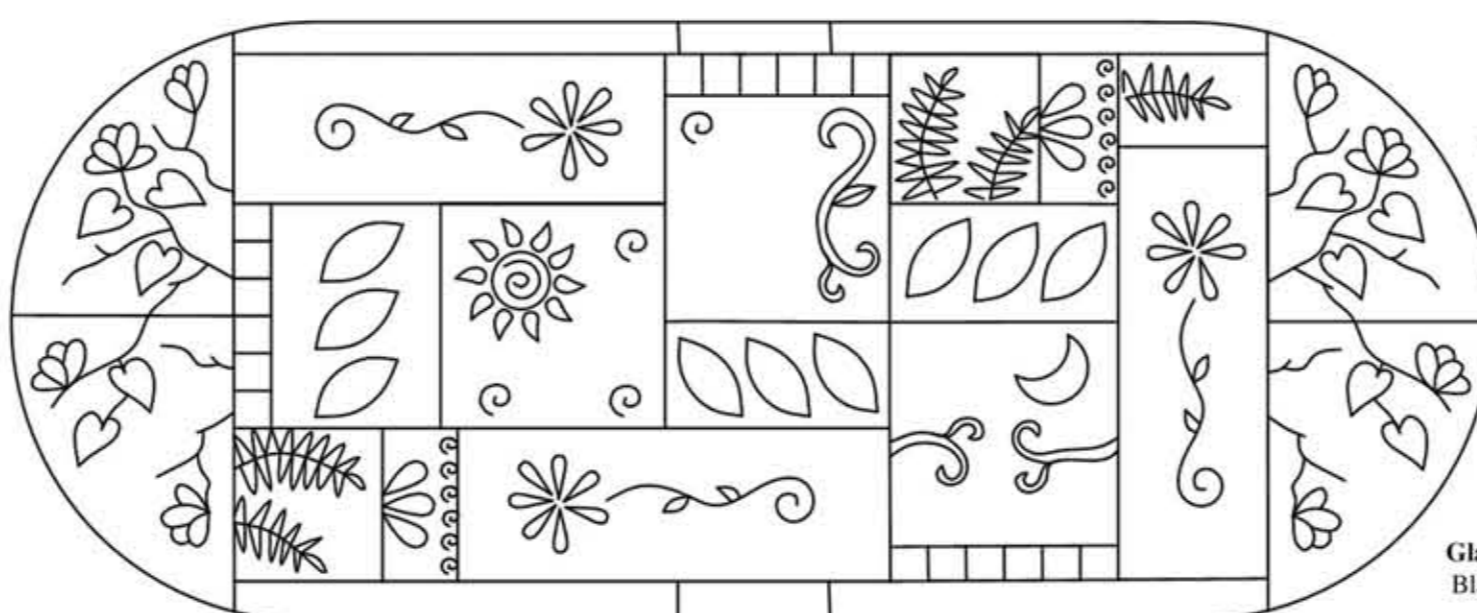


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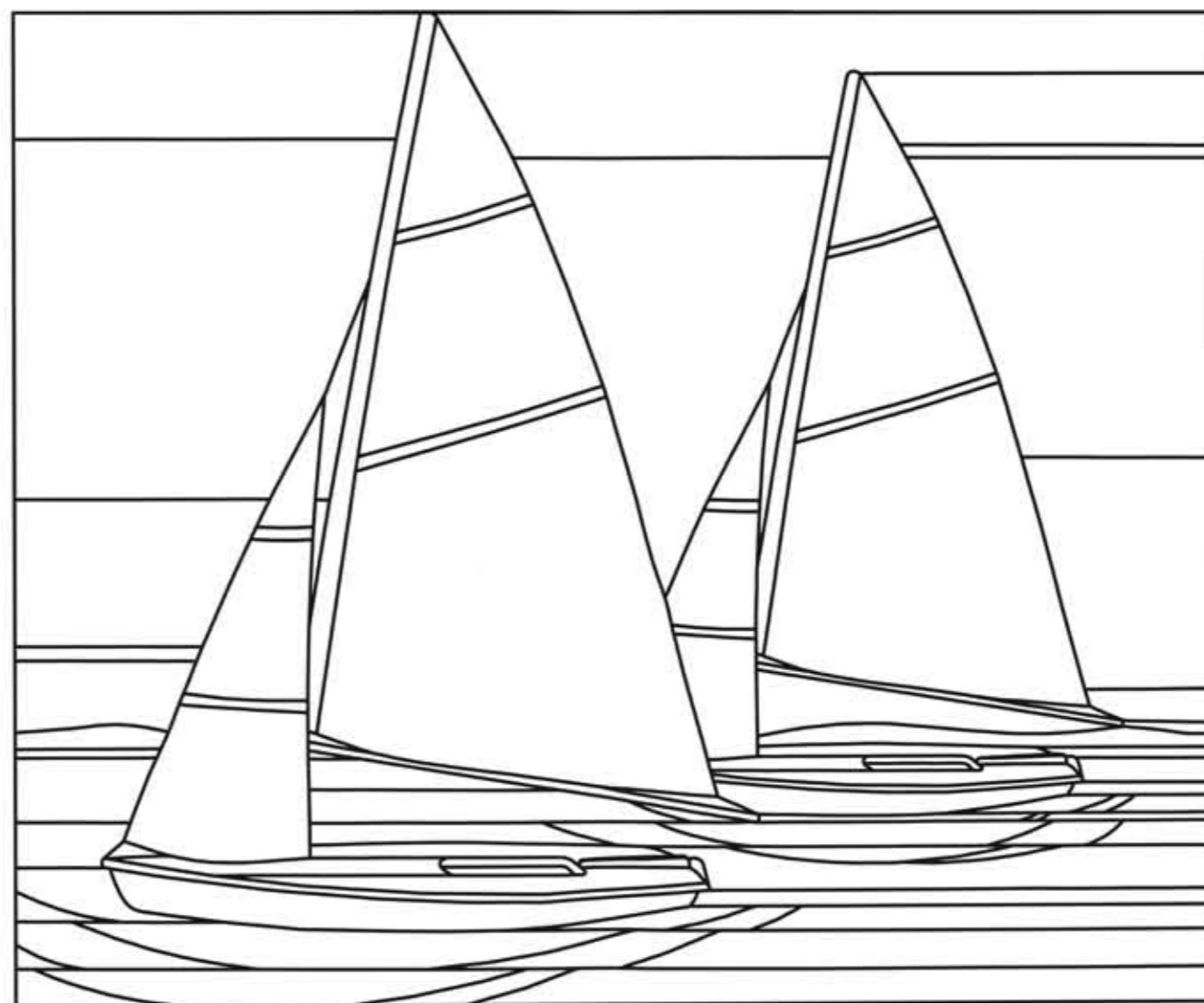
Cinco de Mayo

Design by Chantal Paré

Wissmach Glass Company
English Muffle
4928 Antique Veil, 2 Sq. Ft.
4904 Windsor Blue, 2 Sq. Ft.
4929 North Seas Blue, 1 Sq. Ft.
4931 Bristol Blue, 1 Sq. Ft.
Additional Glass
2 mm Clear Float Glass, 1 Sq. Ft.



Enlarge to desired size

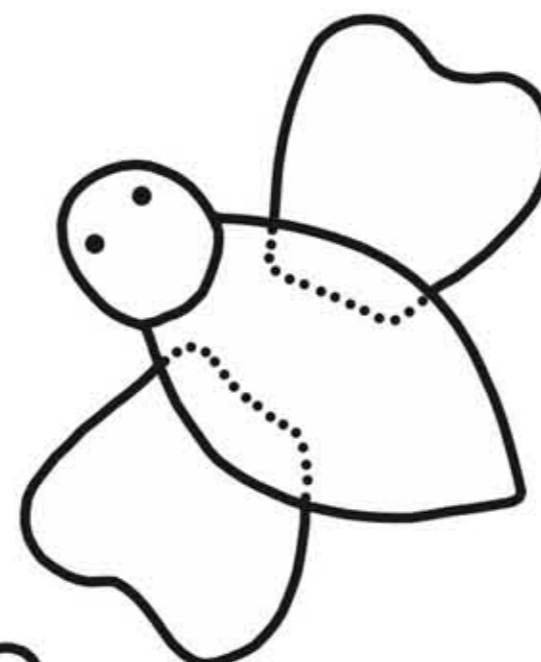


Friendly Cruise

Design by Jean Beaulieu

Enlarge to desired size

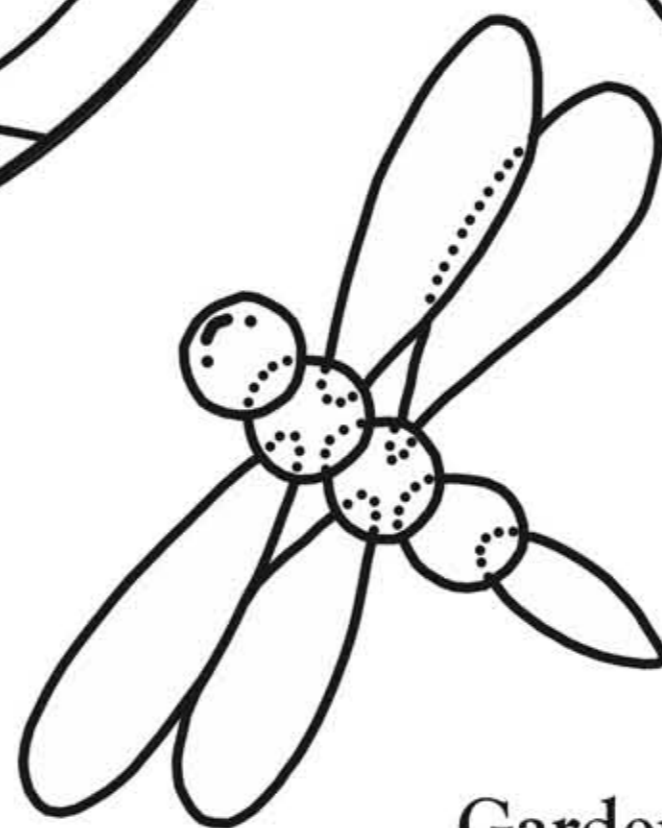
Spectrum Glass Company
385-2S White/Light Gray for Boat Decks, Scrap
1009S Black Smooth for Sails, Masts, and Hulls, Scrap
818-72S Rosy Brown Opal for Rudders, Scrap
151S Cherry Red Smooth Cathedral for Sail, 1 Sq. Ft.
110.8SF Medium Amber Smooth Transparent System 96® for Sail, 1 Sq. Ft.
136-SF Dark Blue Smooth Transparent System 96® for Sail, 2 Sq. Ft.
130.8SF Pale Blue Smooth Transparent System 96® for Sail, 1 Sq. Ft.
833-51S White/Sky Blue for Sky, 3 Sq. Ft.
123RR Medium Green Rough Rolled for Landscape, Scrap
533-1W Sky Blue WATERGLASS® for Water, 2 Sq. Ft.
528-1W Sea Green WATERGLASS® for Reflections, Scrap
132-W Light Blue WATERGLASS® for Reflection, Scrap
110.8W Medium Amber WATERGLASS® for Reflection, Scrap



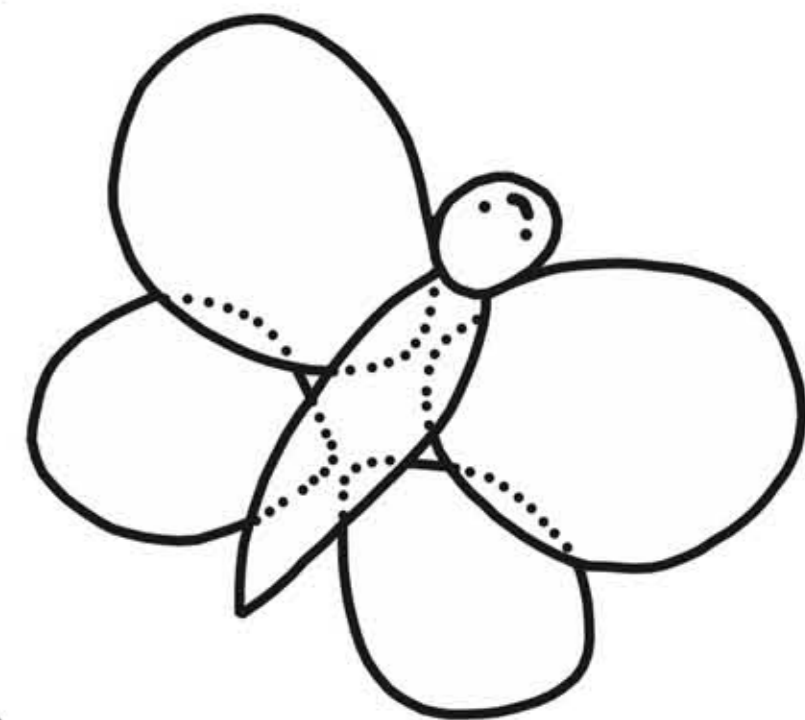
Garden Buddies Dragonfly Stakes

Design by Alysa Phiel

System 96®
Flat Glass in Desired Colors for Wings, 6" x 6" or smaller
Fusible Nuggets



Dotted Lines are Bottom Layers



Garden Party Fused Tile Mosaic Bench

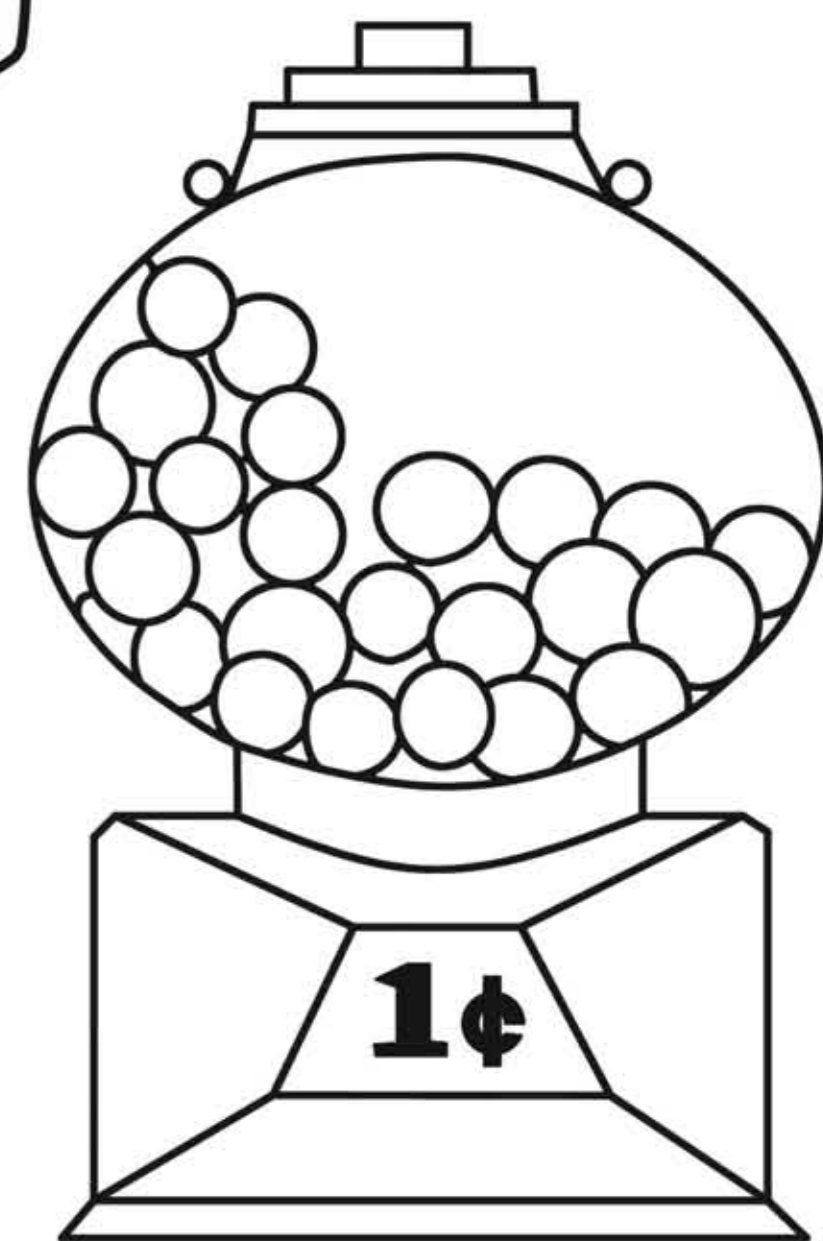
Design by Lisa Vogt

System 96®
Spectrum
200SF White for Base Layer, 5 Sq. Ft.
100SF Clear for Design Layer, 5 Sq. Ft.
Assorted Opal Colors for Leaves, 1 Sq. Ft.
Uroboros Powder Frit
F1-103-96-8 Turns Pink
F1-2702-96-8 Orange
F1-2672-96-8 Sunflower Yellow
F1-755-96-8 Fern Green
F1-226-74-8 Amazon Green
F1-121-96-8 Light Green
F1-2306-96-8 Cobalt Blue
F1-421-96-8 Rivera Blue
F1-5386-96-8 Navy Blue
Additional Glass
Assorted Clear Dichroic, 1/2 Sq. Ft.
Glassline Paints Lining and Shading Materials
Black, GA23 Kelly Green, and GA04 Dark Blue

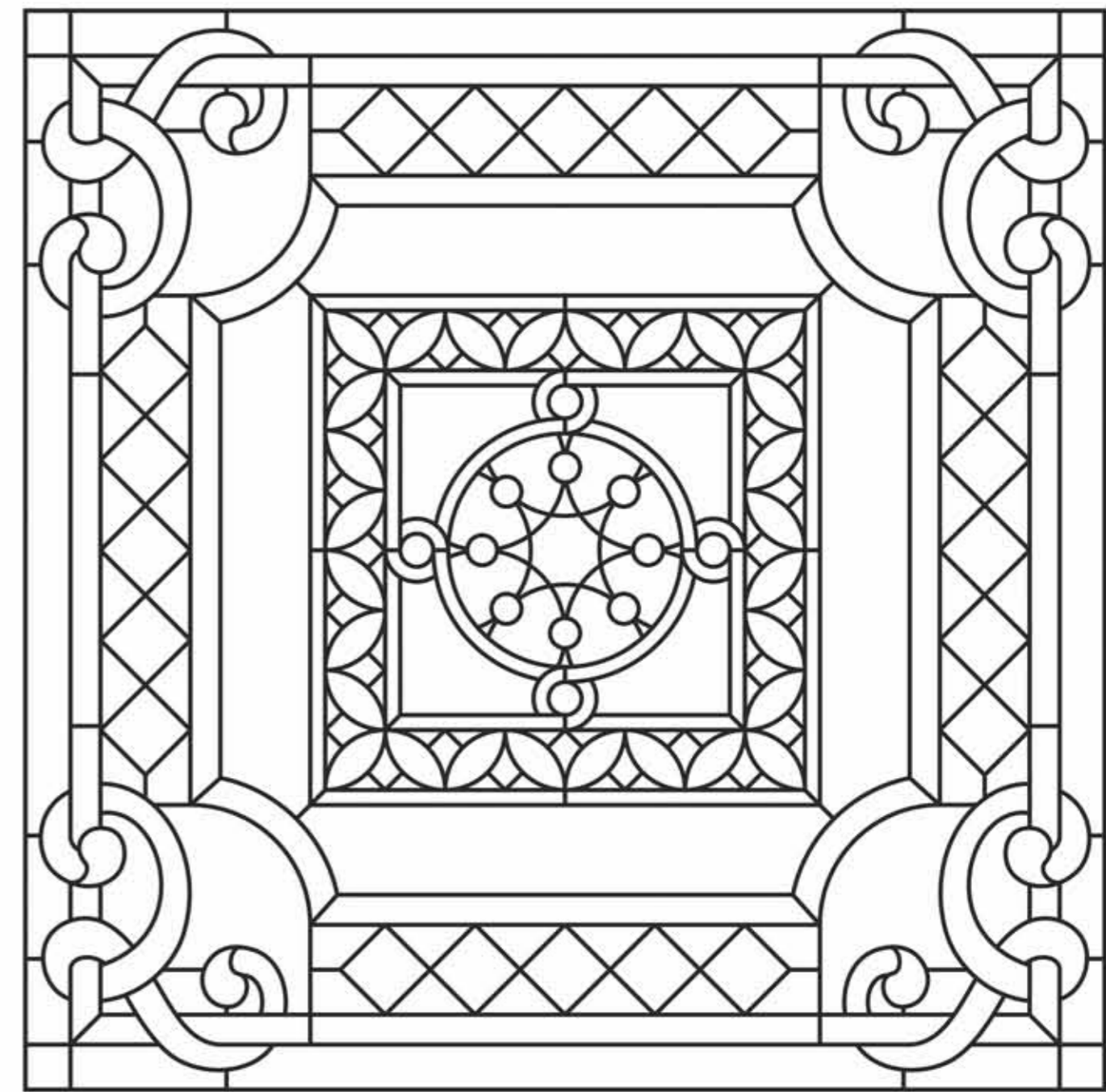
Gumballs

Design by Judi Hartman

Spectrum Glass Company
BR/Clear Baroque™ for Globe, 1 Sq. Ft.
359-1S Red/White Wispy for Dispenser Base and Top, 1 Sq. Ft.
319-02S Pale Amber/White Wispy for Price Plate, Scrap
121SF Light Green Smooth Transparent for Gumballs, Scrap
132SF Light Blue Smooth Transparent for Gumballs, Scrap
161SF Yellow Smooth Transparent for Gumballs, Scrap
230-76SF Dark Blue Opal for Gumballs, Scrap
291-61SF Champagne Opal for Gumballs, Scrap
270-72SF Opalized Orange for Gumballs, Scrap



Enlarge to desired size



Marrakesh

Design by Randolph Raum

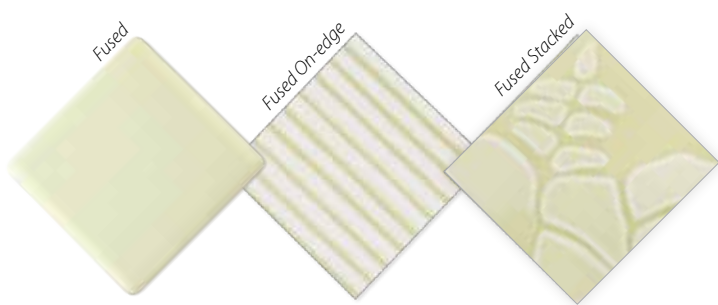
Uroboros Glass
00-21 Ruby/Golden Yellow/Red on White for Thin Borders and Diamonds, 3 Sq. Ft.
20-546 Mulberry Plum Opal/Plum Transparent for Wide Border, 4 Sq. Ft.
51-361 Amber/Yellow/White Ripple for Amber Borders and Center Design, 5 Sq. Ft.
Kokomo Opalescent Glass
25 Turquoise Ripple for Corner Flourishes and Center Design, 3 Sq. Ft.

Yummy Vanilla Cream

Whether you stack it or use it on-edge, versatile Vanilla Cream adds a special touch of magic to your work.

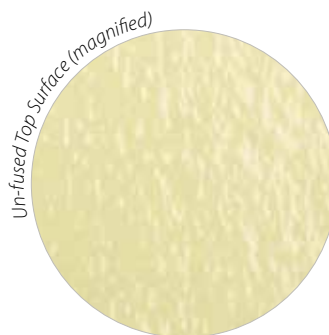


The Project Guide for the piece △ shown above is now available online.



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.

Vanilla Cream 210-73SF



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. ▽



Look for the updated Reactive Chart online.

Fused Glass Crab

Exploring the Effects of Volume and Temperature Control in Glass Fusing

Design, Fabrication, and Text by Dennis Brady



This project relies on understanding volume control and temperature control in glass fusing—how the thickness of glass and its willingness to fuse together is affected by subtle differences in temperature and how even small differences can produce significantly different results. The components are fused at a temperature hot enough to cause the glass to soften and round off but not hot enough to flatten as much as they would if heated to a higher temperature. The pieces are then fired to a temperature that is just high enough to fuse them together but not high enough to distort the shape. Finally, the completed project is heated enough for the glass to bend but not high enough to affect what happened in the previous firings.

Preparation

To begin, cut out 3 of each of the leg and body pieces and 2 of the main shell pieces. They don't have to be perfect, because the fusing will draw everything together. However, you do want to smooth out any curves and remove any spikes. If you plan to add glass powder for color variation, set out a single layer of all the pieces on the pattern and sift or sprinkle on frit or powder as desired. Be sure to use some type of protection such as a respirator mask any time you are working with frit.

If you have little experience adding frit or powder for coloration, add more than you think looks good. It diffuses when it melts into the glass. When I add glass powder to a project, I sprinkle down enough to create the look I want—then add that much again. Double what you think is probably the right amount. With a bit of practice, you can get pretty good at guessing how different the fused frit powder looks from when it was first applied to how it looks after fusing.

Fusing the Leg, Body, and Main Shell Pieces

Place the separate leg and body pieces in the kiln with at least 1/2" space between them. You should have stacks of three pieces for each of the leg parts and body. Picking up stacks that are 3 pieces tall is tricky, however. It's easier if you just pick up stacks of two, place them in the kiln, then pick up the third piece to place on top of the double-thick piles.



Glass

Any Color of 3 mm Fusible Glass, 2 Sq. Ft.

Frit Powder (Optional)

Tools and Materials

3/16" or 1/4" Nuggets, 2

Ceramic Fiber Paper

Silica Flour Pottery Plaster

Fire using the 3-Layer Contour-Fuse Schedule at the end of the article. This will round off the edges and just slightly spread out the glass. You started with 3 levels of 3 mm glass for a combined thickness of 9 mm. The finished fuse will be about 7 mm to 8 mm thick, with it thickest part in the middle and noticeably tapering off at the edges. The original pattern is for a 9" x 6-1/2" crab. The finished crab will end up being 11" x 8". It is *very important* to not overfire the parts, or they will spread out and be too thin to fuse together in the tack-fuse assembly. Finally, fire the two main shell pieces together using the 2-Layer Full-Fuse Schedule at the end of the article.

Checking for Fit

The pieces have rounded off in the fuse firing and don't fit tight against each other but just barely touch. You will have to grind or sand the connecting points to provide a firmer fit with more contact surface. If there isn't enough contact between the pieces, they won't properly fuse together. Take care to have the pieces fit firmly against each other as flat as possible.



Component pieces assembled before grinding.



Component pieces assembled after grinding.



It's important to fit the leg pieces together, but it's not necessary to have contact between the leg pieces and the body. When the shell is tack fused over the body, it holds all of the components together.

Firing the Final Assembly

Assemble the fused *body* and *leg* pieces together in the kiln. Take special care to be sure that the leg pieces are pressed against each other so they will firmly fuse together. Set the *shell* on top of the leg and body assembly. Set the *eyes* in place partly under the shell. Fire the assembly using the Combined Assembly Tack-Fuse Schedule at the end of the article.



Assembly with shell and eyes ready to tack-fuse.

Draping the Crab

The fused crab looks nice flat but even better if draped over a mold to raise the body to look like it's walking. You can use a stack of ceramic fiber paper cut in 7"-diameter circles and piled to at least 1/2" tall to hold the body elevated and let the legs drop in the drape firing so the body is elevated. You can also do as I did and make a draping mold by filing a pie plate with a mix of 50/50 silica flour/pottery plaster investment mix.

Any kind of pie plate will work as a mold as long as it's the right size for your glass crab. It can be ceramic, glass, metal, or paper—anything you can find. Coat the plate with cooking oil or vaseline before using the mold.



Mold from pie plate.

Fused crab set on mold to drape.

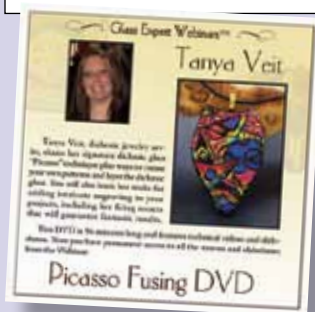


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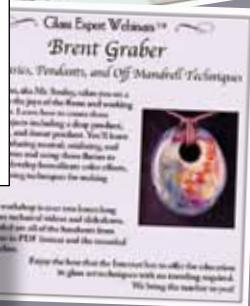
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Mix equal parts of silica flour and pottery plaster. It's important to mix the dry ingredients thoroughly with water to about the consistency of pancake batter before pouring it into the pie plate. The proportions are approximately 3 parts powder to 1 part water. Adding the powder to the water instead of adding the water to the powder will ensure that you don't get lumps in the mix.

Put in about half of the powder and stir to a smooth consistency, then add the remainder. Do not use power tools to mix the powder and water. Doing so creates air bubbles that will leave cavities in the mold. Mix by hand with a spoon instead.

Leave the mix to dry overnight, then remove it from the mold. Let the casting dry for another two days before using it to drape the crab.

Firing Schedules

Specific firing schedules are *essential* to making this project work. It relies on understanding volume control and how glass behaves when it's fired in a kiln. Close isn't good enough.

The leg components are 3 layers and not fired to a full fuse, because a full fuse will flatten the glass down from what should be 9 mm to 6 mm. If the components are only 6 mm thick, they are unlikely to bond together during the tack fuse. If they are a little thicker than 6 mm thick, they will try to expand in the tack fuse firing and press against each other to firmly fuse together. That's why it is also essential that the tack fuse firing temperatures be high enough to encourage the glass to spread slightly, but not high enough to flatten out the connections.

The following schedules apply to 96 COE glass. For 90 COE glass, use the same schedules, but increase the top temperature in segment 2 by 20°F. **GPO**

3-Layer Contour-Fuse Schedule

- Segment 1: Ramp 300°F/hr to 1000°F and hold 20 min.
- Segment 2: Ramp 800°F/hr to 1400°F and hold 20 min.
- Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 60 min.
- Segment 4: Ramp 300°F/hr to 300°F and no hold.

2-Layer Full-Fuse Schedule

- Segment 1: Ramp 400°F/hr to 1000°F and hold 20 min.
- Segment 2: Ramp 800°F/hr to 1460°F and hold 20 min.
- Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 60 min.
- Segment 4: Ramp 400°F/hr to 300°F and no hold.

Combined Assembly Tack-Fuse Schedule

- Segment 1: Ramp 200°F/hr to 1000°F and hold 20 min.
- Segment 2: Ramp 800°F/hr to 1360°F and hold 20 min.
- Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 60 min.
- Segment 4: Ramp 200°F/hr to 300°F and no hold.

Drape Schedule

- Segment 1: Ramp 200°F/hr to 1000°F and hold 20 min.
- Segment 2: Ramp 800°F/hr to 1200°F and hold 20 min.
- Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 60 min.
- Segment 4: Ramp 200°F/hr to 300°F and no hold.

*as fast as possible

Dennis Brady has been a full-time professional glass artisan since 1980 and currently works with stained glass, fusing, casting, glassblowing, and sandblasting. He has authored and published six books of stained glass patterns plus *A Lazy Man's Guide to Stained Glass*. Along with his sons, Dane and Jason Brady, he operates several companies. DeBrady Glassworks produces glass art; Victorian Art Glass sells tools, equipment, and supplies; and Master Artisan Products manufactures molds and tools for glass artisans. He has also created the website *Glass Campus*, which offers over 100 tutorials and videos teaching numerous glass art techniques as well as tips on how to make a living as a glass artisan.



Dennis teaches extensively in his home studio in Victoria, British Columbia, Canada, and as a guest instructor in several other countries. His "push the boundaries" approach to experimentation and innovation is always, "How fast can I go until I skid into the ditch?" Visit www.debrady.com to learn more about Dennis and his art.

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*The new Contemporary Art + Design Wing at the The Corning Museum of Glass
Photo: Iwan Baan*

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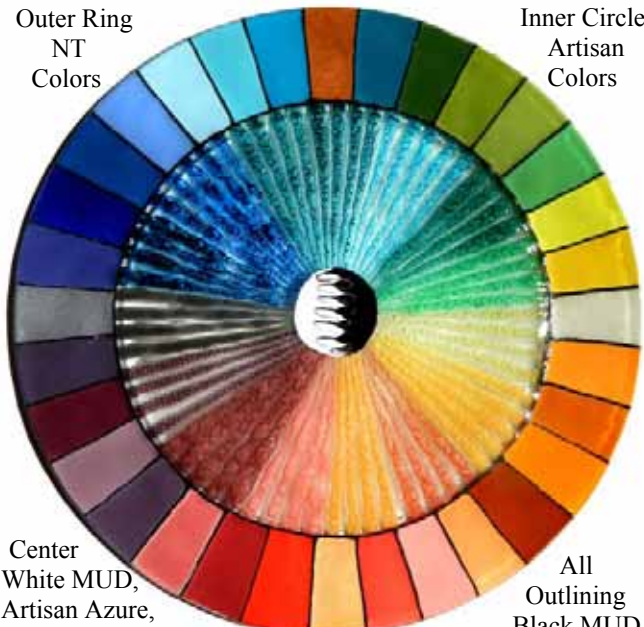


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Garden Party

Fused Tile Mosaic Bench

Design, Fabrication, and Text by Lisa Vogt



Variety is the spice of life, and this freestyle bench design offers a lot of variety. Each fused glass tile is made a little bit differently to keep this large-format project engaging from beginning to end.

It's all about layering. When making these tiles, I played with the placement of my design components, varying them between glass layers, to increase the visual depth and accentuate the many patterns. The process was more experimental than precise, and that's why it was *so* exciting.

What made this project particularly fun to construct was thinking of the base layer as more than a solid foundation to build on. Instead, I thought of it as a second design layer and added colors and patterns that would emphasize the top layer.

This pattern was designed with versatility in mind. It can easily be cut down to make a smaller bench or a stepping-stone. You can also repeat the pattern for a wall installation or make individual pieces and use them for any number of purposes.

System 96®

Spectrum

200SF White for Base Layer, 5 Sq. Ft.

100SF Clear for Design Layer, 5 Sq. Ft.

Assorted Opal Colors for Leaves, 1 Sq. Ft.

Uroboros Powder Frit

F1-103-96-8 Turns Pink

F1-2702-96-8 Orange

F1-2672-96-8 Sunflower Yellow

F1-755-96-8 Fern Green

F1-226-74-8 Amazon Green

F1-121-96-8 Light Green

F1-2306-96-8 Cobalt Blue

F1-421-96-8 Rivera Blue

F1-5386-96-8 Navy Blue

Additional Glass

Assorted Clear Dichroic, 1/2 Sq. Ft.

Glassline Paints Lining and Shading Materials

Black, GA23 Kelly Green, and GA04 Dark Blue

Tools and Materials

Cement Garden Bench Pattern Paper

White Paper Purchased or Handmade Stencils

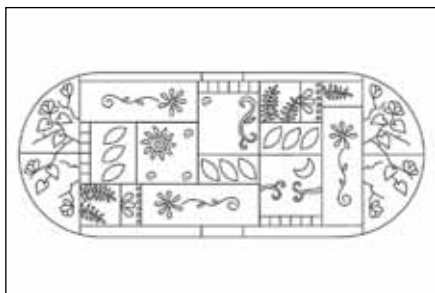
Liquid Nails Silicone Adhesive

Light Smoke Sanded Tile Grout

1 *Make a full-size paper pattern of your bench or stepping-stone, then lightly draw intersecting horizontal and vertical lines on the pattern to find the center of the bench.*



2 *Adapt the Garden Party Bench pattern to fit the dimensions of the cement bench by dividing the pattern into workable size tiles.*



Feel free to move the tiles around or divide them in half if necessary so you will be able to fit them into your kiln later during fusing. Now cut a piece of white glass and a piece clear glass for each tile. The majority of the tiles will be made the same way.

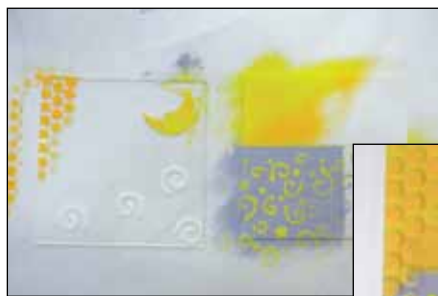


3



Sift the powdered frit over the plastic stencils to add the design to the white and clear glass tiles.

Place the two pieces of glass side by side on white paper. Sift the design of your choice onto the white glass. Sift the remainder of the design onto the clear glass.



4



Add any desired paint and cut glass details to the clear layer.

Assemble your components inside the kiln and fuse using the suggested schedule at the end of the tutorial.

5

For the cherry blossom tile, paint the branches on the back side of the clear glass.



Let the paint dry completely before stacking the clear layer on the frit-covered white base layer.

6

Sift green powdered frit over the leaf-shaped stencils.



The white layer was covered with three shades of green powdered frit. I then added leaf shapes by sifting green powder frit around a leaf shaped piece of stiff file folder paper and over a leaf shaped cut out.

7

Nip teardrop-shaped pieces of white and clear sheet glass for the cherry blossoms and place them among the branches.





8

Cut the leaves from clear glass and a matching piece of colored glass, detail both layers with powdered frit, and stack the layers.



The complex patterns on these tiles are made by sifting powder frit over stencils. You can use store-bought stencil designs, cut your own out of stiff paper with scrapbooking paper punches, or draw and cut your own out of file folders. I used them all in combination. Other design details were made with fusible paint and cut glass.

The small, flashy 1" tiles are quick and easy. Simply stack clear dichroic on black glass. The dichroic coating is placed face down to protect it from wear and prevent scratches.

9

Load the assembled glass into the kiln and fire using the fusing program at the end of the tutorial.



Remove the fired tiles from the kiln. Clean the back sides with water, then dry with a towel for the best glue adhesion when attaching them to the cement bench surface. Before gluing the tiles to the bench, draw intersecting vertical and horizontal center lines on the bench top to use as guidelines for placing the tiles.

10

Lay the cleaned glass pieces out on the full-size pattern and test the fit, making adjustments with a grinder as needed.



11

Apply adhesive to the back side of each fused glass tile.



12

Position the adhesive-coated tiles on the bench using the guidelines as a reference for placement.



13

Glue the remainder of the tiles in place.



Working from the center out to the edge, glue the tiles in place along the guidelines, leaving 1/8" to 1/4" space for the grout between each tile.

14

When the adhesive is dry, grout the tiles with sanded tile grout and clean the mosaic following the package directions.



With gloved hands, mix the grout according to the package directions. Work the grout into the gaps between the tiles with a damp sponge, using a circular motion. Clean off the excess grout following the package directions.

This project has something for everyone. Even if you don't have a bench to make, give this new fabrication concept a try and make one of these tiles. You won't be disappointed, but rather inspired. Use these guidelines loosely as a starting point and allow yourself the freedom to let your design evolve organically. Put your own spin on the patterns, and you'll harvest garden-fresh ideas worth celebrating.

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.

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 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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Morning Glory Fused Dish

Design by Judi Hartman, Text by Delynn Ellis

Morning glory flowers are a colorful summer sight in many landscapes. They usually produce funnel shaped petals in various colors from blue to white. Now fusers can make an attractive fused dish with this Morning Glory pattern from Paned Expressions Studios' *Pattern ProFusion* CD by Hartman's Glass Art. Choose from over 60 fusible designs. Full assembly instructions and display suggestions are included for each pattern. Contact www.panedexpressions.com for ordering information.

To construct the dish, start with a base layer of the clear fusible glass cut to a 12" square. For the second layer, cut out nine 4" x 4" squares from the coral glass, then cut out the flower petals and leaves. Assemble the flowers and leaves on top of the coral layer. Be sure to overlap the flower petals and leaves to avoid having gaps between the pieces. You can also cut out the entire leaves in one piece and draw in thin leaf lines using Glassline paints.

If you want the flowers and leaves to keep their true color, once you have cut out the morning glory flowers and leaves in blue and green, take the same pattern and place it on top of the coral squares. Trace the pattern onto the coral, then cut the flower shapes into the squares using a glass cutter and breaking pliers. Grind the pieces as needed. Then fit the flower pieces into the background for a two layer dish.

With Wissmach 90 glass no larger than 12" x 12" and about two to three layers thick, if you are using a clay mold you will first need to fire the piece flat to a full fuse or to the desired effect you like. This pattern lends itself well to a full fuse, or you can do a tack fuse if you want more texture in the finished piece. Be sure to adjust the suggested highest temperature in the schedules below to your own kiln's characteristic firing schedule.

GPQ



Wissmach 90™

90-01 Clear for Base, 1 Sq. Ft.

90-12 Transparent Bright Blue for Flowers, Scrap

90-04 Transparent Light Blue for Flower Center, Scrap

90-11 Transparent Bright Green for Leaves, Scrap

90-06 Transparent Coral (Striker) for Background, 1 Sq. Ft.

Tools and Materials

Future Forms 12" Sushi Dish Mold

Glassline Paints (optional)

Basic Full Fuse

Segment 1: Ramp 400°F/hr to 1000°F and hold 10 min.

Segment 2: Ramp 600°F/hr to 1430°F and hold 10 min.

Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 1 hr.

Segment 4: Ramp 100°F/hr to 700°F and hold 1 min.

* as fast as possible

Basic Slump Fuse

Segment 1: Ramp 300°F/hr to 1270°F and hold 10 min.

Segment 2: 9999 (AFAP*) to 950°F and hold 1 hr.

Segment 3: Ramp 100°F/hr to 700°F and hold 1 min.

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Fractal Candle Surround

Design, Fabrication, and Text by Susan McGarry

Nothing makes a more thoughtful or welcomed gift than a handmade candleholder. This beautiful piece is so easy to make with the Triangular Pattern Bar Mold that you'll want to make several. The Unique Glass Colors are a great way to personalize the candleholder with your own artistic style. Simply add a small candle to highlight the intricate fractal design—perfect for every special person on your list.

90 COE Fusible Glass

243 Translucent White Sheet, 9" x 6"
1107 Light Green Sheet, 2-1/4" x 12"
Clear Transparent 3 mm Tekta, 12" x 24"
243 Translucent White Fine Frit, 1 lb.

ARTiFILL™

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System 96®

Papyros® Kiln Shelf Paper (4" x 12")

Unique Glass Colors

11013 Copper Glow

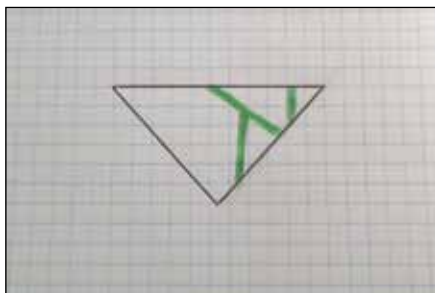
Tools and Materials

1/8" Fiber Paper (2" square) Graph Paper
Strip Cutter 2-Part Epoxy Elmer's® Glue
Wet Tile Saw Masking Tape Small Dish



1

Use graph paper to make a triangular pattern with 2" sides and 2-3/4" across the top.



If you design your own pattern, make sure the colored glass is touching the top of the pattern so you get a great kaleidoscope look in your finished piece.

2

Prepare the stainless steel triangular mold.



Fold the Papyros kiln shelf paper lengthwise and trim it to the length of the mold. Cut the 2" square of 1/8" fiber paper in half from corner to corner to get 2 triangles. Place one triangle at each end of the mold. Use a small amount of Elmer's Glue to hold the triangles in place.

Make sure the inside of the mold is completely covered to keep the glass from sticking to the stainless steel. You can also use kiln wash if you prefer, but you will still need the 1/8" fiber paper triangles at each end to allow the mold to expand and contract around the glass. Print the pattern and place it at the end of the mold, but do not glue it.

Cut 3 strips of green glass—1/2"x12", 1" x 12", and 1-1/4" x 12". There will be a small amount of glass left over to be used later in step 5.

3

Fill the mold with glass and fuse.



Begin by adding white frit to the mold, then add the green glass strips when necessary to match the pattern.

When the mold is full,

remove the pattern piece and fuse. Reserve a small amount of frit to be used later in step 5.

Place the mold in the kiln and fire to a full fuse with a bubble squeeze. Bubbles in the pattern bar will be noticeable when it's sliced and may affect your fractal pattern. Adjust the firing schedule as needed for your own particular kiln.

Full Fuse Firing Schedule with Bubble Squeeze

Segment 1: Ramp 350°F/hr to 1225°F and hold 30 min.
Segment 2: Ramp 9999 (AFAP*) to 1490°F and hold 20 min.
Segment 3: Ramp 9999 (AFAP*) to 900°F and hold 60 min.
Segment 4: Ramp 400°F/hr to 700°F and hold 1 min.
Segment 5: Allow glass to cool to room temperature.

*as fast as possible

4

Slice the pattern bar.

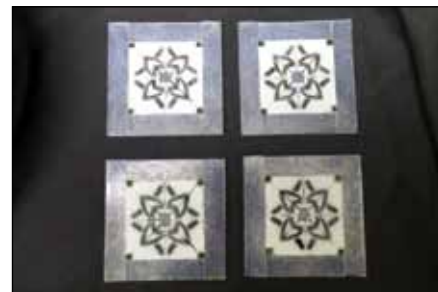


Use the wet saw to trim off the end of the pattern bar. Cut 32 slices about 1/8" thick. The pattern bar is very thick, so don't force it through the saw. Cut slowly with plenty of water to avoid chipping. If you're not able to cut 1/8" slices, just cut them to as consistent a width as possible.

While you are cutting, place the slices in a dish of water with a little vinegar added to keep the glass dust from drying on the slices. Clean all of the slices in soap and water and dry them thoroughly.

5

Arrange the glass pieces to create the candle surround design.



Cut 4 pieces of clear glass 4-1/2" x 4-1/2". This will be the background for the 4 sides of the candle surround. For each side, cut 2 pieces of transparent white glass 3/4" x 4-1/2" and 2 pieces 3/4" x 3". Place the 2 long pieces along the left and right sides and the short pieces along the top and bottom.

Arrange 8 pattern bar slices in the center of the square. Place a small piece of white glass in the center and use the transparent green glass to fill in the 4 corners of the center design. Use the fine white frit to fill in any additional gaps in the design and fire to a full fuse, adjusting the schedule below, if needed, for your own kiln.

Full Fuse Firing Schedule

Segment 1: Ramp 350°F/hr to 1200°F and hold 30 min.
Segment 2: Ramp 9999 (AFAP*) to 1450°F and hold 15 min.
Segment 3: Ramp 9999 (AFAP*) to 900°F and hold 60 min.
Segment 4: Ramp 100°F/hr to 700°F and hold 1 min.
Segment 5: Allow glass to cool to room temperature.

6

Embellish the piece with the metallic copper paint.



Follow the directions from Unique Glass Colors to mix up some metallic copper paint. Use the small decorator bottle that comes with the UCG Metallics Color Kit or a small paintbrush to decorate the 4 sides with dots, squiggles, lines, or whatever you like. The picture shows the 4 pieces after the first firing, with 2 of the pieces already decorated with the UCG Copper paint. Full-fuse the 4 pieces using the full fuse firing schedule in step 5.

7

Mark and trim the 4 squares.



Use a permanent marker to mark a line on the left side of each square about 1/4" from the edge and perpendicular to the bottom of the piece. Use a wet saw to trim the left edge off of each piece. Clean and dry the glass thoroughly.

8

Assemble the candle surround.



Glue the left edge of each piece that was trimmed in the previous step to the inside of the right edge of the next piece. This will give the corners a finished look. Cut 4 pieces of masking tape, one for each corner, and have them ready for assembly.

Follow the directions on the 2-part epoxy and mix enough for all 4 sides. You can use a small, clean cat food container and a wooden popsicle stick to mix the epoxy. Apply a small amount of epoxy along the cut edge and line it up with the inside (uncut) edge of the next piece. Use a piece of masking tape to hold it in place.

Repeat this process on the 3 remaining sides. Make sure the surround sits flat on a level surface and make any necessary adjustments before the epoxy has a chance to dry. Allow it to dry according to the manufacturer's directions before removing the tape.

Add a candle to the middle to illuminate the fractal pattern from within the glass. Now your beautiful handmade candle surround is ready to give to someone special or be displayed in your own home.

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Susan McGarry has been passionate about glass since her first class in 2005. Her fused glass jewelry and artwork have been exhibited in shops throughout the United States and Ireland. Susan's first book, Fused Glass Jewelry, is available thru Amazon and Delphi Glass, and she is working on her second, Fused Glass Fractals, which focuses on the tips and tricks from her Fused Glass Fractals class. In 2012 she also started her business ARTiFILL, manufacturing molds and jewelry findings for artists and crafters.

Susan was born and raised in Southern California. Her home and glass studio are now in the San Francisco Bay area. She devotes all of her time to glass and shares her love of fused glass fractals in her classes. Her books, fused glass jewelry and fractals, molds, and jewelry findings can be found on her website, www.ARTiFILL.com or at local retailers.

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Love

Design by Jeffrey Castaline and Hiroyuki Kobayashi, Text by Delynn Ellis



The song “All You Need Is Love” is credited to composers John Lennon and Paul McCartney of the Beatles. While it is easy to appreciate the meaning of this popular song from 1967, it is equally simple to understand this lovely word choice from Aanraku Stained Glass from the book *Sayings I, Thoughts and Truisms*. You can make someone smile with the word “Love,” something everyone wants in his or her life, now composed in this 12" x 5-3/4" panel with the beauty of Spectrum glass.

Creating patterns with words in stained glass can be challenging, but Jeffrey Castaline and Hiroyuki Kobayashi take the guesswork out of 25 thoughts and truisms and create them in stained glass. Sayings such as “Home Sweet Home,” “God Bless America,” and storefront “Open” and “Closed” signs are included in the collection. These word messages are designed in cursive as well as stylized printed fonts with decorative backgrounds. Many of the patterns translate well into stained glass mosaics or stepping-stones, offering a message to all who enter your home.

Aanraku studios of San Mateo, California, is home to stained glass classes and a manufacturer of glass display items. See their ad on page 11 of this issue.

GPQ

Spectrum Glass Company

349-6S Dark Purple/White Wispy for Background, 1 Sq. Ft.

347-1S Pale Purple/White for Letters, 1/2 Sq. Ft.

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/4" U-Channel Zinc

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Marrakesh

Design by Randolph Raum, Text by Delynn Ellis

This lush design from Randolph Raum of Action Bevel takes a traditional design inspired by bevel clusters and uses the vibrant flare and rich hues from Kokomo and Uroboros glass to give you a feeling as if you were traveling through an exotic place like Morocco. This is just one example from the *Square Panel Design CD-2* from Action Bevel that shows how bevel clusters can be arranged in different configurations to achieve a variety of looks from contemporary and traditional to modern. Go to www.actionbevel.com to order bevel clusters, research bevel designs, and inquire about custom design services.

The CD contains 107 designs for 36" x 36" square panels and includes the full scale PDF drawings of each panel, and 10 photo renderings. The scaled PDF images are printable at 300 dpi, which provides a great source for printing a paper catalog of the square panels for presentations.

GPO



Uroboros Glass

00-21 Ruby/Golden Yellow/Red on White for Thin Borders and Diamonds, 3 Sq. Ft.

20-546 Mulberry Plum Opal/Plum Transparent for Wide Border, 4 Sq. Ft.

51-361 Amber/Yellow/White Ripple for Amber Borders and Center Design, 5 Sq. Ft.

Kokomo Opalescent Glass

25 Turquoise Ripple for Corner Flourishes and Center Design, 3 Sq. Ft.

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/2" U-Channel Zinc

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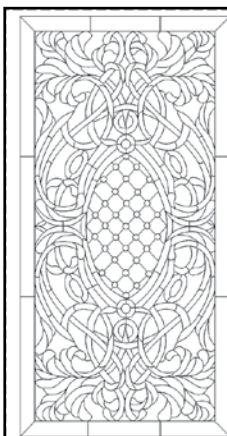
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Fused “Ice” Vase

Design, Fabrication, and Text by Mary Harris

Ever have one of those nights when your brain just won't shut off? It happens to me more than I care to admit. The good thing is that I usually do my best work while staring at the ceiling. A few weeks ago I stumbled upon what I call “Ice” Vases, but this technique will also work for bowls. I first checked the Internet to see if anyone else was doing this and didn't see any. I couldn't wait to get to the studio the next day and try out my idea!

I like using System 96 glass, so the kiln schedule is set up for that. The important thing to remember is that all kilns are a little different, so don't do your “masterpiece” on the first go-round. I use Olympic kilns and have found them to be very accurate among different sizes.

System 96®

Fusers' Reserve™ 10-Pack, 12" x 12"

2 mm Clear Glass, 12" x 12"

Coarse Colored Frit, 4 ounces

Medium Clear Frit, 4 ounces

Tools and Materials

Spectrum PAPYROS® Kiln Shelf Paper

Respirator Mask Hotline Primo Primer

Stainless Steel Draping Mold MR-97® Mold Release

Frit Making Tools



1

Cut two 11" circles—one in thin 2 mm clear glass and one in the Fusers' Reserve color of your choice.



For this example, I am using a 12" x 12" square from a System 96 Fusers' Reserve ten-pack. These packs from Spectrum contain a random assortment of glass that differs with each round of Fusers' Reserve production.

Full-fuse the two circles of glass together on PAPYROS paper using Schedule 1 at the end of the tutorial. When the circle is cooled, leave it in the kiln on the shelf paper.

In the meantime, crush the leftover corners of the colored glass to make coarse frit and corners from the clear glass to make medium-size frit, keeping the clear and colored frits separate. There are quite a few different frit crushers out there, and they all work well. Some people prefer to make their own frit crushers using various metal containers and metal objects that are capable of safely crushing the glass. The most important thing to remember is that whenever you're working with frit, you need wear a respirator mask to avoid inhaling any of the glass particles.



2

Place the coarse colored frit in the middle of the fused circle, then gently push it across the circle and over the sides.



The point is to use the frit to create a border for the circle. However, you will also want to leave some of the smaller pieces of frit on the circle and not push them all the way off the edge.



3

When you are satisfied with the placement of the colored frit, add the clear frit in the same way.



4

Perform a light tack-fuse to hold the frit in place.



The second firing goes to a light tack fuse using Schedule 2 at the end of the tutorial. It is important to do a *light* tack fuse, or you'll lose the "ice" look. Be careful with this step and watch your kiln. You can overfuse very easily. If you do, however, don't worry. Just add more frit and adjust your kiln to a lower temperature.



5

Drape the frit-decorated glass circle with the frit pieces on what will be the outside of the finished piece.



The third and last firing is your drape firing using Schedule 3 at the end of the tutorial. This is the coolest temperature—just enough to form the glass. I like using a lower, longer approach. In doing it that way, the glass will drape but not stretch as much. I like using stainless steel molds coated with MR-97 Boron Spray. You can also use your favorite bowl or plate mold. Just make sure the glass doesn't go past the edge of the mold.

When the drape is to your liking and well cooled, carefully lift it off the mold. If you don't disturb the edges, you can use the mold again with little or no recoating. And there you have it—your own beautiful "Ice" vase!

GPO

Firing Schedules

These are the programs I use, but remember that every kiln is different. Use whichever schedules work for your own particular kiln and glass.

Schedule 1 for Full Fuse

Segment 1: Ramp 200°F/hr to 1130°F and hold 30 min.
Segment 2: Ramp 400°F/hr to 1250°F and hold 30 min.
Segment 3: Ramp 400°F/hr to 1450°F* and hold 10 min.
Segment 4: Cool to 950°F and hold 45 min.
Segment 5: Cool to 500°F and hold 30 min.

Schedule 2 for Light Tack Fuse

Segment 1: Ramp 200°F/hr to 1130°F and hold 30 min.
Segment 2: Ramp 400°F/hr to 1250°F and hold 30 min.
Segment 3: Ramp 400°F/hr to 1375°F* and hold 5 min.
Segment 4: Cool to 950°F and hold 45 min.
Segment 5: Cool to 500°F and hold 30 min.

Schedule 3 for Drape/Slump

Segment 1: Ramp 200°F/hr to 1130°F and hold 30 min.
Segment 2: Ramp 400°F/hr to 1225°F* and hold 30 min.
Segment 3: Cool to 950°F and hold 45 min.
Segment 4: Cool to 500°F and hold 30 min.

*Watch and adjust the time in these segments as needed for desired results.

Stained glass artist Mary Harris has been creating traditional and innovative stained glass art since 1979. Her true-to-life style has evolved from drawing and implementing custom patterns in stained glass and sandblasting to creating pattern books and discovering new ways to master brilliant artwork by merging traditional and hot glass techniques. Born in Wisconsin, she brought her talent to Montana in 1990, creating custom commissioned pieces. Each piece was drawn and handcrafted to the client's needs and style, even so far as to create realistic stained glass pieces from photos.

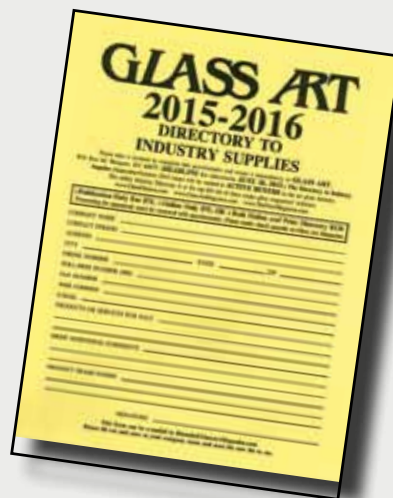


Mary works hard to preserve the foundation of the art form, restoring windows in old homes and churches usually created in Europe and brought to Montana over 100 years ago. She took a two-year sabbatical from commission work in 2010 to repair and restore the windows at the Cathedral of St Helena. Now back in her studio, Mary continues to create unique and stunning pieces recognized year after year by the Association of Stained Glass Lamp Artists as well as in the Gallery of Excellence at the Las Vegas Glass Craft & Bead Expo. Visit www.harrisartglass.com to find more of her work.

GLASS ART

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Our New Online Directory is linked from our sister publications' websites and is linked to our Glass Art Website. The Directory will be part of the September/October 2015 issue and will be mailed to **Active Buyers** who will use this resource to locate and purchase products and services during the **next year!** You may advertise in the **Magazine Directory to Industry Supplies** or **Online Directory** for only \$75 or in both the Magazine and the Online Industry Directory for \$120.

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Necklace by
Christina Callahan,
Beads by Stephanie White

Gumballs

Design by Judi Hartman, Text by Delynn Ellis

Here is a colorful, fun pattern showcasing the vibrant colors of Spectrum Glass from *Kid's Stuff?*, part of the Paned Expressions Studios CD pattern collection. Let your imagination run wild with this 8" x 12" design from the days when you could buy something for a penny. You can use bright, colorful glass for the gumballs, but they could also be created with glass nuggets or other found objects wrapped in copper foil. Tinned 30-gauge copper wire can be soldered around the top of the machine and attached to the globe for more stability. For the finishing touch, use copper foil overlay and black patina to create the 1¢ sign.

There are over 60 delightful stained glass patterns designed with children in mind on the *Kids Stuff?* CD—everything from fairy tales and stories to Aesop's fables, nursery rhymes, and themes that make perfect room accents for children of all ages. There is also a variety of advanced stained glass panels included, as well as fan lamps and suncatchers. The CD contains image-only files with no software included. All patterns are provided in black-and-white and color versions in JPG, TIF, and EYE formats for both PC and Mac to allow for easy resizing, reshaping, and recoloring. If you have a computer with a CD drive and software that lets you view pictures, then you are ready to go.

GPO



Spectrum Glass Company

BR/Clear Baroque™ for Globe, 1 Sq. Ft.

359-1S Red/White Wispy for Dispenser Base and Top, 1 Sq. Ft.

319-02S Pale Amber/White Wispy for Price Plate, Scrap

121SF Light Green Smooth Transparent for Gumballs, Scrap

132SF Light Blue Smooth Transparent for Gumballs, Scrap

161SF Yellow Smooth Transparent for Gumballs, Scrap

230-76SF Dark Blue Opal for Gumballs, Scrap

291-61SF Champagne Opal for Gumballs, Scrap

270-72SF Opalized Orange for Gumballs, Scrap

Tools and Materials

7/32" Copper Foil Copper Sheet Foil

30-Gauge Copper Wire

Flux Solder Black Patina

Glass Nuggets (optional)

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What's New



Wissmach Glass Co. makes it possible to get a beautiful shine from the firing process with its **96 COE Opaque Sheet Glass** from the company's Wissmach 96™ line. The sheets are available in Black, White, Classic Violet, Superior Blue, Pale Green, Olive Green, String of Pearls, Oyster Pearl, Gold Tone, and Reactive Blue. These colors can strike a darker hue when they are fired. All of the Wissmach glass is available with Luminescent coating and comes in five different thicknesses and two sheet sizes, as well as

custom sizes and any circle size. Visit the website for more details.

304-337-2253 wissmach@frontier.com
www.wissmachglass.com

Aanraku Glass Studios introduces **Smart Pulls**, zipper pull tabs that offer a great way to personalize zippers on jackets, suitcases, backpacks, or any place you find a zipper. These recessed pulls are made to fit a 1" round glass cabochon and come in a flat black or nickel-free plated finish. Each package contains two tabs and three connecting wires. Cabochons are not included. 650-372-0527 aanraku@bayareastainedglass.com
www.abasg.com



Victorian Art Glass now has **Peas, Peblz & Pux** premade rounds for use in creating fun projects. These System 96® rounds come in a huge assortment of colors in three sizes—12 mm Peas (100 per bag), 15 mm Peblz (50 per bag), or 28 mm Pux (12 per bag.)

250-382-9554 sales@vicartglass.com
www.vicartglass.com

Creative Paradise Inc. has **six new molds for jewelry artists**. Quad molds featuring four pieces per mold include the LF132 Holey Tears Quad, LF133 Quad Heart Holey, and LF134 Quad Star Holey that form shapes with holes included for hanging. The organic shape molds include LF135 Organic Hoops, LF136 Organic Drops, and LF137 Small Organic Hoops, each with three pieces per mold. Visit the company's website for more details on these new molds. 316-794-8621 cpi@creativeparadise.biz
www.creativeparadise.biz



Evenheat is happy to announce the addition of **preset programs to the Kingpin 88 metal clay kiln** for Metal Adventures BRONZclay, COPPRclay, and WHITE COPPRclay, plus Burn-out Stage for WHITE COPPRclay. Programming is simple. Just choose the metal clay style you're working with, and the Kingpin 88 takes care of the rest. These metal clays are very popular, easy to work with, and give fantastic results. The addition of these preset programs to the kiln makes working with these metal clays even easier and more enjoyable. The kiln also includes

preset firing programs for Art Clay, PMC, and Prometheus, as well as allowing for custom programming. Visit the company's website for more details.

989-856-2281
www.evenheat-kiln.com

D&L Art Glass Supply classroom is the place to be to **expand your art glass skills** while gaining fresh ideas and inspiration. Whether you are looking to polish a specific skill or explore a new technique, D&L has a workshop for



every glass artist. The company's state-of-the-art classroom is chock-full of the latest equipment with an open floor plan allowing for plenty of table and work space. Instructors for 2015 include Lisa Becker, Kate MacLeod, Paul Messink, Meredith Gill, and many others. 800-525-0940 303-449-8737
www.dlartglass.com

AAE Glass presents new **silver-plated adjustable rings** with settings in a supreme quality silver-plated coating over a copper metal setting. These fashionable, adjustable band styles are lead and nickel free. There is a wide variety of styles to choose from that include long or wide oval shapes, a cluster of smaller circles, and contemporary settings. Visit the company's website for more details.

239-471-7724 info@aaeglass.com
www.aaeglass.com



Master Artisan Products has a **heavy-duty steel screen** with 12" x 12" 16-gauge stainless steel mesh welded to a 1/8" steel rod frame. This screen is strong enough to carry heavy loads of glass and is great for screen melts or for making "bumples" glass.

250-382-9554

www.masterartisanproducts.com

Gemini Saw Co. presents the **Revolution XT Ring Saw** that is designed to accurately cut straight and curved paths in a full variety of materials. It is delicate enough to cut stained glass but tough enough to cut 4"-thick fused glass, leaving an edge that is close to polished. Designed as a hybrid cross between a band saw and a tile saw, the Revolution XT easily cuts radius curves and has a unique slide tray that allows for precise parallel cuts. Four sintered diamond blades are available in double- and single-sided versions that each come in standard and fine grit. A one-horse-power, direct-drive, DC motor runs a cogged belt for excellent cutting performance.

310-891-0288 info@geminisaw.com

www.geminisaw.com



Jubilee Creative has added to its line of **summer-themed fusible precut glass shapes and designs**. Included are a palm tree, tropical leaf, and pirate hat plus anchors, sunglasses, umbrellas, flip-flops, and tropical fish. The company has also teamed up with a designer to create fusible glass decals to match the tropical fish, flip-flops, and sea shells. All of these shapes and designs

are available in 90 and 96 COE fusible glass. The designs and decals are wonderful for children's summer workshops. Visit the company's website for more creative ideas.

877-845-6300 314-296-3225

www.jubileecreative.com

Lisa Vogt introduces her new how-to DVD, **Fused Vessel Sinks with Lisa Vogt**. Distributed by Originals in Glass, this comprehensive 75-minute video shows the various advanced fusing techniques Lisa uses to create lavish, functional basins as she guides viewers step by step from design to drilling the drain holes. Three different sinks are covered—two utilizing the popular cast method of assembly and one using the time-tested layered method. Lisa will also demonstrate how to level, grind, and polish cast glass sinks to a professional quality shine. The bonus insert includes firing guides, supply lists, kiln specs, slumping mold and drilling kit source info, and helpful installation tips.

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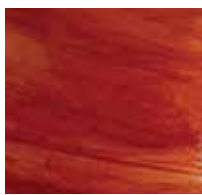
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The Paul Wissmach Glass Co., known for its great color mixes, presents its **new line of Prisma™ glass** that is made for kiln forming. Prisma glass is available in both 90 COE and 96 COE. Color combinations come in a variety of color densities, with the main color prominent mixed with white, white prominent mixed with the main color, or the main color with streaks of crystal. The first name in the color combinations indicates which color is the more dominant. Visit the company's website for updates on the colors that have been added to the Prisma line as well as other kiln glass colors.

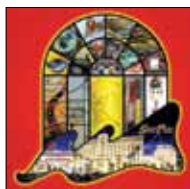
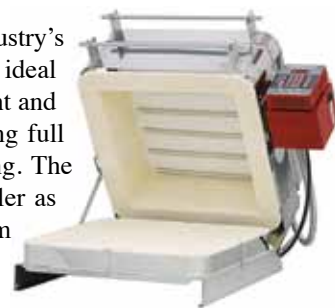
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D&L Art Glass Supply presents the **Studio Pro 17**, the industry's largest 120V glass firing kiln. The 17" 17" x 6.5" size is ideal for home studios. The Studio Pro 17 features a lightweight and efficient wool fiber lid to maximize firing speed, reaching full fuse in about one hour, and is both top and front loading. The company stocks the kiln with the 3-Key Set-Pro controller as well as the full 12-key Rampmaster 3. This fine kiln from Evenheat joins D&L's extensive selection that includes kilns from Denver Glass Machinery, Jen-Ken, Olympic, Paragon, Skutt, and more.

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www.dlartglass.com



The **Glass Craft & Bead Expo** concluded its **21st Annual show** on April 12, 2015, at the South Point Hotel, Casino & Spa in Las Vegas, Nevada. Over 900 students took 244 classes, with attendees hailing from 44 states and six Canadian provinces, as well as Australia, Chile, Columbia, El Salvador, Israel, Sweden, and the United Kingdom. The trade show had 101 exhibiting companies, with a three-day attendance of over 7,800 viewing the latest in glass technology, equipment, and techniques, plus the offerings of many artists selling their work to the public. The 2016 Glass Craft & Bead Expo will be held once again at the South Point Hotel, Casino & Spa from March 30 through April 3, with April 1-3 set for the trade show.

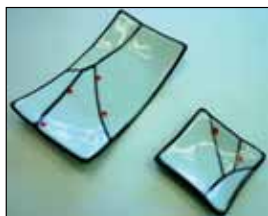
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Spectrum's System 96® new **Rust Transparent #571-1SF** is a perfect example of how some of the richest hues are derived from a blend of colors. Rust sits at the junction where orange meets red, with some brown undertones added in. This deep, earthy color is simply gorgeous and will be invaluable in creating sophisticated tonal shading and dimension.

425-483-6699

www.system96.com



website for more details.

608-244-9900

www.vineryglass.com

The **Vinery** offers **many classes** to fill the needs of glass artists and hobbyists. The upcoming 2015 schedule includes classes for a Mosaic Glass Block (June 6), Frit Flower Bowl (June 8), Vitriograph (June 13), and Sushi Plate with Dish (June 16). Also, on September 12-13, Patty Gray will be conducting a two-day session, with a four-day session on September 14-17 for relative beginners who want to learn from the best. Visit the company's

Send your What's New information to

Due date for Fall 2015
July 20, 2015

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GPO

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Mountain Serenity

Design by Kevin Thornhill, Text by Delynn Ellis



Enjoy this beautiful mountain summer scene that could take place almost anywhere in the United States and beyond. Thoughtful consideration was taken when selecting color choices to represent this peaceful mountain landscape. The different shades of green in this 28" x 20" design, for example, help to delineate the pine trees from the oak, and complementary blues, grays, and purples provide contrast between the water and sky. The pattern has also been adjusted to foil lines. You can find this and other patterns composed by Kevin Thornhill at Focal Point Glassworks, www.glasspatternsource.com.

The 70 pieces in this pattern make it a very doable project over the summer months. Once you have completed your panel, you can savor the pine trees and mountains that surround the lake and the beauty of the sky reflecting back into the water all year long.

GPQ

Wissmach Glass Co.

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- 437-L Dark Blue/Light Amber/Medium Purple/Opal/Crystal for Water, 3 Sq. Ft.
- 100-L Dark Green/Opal for Pine Trees, Thin Border, and Mountain Greenery, 1 Sq. Ft.
- WO-502 Opal/Medium Gray/Brown for Border, 3 Sq. Ft.
- 100-SP 1/2 Dark Green/1/2 Opal for Tree Tops, 2 Sq. Ft.
- 77-L Light Brown/Yellow Green/Opal for Tree Trunk, 1 Sq. Ft.
- 155-LL Dark Purple/Green/Light Opal/Crystal for Tree Trunk, Scrap
- WO-57 Medium Green/Opal/Crystal for Landscape, Scrap
- 65-D Medium Brown/Blue/Dense Opal for Mountain, 1 Sq. Ft.
- 503-D Opal/Dark Gray/Brown for Mountain, 2 Sq. Ft.
- 61-L Green/Brown/Opal/Crystal for Reflection, Scrap
- 78-D Medium Amber/Green/Opal/Crystal for Reflection, Scrap
- 65-L Medium Brown/Blue/Light Opal for Reflection, 1 Sq. Ft.

Tools and Materials

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

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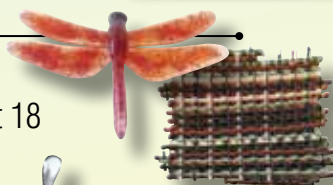
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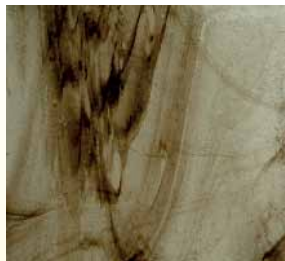
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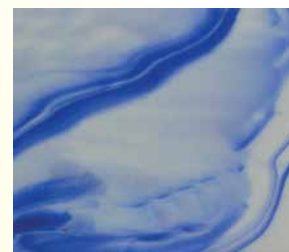


96-26
White/Crystal



96-27
Reactive Blue /Crystal

Each Prisma combination can come in a variety of color density as you can see in those 3 colors. 96-28 is White with streaks of Midnight Blue, 96-29 is Midnight Blue with streaks of White and 96-30 is Midnight Blue with streaks of Crystal. The first part of the color name is the more dominant color of the Prisma Glass™.



96-28
White/Midnight Blue



96-29
Midnight Blue/White



96-30
Midnight Blue/Crystal



Art Work by Petra Kaiser