

GLASS PATTERNS

— Q U A R T E R L Y —

Fall 2015

Volume 31 • No. 3

Holiday Issue

Stained Glass

Angel of Peace

Holiday Votive

Ornate Tree

Etching

Dichroic Panel

Jewelry

Art Clay Silver

Fused Glass

Festive Wreath

Vitrigraph Melts

Poinsettia Bowl

Halloween Plate

Autumn Pumpkin

Fused Sculpture



Volume 31 No. 3

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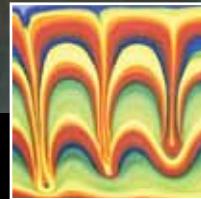


www.GlassPatterns.com

DON'T MISS Our 16-Page Pattern Sheet

Pro Series

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



The Artist

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

www.pattygray.com

Combing

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

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The Kiln

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SKUTT

Publisher ~ Maureen James

Editor ~ Delynn Ellis

Graphic Artists ~ Dave Burnett,

Mark Waterbury

Accounting ~ Rhonda Sewell

Circulation Manager ~ Kathy Gentry

Copy Editor ~ Darlene Welch

Advertising ~ Maureen James

Contributing Designers and Writers

Lidia K. Anderson, Robin L. Anderson

Dennis Brady, Helen Dyne

Delynn Ellis, Julie Feigum

Leslie Gibbs, Petra Kaiser

Casey Koller, Ruth Levine

Jane McClarren, Kelley Mc Hugh

Chantal Paré, Alysia Phiel

Randolph Raum, Denise Rogers

Carmen Flores Tanis, Lisa Vogt

Darlene Welch

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Telephone 800-719-0769

502-222-5631

Facsimile 502-222-4527

E-Mail info@glasspatterns.com

Graphic Transfer

info@glasspatterns.com

Website GlassPatterns.com

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From the Editor

Twist on Tradition

"Never be afraid to try something new. Remember, amateurs built the Ark. Professionals built the Titanic." No one knows who first said it, but this quote refers to the contrast between building two massive floating vessels, the biblical Ark and the ill-fated *RMS Titanic*. Both cases exhibited epic construction efforts but received two very different outcomes.

I love this quote. It basically means to never sell yourself short, because, in this case, the amateur had more success than the professionals. I encourage you to do the same. Step outside of your comfort zone and try a glass genre you've never worked in before or try combining two or more glass mediums.

As I look through the pages of *Glass Patterns Quarterly* Fall 2015, I see many of our contributing authors and designers who have pushed their art to new levels to create thoughtful patterns and projects for our Holiday Issue. They tried different techniques whether it be painting, etching, embellishing, or designing, then executed some epic effort of their own to submit fabulous projects so we can all benefit. Without these submissions from across the globe, *GPQ* would have a totally different look and feel. The contributors reflect what is happening right now in glass art from fused to stained, mosaic to etched, jewelry to metalworking.

We have many sets of eyes and busy hands that show us the ongoing nature of this ever-evolving craft. What was happening back in 1985 versus now is a complete metamorphosis with color trends, motifs, and technology. We are taking the compulsory techniques and designs that we have learned over the years and adding twists on tradition. With the holidays just around the corner, we hope that you are able to incorporate your own traditional twist on gift giving, holiday decor, and craft show novelties.

Speaking of alterations on the conventional, with the technology of today you are lucky to be able to take advantage of our Glass Expert Webinars™ professional glass classes that you can take in the comfort of your own home or studio by utilizing online technology. Fall is the perfect time to take part in our "Come Back to Glass" campaign through our Webinars. Join Denny Berkery on September 15 as he gives you all the skills you need to construct a stained glass panel, whether you're a beginner or simply want to refresh your techniques. He'll present step-by-step tips to get you from selecting a pattern all the way to adding the finishing touches to your stained glass panels. On September 17, Cathy Claycomb will share ways to combine art glass with copper foil overlays. Visit www.glasspatterns.com and click on the Glass Expert Webinar™ link under "What's New" to find complete details and times for these and many more upcoming Webinars.

Remember—don't be afraid to try something, whether it be an upcoming Webinar, a new glass genre, or a twist on your traditional work. You never know what epic tales are in your future.

Happy Glassing,

Delynn Ellis

Delynn Ellis
Managing Editor



Necklace
by Ruth Levine

Upcoming Submission Deadlines

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

Spring 2016	Glass in the Garden - Glass Flowers, Planters, Birdbaths, and Garden Art
Editorial	December 20, 2015
Ad Closing	January 20, 2016
Ad Materials	January 30, 2016

Glass Patterns Quarterly

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Angel of Peace

An Introduction to Stained Glass

Design, Fabrication, and Text by Lidia K. Anderson

'Tis the season for peace and goodwill. A delicate Angel of Peace made of stained glass and beads will remind you of this holiday's warm feelings throughout the year. This little gem will make a wonderful tree ornament, gift, or year-round suncatcher. You'll want to get busy right away. With the simple foiling construction, you're sure to make more than one.



Spectrum Glass Co.

I/100SFS Clear Granite Iridescent, 3" x 5"

Tools and Materials

7/32" Silver-Backed Foil

2" x 2" Clear Square Bevel

15 mm Clear Faceted Glass Bead

Silver Bead Cap 2" Jewelry Head Pin

1-1/4" Split Ring 1/8" Silver Ribbon (6")

60/40 Solder Flux Flux Brush

Temperature Controlled Soldering Iron

10-12 mm Swarovski AB Crystal Heart Bead

6 mm Jump Ring Rubbing Alcohol

Polishing Compound Bevel Grinding Bit

Needle Nose Pliers Sharpie® Marker

1

Lay out the supplies you will need for the project.



2

Cut out the glass angel wings.



Cut out the paper pattern for the angel wings. On the smooth side of the glass, use the marker to trace around the pattern piece, then cut one angel wing according to the pattern. Turn the pattern over to trace and cut the second wing. Grind all of the edges of the glass using the bevel bit until they are rounded and smooth. Clean the glass with rubbing alcohol and let dry, then foil and burnish the wings.

Arrange the pieces, with the textured side of the glass and the bevel side up, with the split ring in the center.

3



Move the wings into position so that they touch the split ring.

Flux, solder, and bead-solder with a lower temperature on the front, back, and edges until they are rounded and smooth.

4



Slip the head pin through the bead cap and the bead.

5



Using your needle nose pliers, curl the end of the headpin.

6

Center the angel's head by lifting up the body slightly, then solder the wire (neck area) level to the body.



Wash, dry, and polish the angel.

7

Add the heart charm to finish.



Open up the jump ring and thread it through the heart charm, then close the jump ring with a pair of pliers. Slip the charm into the open end of the curled wire in front. Now string the ribbon through the top of the jump-ring halo, and she's ready to hang. **GPO**



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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Oh, Christmas Tree

Design, Fabrication, Text, and Photography by Robin L. Anderson

Some of my fondest childhood memories center around the excitement of decorating the Christmas tree, and that delight has carried through to my adult years. In my mind's eye I can still see us untangling all those strings of lights—well, maybe that wasn't my *fondest* memory—stringing popcorn for the tree, and cutting up colored construction paper to make chains. Then it was time to open the mouse-proof barrels and see all of the shiny ornaments, many of them made from handblown glass. We untangled the ornament hooks and carefully hung each one where it would show off the best. Putting the star on top of the tree signaled that we had finished the joyful task. These are fond memories, and I'll bet you have some good ones as well surrounding the holidays.

Here is a great way to decorate a Christmas tree in a somewhat different but equally satisfying fashion. This stained glass tree will be a very personalized panel for you, since you will choose what decorations, garlands, and tree topper you want. The possibilities are endless. All the ornaments you see here, which came from craft stores, are the kind that are designed for little tabletop trees. You should also be sure to check out the sprigs and sprays that are often used for decorating wreaths. For example, the little white starbursts and frosty looking red balls were all snipped off of those sprigs. Let your imagination run free here!



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Kokomo Opalescent Glass

17 DX, Medium Green Opalume for Tree, 10" x 10"

Armstrong Glass Company

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Additional Glass

Green for Outside Trees, Scrap

Tools and Materials

Black and White Sharpie® Marking Pens

Morton Layout Block System

Morton System Strip Cutter Transparent Tape

Laminator or Clear Self-Adhesive Paper (optional)

Running and Grozing Pliers Glass Cutter

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Scissors Wire Cutters Needle Nose Pliers

3/4" and 1/4" Grinder Bits Aluminum Pushpins

3/16" and 7/32" Copper Foil Flux Flux Brush

60/40 Solder Patina (optional) Handy Hangers

1/4" Zinc U-came Came or Hack Saw Glass Polish

Paper Towels or Soft Rags Glass or Bead Glue

“Oh Christmas Tree” is the anchor design for my new pattern book, which will be coming out in 2016, called *Home for the Holidays*. Rather than focusing on stained glass ornaments or crèche scenes, this book will have designs depicting fond memories from holidays past—wine and cheese set out in front of the fireplace, the snowy front porch with its decorations and wreath on the door, the kitten batting at those fascinating shiny balls. All of these will be in the new book, so be watching for it at your favorite stained glass retailer.

The basic design of the panel is a pretty easy one to put together, and none of the pieces are very complex. The size of the finished panel is roughly 17" x 20" but, of course, you can resize it to be as large or as small as you wish. (Just remember, the smaller the panel, the smaller the glass pieces, and the smaller the ornaments will have to be.) Once the panel is all assembled and cleaned up, that's when the real fun begins. Enjoy!

Basic Cutting and Construction

1

Lay out the pattern and select the glass.



You will need two copies of your pattern. Lay out one copy on your work space and label each piece.

Set up a carefully measured jig around the outside edges to help prevent the glass pieces from creeping during the panel assembly. Without the jig, a panel always seems to get slightly larger as it is built. I use the Morton Layout System, but you can make a very useful jig with just pieces of quarter round with holes drilled through them for your pushpins.

Label each section on the second copy of the pattern with numbers identical to the first copy. Before you cut it apart, mark the pieces with an arrow to indicate which way you want the colors and/or textures to flow in the final piece. You will be using these individual pattern pieces to trace the outline of each piece of glass, so it's handy to have the arrows right there on the pattern. If you would like the pattern pieces to be more durable, consider laminating them or covering the whole second pattern with clear self-adhesive paper on both sides before you cut it apart.

2

Lay out the pattern pieces on the glass.



Pay close attention to the direction and flow of the colors in the glass. You can create wonderful effects in the final panel by taking advantage of these features. For example, notice how the wood grain lies on the border and how the tree skirt looks very realistic in the finished panel. If you are using a green glass that has texture or streaks in it, you would want to plan so that they follow the lines of the branches. Make the effects that are already there in the glass work for you. Taking the time to lay out your pieces on the glass to get the best effect is definitely worth it.



Carefully fit the glass into the panel assembly.

3



Cut out the glass pieces and use a Sharpie to label each with its number. Using a strip cutter for the border pieces will ensure that they are identical widths. Grind, fit, and assemble all of the pieces for the panel. (Wow, that is faster said than done!) Make sure when you are finished with a piece that it is clean and dry and has no grinder dust residue on its edges.

For the most attractive foil lines in the finished panel, try to cut and grind the pieces so that they meet evenly and flush with surrounding pieces. Ideally, there should just be enough wiggle room that you can pick up any given piece without it binding anywhere. Don't worry yet about the final grinding to fine-tune the pieces. You will do that when you are foiling.

Foil the pieces of glass in the following order—border first, then the floor and the tree skirt, the tree, and finally the background

4



If you plan to patina your solder lines, use the appropriately colored foil. For example, if you intend to make the solder lines black, use black-backed copper foil tape. Depending on the thickness of the glass, use 3/16" or 7/32" copper foil to foil each piece. Be sure that the piece you are foiling is dry and free of any grinder dust residue on the edges, or the foil won't stick.

This step is where a panel is most apt to enlarge itself, so stay inside that jig! If a piece seems too large to fit comfortably, grind the edges. You would not think that such thin foil tape would make a difference but it does, so expect to have to make some adjustments. Foil one piece at a time and fit it back into the panel, because its slightly new dimensions will affect how the surrounding pieces fit.

Many artists begin foiling at one corner and work toward the opposite, but I prefer to do it a bit differently. I assembled all of the border lines first to make sure that all the horizontal and vertical lines were straight. (This may not be as simple as it seems, but again, attention to this sort of detail pays off in the final piece.) Next I did all of the floor and the tree skirt, then the central object, the tree, and finally the background and sky.

Note: When you foil the outermost border pieces, be sure to leave the outside edge without foil. It will be sliding inside the zinc came, and if there is foil on that edge, it will show. Do any additional minor grinding to ensure that all of the pieces fit as snugly as possible. Remember, the key word here is “snug,” not “tight.”

Overlays

There is only one set of overlays on this panel, the strips that divide the light-colored part of the wall from the border. Trying to cut such a narrow strip would be difficult, so it's simpler to do the overlay.

Clean the glass pieces to be overlaid very thoroughly and dry them. Don't get fingerprints on the overlay area, since there is enough oil on your fingers to keep the tape from adhering completely. Put the pieces back in their places in the panel.

Take a piece of 3/16" copper foil that is long enough to run the entire length of the overlay. Place it in position at the top of the overlay, stick it down, and carefully lay down the foil all the way to the bottom. When it's placed correctly, burnish it thoroughly. An old pencil stub with the lead point removed makes a wonderful tool for this work, or you can use your burnisher or lathekin.

Finishing the Panel

5

Tack-solder the front of the panel taking special care around the overlays.



When all of the glass pieces are foiled and fit into the panel and the overlays are done, flux all of the foil lines, being especially careful of those overlays. Lay down the tack (flat) solder on the panel front, then carefully pick up the panel, turn it over, and apply the flat solder to the back. Next lay down the bead solder. Turn the panel over again and add the bead solder to the front as well.

Remember that your soldering iron is hot enough to break glass if used in the same spot for too long, especially if the piece is a small one. If one line is giving you trouble, move on to another place and give the glass time to cool off. Having to remove and replace a broken piece of glass at this point is not a fun job!

Take particular care when soldering the overlays. Apply the flux gently, being careful not to brush against the grain, thus accidentally pulling up the overlays. Make sure your iron tip is clean, then take a drop of solder on the iron and lightly touch and draw it down the overlay. The solder will run onto the overlay. You need to work quickly, or the iron's heat will lift up the overlay. If this does happen—and it sometimes does—you will need to start over with a new overlay.

6

Frame the panel with the zinc U-came.



When the entire panel is soldered, measure the zinc U-came to fit the dimensions of the panel and install the zinc pieces to form the panel frame. Solder all of the junctions wherever the came and foil intersect, front and back. Solder a Handy Hanger into the came at both top corners, which you can use to attach a length of chain for hanging the panel.

Carefully clean the panel and apply the patina if you want. An old toothbrush makes a great patina applicator. Be very careful, however, to not scrub patina onto the overlays. Apply it gently on those, perhaps using a paint brush.

Once all the soldering is done, the patina has been applied, and the zinc came is installed around the edges, thoroughly clean both sides of the panel and allow it to dry completely. (Watch out for those overlays!) Then check for any burrs or sharp points in the solder. If you find some, apply a bit of flux and touch them up with the iron, then clean that spot thoroughly.

Use a good-quality glass polish such as Liva or Kem-o-Pro to polish the panel. Apply the polish, allow it to dry, then buff and wipe using several pieces of clean paper towel or soft rags. For detail work, use a pencil point covered with paper towel to get into those spots. Take extra care not to damage the overlays. Wipe, don't rub them.

Decorating the Tree

7

Select the ornaments you would like to use and decorate the tree.



Once the panel is completed and clean, it's time for some fun. Let's decorate the tree! First, put on the garland pieces. This the most time-consuming part of the decorating. Cut the pieces to the proper length, depending on where you want them. Next glue one end down and let that dry thoroughly, using a quality glue specifically for glass and beads. I recommend either Hammer Head's Glass Bond glue or E6000. Both are very strong, do very well with slick surfaces such as glass and plastic, and will dry clear.

When that end is firmly attached, glue down the other end plus any points in between where you want the garland to drape. I found it easier to shape the garlands in place if I gently taped down the garland to make it stay where I wanted it until the glue is dry.

Once the garlands are in place and all the glue is dry, it's time to decorate. Assemble a bunch of your decorations and try placing them where you want them. You may need to snip off unwanted strings

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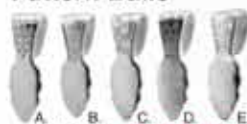
Earring Bails



- ITEM# SILVER PLATED**
SHBL Large
SHBM Medium
SHBS Small
ITEM# GOLD PLATED
GHBL Large
GHBM Medium
GHBS Small

- LEAF EARRING BAILS**
ITEM# DESCRIPTION
SEBS SILVER PLATED
GEBS GOLD PLATED
HEART EARRING BAILS
ITEM# DESCRIPTION
SHBS SILVER PLATED
GHBS GOLD PLATED

Pattern Bails



- ITEM# SILVER PLATED**
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B. SPBL-H Hashmark
C. SPBL-L Leaves
D. SPBL-T Tortoise
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or grind a flat spot for round balls. (Use an old discarded grinder bit, not your good one!) Add more decorations if you wish or change the positioning of the decorations.

Once you have a pleasing arrangement, glue each decoration to the tree. The easiest way to apply the glue is to dip a spot on the decoration in the glue, then place it on the tree. The glue doesn't dry instantly, so you will have enough time to reposition a piece if you desire. When you're finished, let everything dry overnight. Don't be surprised the next day if, when you lift up the panel to look at it, a couple of decorations fall off because they didn't get glued. It surely has happened to me.

Now stand back and admire your work. And above all, have fun with this project!

GPQ



Robin Anderson got hooked on stained glass back in the early 1990s and opened her Sunny Brook Studio in 2000. Since then, she has become best known for her highly realistic pet designs, most of them done as memorial pieces for beloved companions who have passed.

In 2013, Robin also turned her attention to making her designs available to other artists through her pattern books, Best in Show, Best in Show – Puppy Class, and It's a Cat's Life, all available from your local stained glass retailer, Amazon, or Robin's webpage, www.sunnybrookstudio.com. She now devotes her full time to her pet portraits, stained and fused glass trophies for dog shows, and her own fused glass art. Robin loves to hear from other glass lovers and can be reached at rlandersn@suddenlink.net.

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Holiday Bevel Votive

Design, Fabrication, and Text by Julie Feigum

As the holiday season rolls around each year, I begin to remember the sights and smells that filled my grandmother's house during times past. From the lights on the tree to the candles on the table, the heirloom decorations from the past fill my mind. It's hard to find the right words to express the joy I felt when she pulled out that one special handcrafted item I made just for her, knowing it was one of her greatest treasures.

The wonderful feeling I get from those memories is why I'm a firm believer in keeping stained glass work out all year long. It really needs to be seen and not packed away. I preach that to my classes and at my shows. I hope this beveled votive can become a wonderful family fixture on your table or mantle for years to come.

I'm a 3-D/mixed media artist who lives in Wisconsin and loves winter. I know that many of you hate the sound of that, but it's just a fact of life when you live in the Northwoods of Wisconsin. Our long, dark winters are all the more reason that I create these votive tea lights to bring light and warmth into our cold winters. I will instruct you on the basics for constructing this sparkling luminaire, but you can make it your own with additional wire, beads, and colored bevels.

Glass

1-3/4" x 3" Diamond Bevels, 5

1" x 2" Rectangle Bevels, 4

Tools and Materials

Electrical Tape 7/32" Copper Foil

1/4" Silver-Backed Foil Flux Solder

Dremel Tool with Cut Off Wheel or Came Saw

7/32 x .014 Brass Square Tube Glass Cleaner

16-Gauge Pretinned Wire Tape

Tea Light 0000 Steel Wool Cotton Swab



1

Gather the bevels and materials you will need for the project.



2

Foil the diamond-shaped bevels and tape them down with the beveled side facing up.



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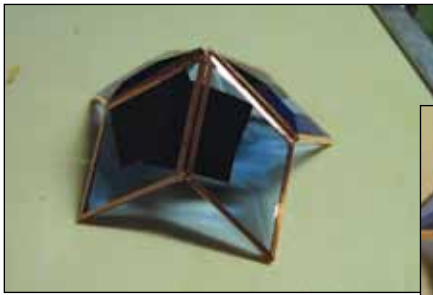
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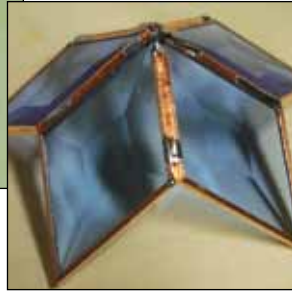
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3

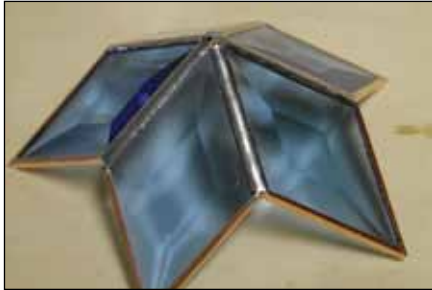
Join the edges and tack-solder them together.



Remove the tape and solder the front and back of the piece.

4

Build up the soldered seams, leaving one seam on the back flat.



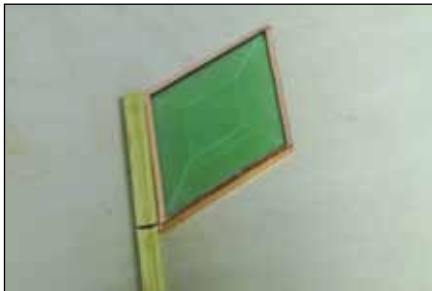
5

Foil the top and bottom edges of the tea light with the 1/4" silver-backed foil and place to the side.



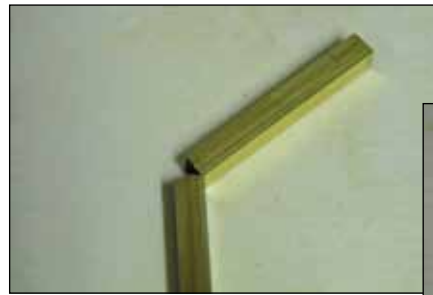
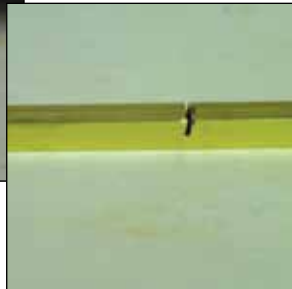
6

Use the side of a diamond-shaped bevel to measure where you will need to make a cut in the brass square stock.



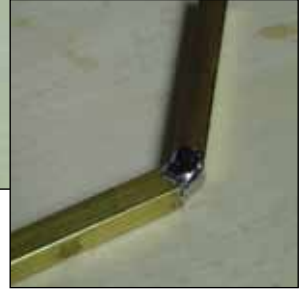
7

Cut into the brass stock down to the center of the tube at the measured mark.



8

Gently bend the cut back, fill the open ends, tin the stock, and solder closed.



Fill the open ends of the brass stock with steel wool. Now tin the brass square stock. The trick is making sure it's cleaned with 0000 steel wool first. Next add a generous amount of flux. Apply solder to the bend. Make sure that you get the brass hot or the solder will clump.

9

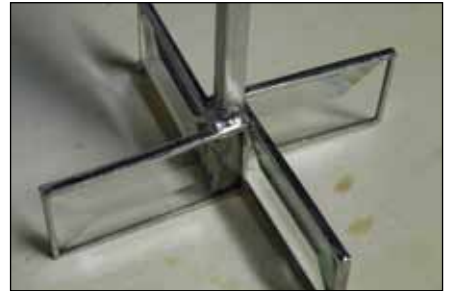
Add the brass square stock to the flat solder seam in the back of the piece.



Fill the end of the square stock with steel wool and solder shut. Run solder along both sides of the square stock to hold it in place.

10

Pretin all of the 1 x 2 rectangle bevels and attach to the bottom of the square stock in a pinwheel shape.



When doing this, take care to clean all of the bevels once they are attached. You will be able to see the square stock through the bevels. Solder the bevels in place, but take care since the bevels are not yet secured.

11

Attach the bevels at the bottom.



Before attaching the votive cup, clean the bevel star well and use a cotton swab to add flux. Less mess that way.

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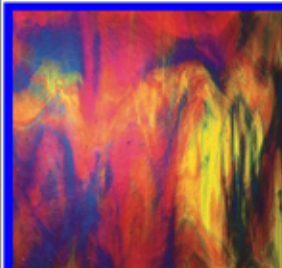
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12

Solder the tea light's top edge to the back seams of the star.



13



Cut 6" of 16-gauge wire and fold it in half to make a V.



Solder the bottom of the V to the brass square stock and the top of the V to the underside edge of the tea light to give it strength. Now it's time to add decorations to this wonderful star tea light—wire, glass beads, colored glass, or whatever else tickles your fancy. Make it your own.

GPO

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

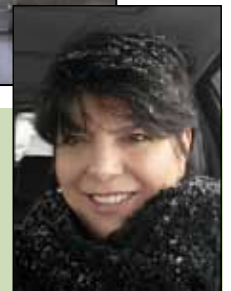
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Julie Feigum learned the art of working in glass in 1992 when she needed to repair the leaded and stained glass windows in the older homes she was restoring while living in Iowa. In 2001, her family moved to the northwestern part of Wisconsin, where she began teaching stained glass in 2007 in a wonderful place called Chippewa Falls. She also began to sell her own original glass creations at various art fairs in and around the Wisconsin/Minnesota area.

Julie is a mixed media artist who has a true love of three-dimensional glass and wirework pieces. She has been working in glass since 1995 and has her own studio, where she teaches and creates new designs. Visit www.facebook.com/GlassGardenWorkshop to view more of her work.

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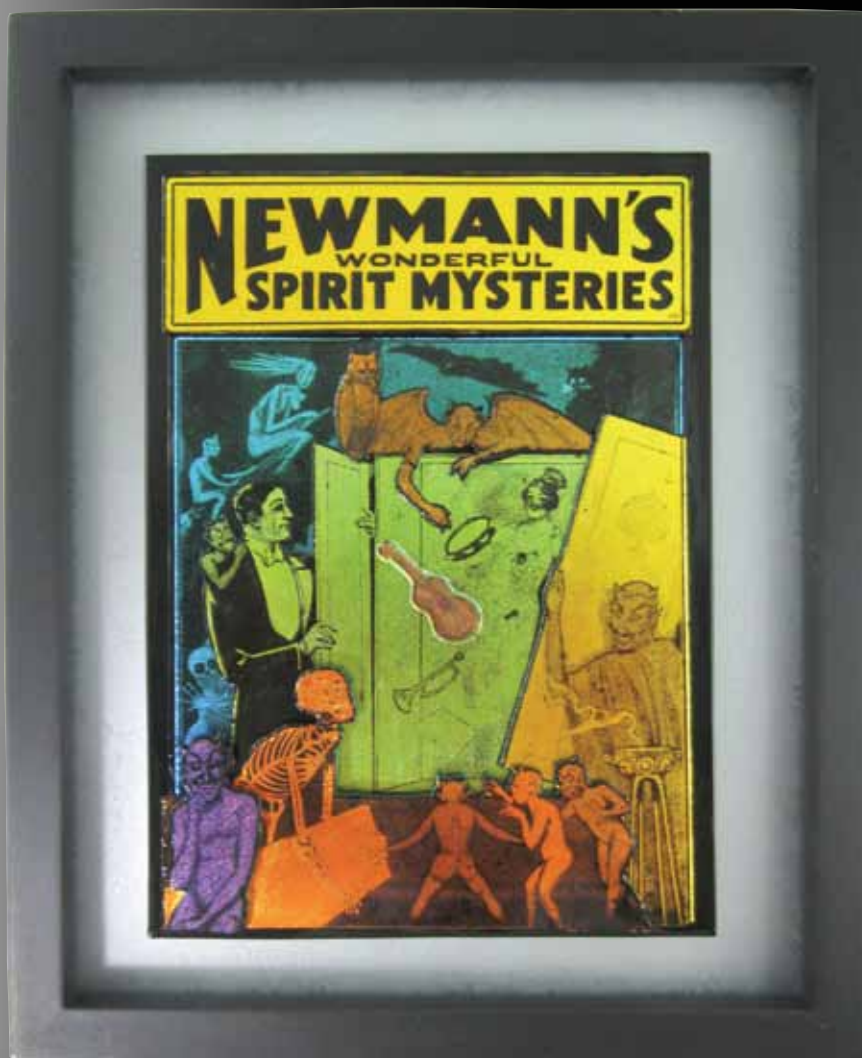
Mad Etching Skills

Hocus Pocus Etched and Stacked Dichroic Panel

Design, Fabrication, and Text by Carmen Flores Tanis

Eenie Meenie, Chili Beanie—The spirits are about to speak! Although any time is a fine time for conjuring and mind reading acts, with Halloween approaching, I thought I'd share this etched glass project, which celebrates a bit of magician history.

For this project, I searched the Library of Congress online collection and selected a 1911 color lithograph poster of the Great Newmann, a famous mentalist and magician from the first part of the 20th century. The beautiful artwork is actually out of copyright, which means it's in public domain and available for free downloading. The Web address for the original poster at the Library of Congress website is provided at the end of the tutorial.



Coatings By Sandberg

COE 96 Thin Black-Backed Smooth Dichroic Glass

Magenta/Green, 1/4 Sheet

Cyan/Copper, 1/8 Sheet

Cyan/Red, 1/8 Sheet

Cyan/Dark, Red 1/8 Sheet

Purple, 2" x 3"

COE 96 Thin Clear-Backed Smooth Dichroic Glass

Cyan/Dark Red, 2" x 1"

Additional Glass

Thin Black for Background and Spacer Pieces, 1 Sq. Ft.

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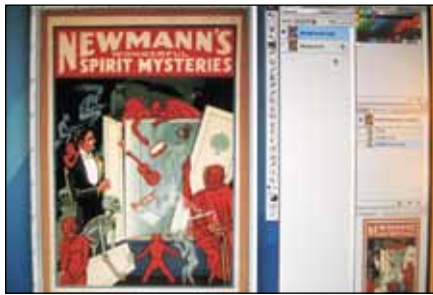
Floating Frame (8" x 10" opening) Rubber Stamp

Heat Embossing Tool Black StāzOn® Inkpads

Clear Adhesive Vinyl Shelf Paper Wooden Skewer

1

Prepare the original artwork using Photoshop.



If you've been following along with my series of previous articles, this project builds upon the halftone technique that I explained in the Summer 2014 issue. Basically, I took the original colorful poster and, using Photoshop, cut and pasted the artwork into separate layers. I then knocked out all the color and turned them into individual high-contrast images ready for printing onto my Mad Craft Skills™ Printable Resist Film. Lucky for you, the artwork is now prepped and ready for you to start etching!

The final piece is composed at its thickest of seven stacked layers of glass, all adhered together with a water soluble glass glue. I love gluing glass elements together, because you are able to get a dimensionality that you couldn't easily attain with fusing. And it is a great way to use noncompatible glasses, as you'll see with the background picture frame that is part of the project.

If you love etching and cutting glass with a ring saw, then you are in for a treat, because there is a lot of that in this project.

2

Apply the Mad Craft Skill printable resist.



You'll find complete directions for applying the Mad Craft Skills printable resist sheets and etching the dichroic glass in the Spring 2013 and Fall 2013 issues of *Glass Patterns Quarterly*. **Please Note:** It is very important that the white areas of the images print as pure white and the black images print as dark as possible. Therefore, the artwork for this project is not included on the printed pattern sheet. Downloading the free PDF pattern under the "How To" section on the GPQ website and printing it at 300 dpi will give you the best results.



GLASS PATTERNS QUARTERLY/Fall 2015

3



Apply the etching cream, wash it off, and remove the resist with orange cleaner.



Complete directions for this step can be found in the 2013 GPQ magazine articles mentioned in step 2.



4

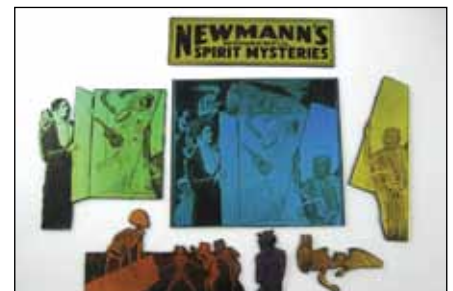
Use a ring saw to cut out the etched shapes.



You'll notice that there is a thick black line right next to each shape surrounded by a thick dichroic line—I'll call this second line "Cut"—then another black line, then the large surrounding dichroic area. Guide the ring saw blade along that thick dichroic "Cut" line to cut out the shapes. Save the extra dichroic pieces for other projects. Before we forget, cut the 6" x 8-1/4" background and the spacer pieces from the black glass according to the pattern sheets.

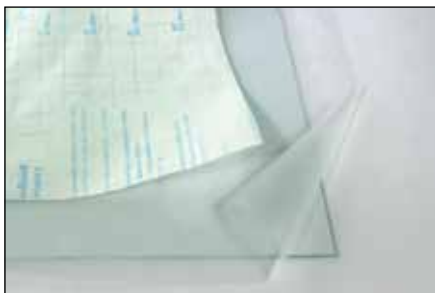
5

Fire-polish the etched cut shapes to really make the dichroic pop and to soften the cut edges.



Also fire-polish the large 6" x 8-1/4" black glass background piece, but not the small "spacer" pieces. You can find the fire polishing schedule at the end of this article.

6
Remove the two pieces of clear glass from the "floating frame" and cover the backs of the glass with clear adhesive vinyl.



This will protect the glass from any etching cream spills.

7
Ink up the rubber stamp nice and juicy with the StāzOn inkpad and stamp all over the clear glass pieces.



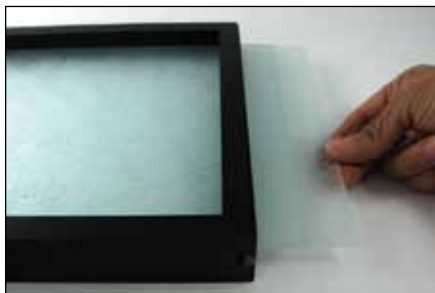
Press firmly and lift the stamp straight off the glass so that you don't smear the ink. Re-ink the rubber stamp as you are stamping on the glass to get a nice heavy coat.

8
Use the heat embossing tool for a couple of minutes to set the ink, holding it about 6" away from the glass.



Apply etching cream to the glass pieces and let them sit for 10 minutes, then clean up the etching cream as usual.

9
Put the glass sheets back in the frame with the shiny sides together.



10



Apply a thin coat of glue to the back of the large black background piece and adhere it to the center front of the etched clear glass.

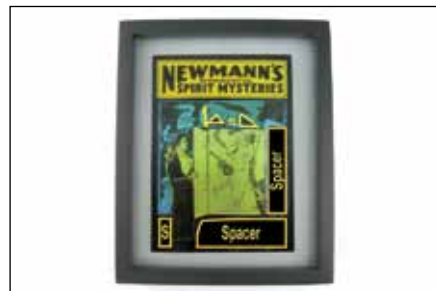
We have two layers of glass now. Let's go for a third!

11
Glue the large dichroic centerpiece layer plus the two 5" x 1-1/4" spacer pieces in place.



I've indicated the spacer pieces on the photo as well as in the separate pattern sheets.

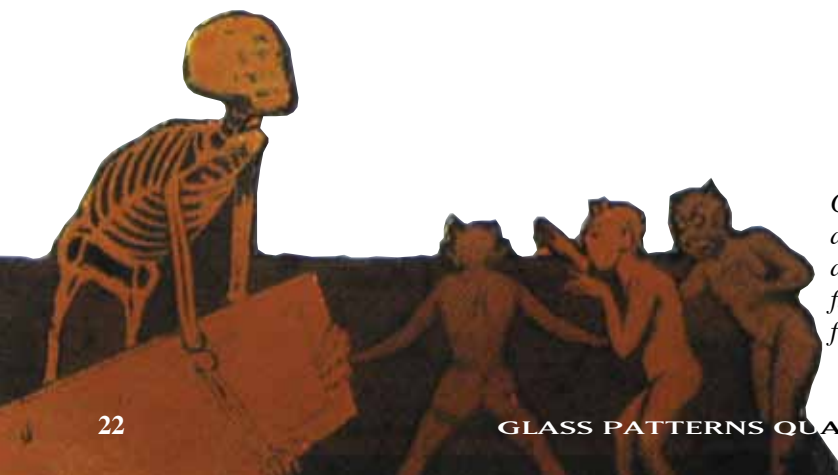
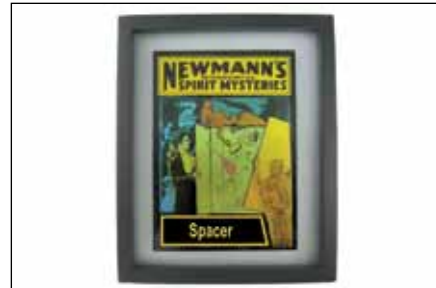
12
Glue the poster title and the magician in place for the fourth layer.



13
Cut a few small spacers to place under the winged devil and owl that will be on top of the panel.



14
Glue the top and side devils and the clear floating glass guitar for the fifth layer.



Add small spacer pieces to the back of the skeleton under the head and shoulders, then glue the skeleton piece in place.

15



For the last and final layer, glue the corner devil in place and use a wooden skewer to remove any excess glue on the glass.

16



Finish up by adding a display stand. I love how the bright colors of the dichroic combine with the halftone patterns and the strong black images to create a fun “comic book” effect. Dichroic glass can be sometimes overwhelming with its characteristic shine, but it works really well when paired with non-dichroic glass that is etched to a matte finish.

And how about those ready-made picture frames? Wander around the frame section of your craft supply store sometime, and you will be amazed at all that glass potential just waiting for your creative touch. Now that’s magic!

(P.S. Bonus points if you can tell me what kids’ show my opening sentence is from.)

GPQ

Visit www.loc.gov/pictures/item/var1994001617/PP/ to find the original file for the Great Newmann poster.



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Fire-Polishing Schedule

Here’s the schedule I used. Remember that all kilns are different, so you may need to adjust it to fit your own kiln.

- Segment 1: Ramp 800°F/hr to 250°F and hold 5 min.
- Segment 2: Ramp 800°F/hr to 500°F and hold 5 min.
- Segment 3: Ramp 800°F/hr to 750°F and hold 5 min.
- Segment 4: Ramp 600°F/hr to 1250°F and hold 20 min.
- Segment 5: Ramp 600°F/hr to 1325°F and hold 5 min.
- Segment 6: Ramp 9999 (AFAP*) to 1000°F and hold 10 min.
- Segment 7: Ramp 200°F/hr to 975°F and hold 20 min.
- Segment 8: Ramp 200°F/hr to 750°F and hold 1 min.

*as fast as possible

Carmen Flores Tanis is a mixed media artist, crafter, and designer who specializes in combining diverse materials in unusual and unexpected ways. She has been working with glass for about fifteen years and delights in sharing her discoveries with fellow artists.

A Designer Member of the Craft and Hobby Association, Carmen has two successful online craft supply stores. She has designed projects for Etchall, Jacquard, Smoothfoam, Sulky of America, KoolTak, and iLovetoCreate. Her secret to crafting happiness is found within the three Ps—patience, practice, and power tools.

Carmen teaches glass and digital classes regularly at Coatings By Sandberg (CBS) in Orange, California, and most recently has taught at the 2014 Glass Craft Expo in Las Vegas, Nevada. She lives in Glendale, California, with her beloved husband, Bruce. You can see more of Carmen’s work and find out about upcoming classes at madcraftskills.com and florestanisstudio.com.



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Cattails

Design by Denise Rogers, Text by Delynn Ellis

Cattails are a common sight sprouting up around ponds, rivers, and streams wherever they form wet, boggy areas. When summer fades into fall, the remnants of the cattail heads disintegrate letting fluffy seeds emerge that are carried by wind or water to new places. You can personalize this project by incorporating your own favorite glass colors and textures. This version, for example, showcases a view at dusk, but you could make the sphere shape a sun instead of a moon or even consider a composition in clear textures.

Enjoy this beautiful 20" x 20" scene inspired by the countryside that surrounds artist Denise Rogers in her rural Maine home. The cattail has been an ongoing symbol in her life, starting from bouquets that her grandmother preserved for household decorations. Denise now captures her own cattails with designs in glass, combining their fascinating colors and textures found in nature with glass choices shown here from Wissmach glass. Denise's lengthy experience teaching classes and building windows at Pisces Glass Works fuels her creativity for stained glass designs, which include animal portraits, nature scenes, and novelty motifs. You can see more of Denise's work and that of Kevin Thornhill, co-creator of Glass Patterns Source at www.glasspatternsource.com.

GPO



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65-L Medium Aqua Blue Light Opal for Moon, 1 Sq. Ft.

WO-563 Steel Blue/Opal/Crystal for Water and Border, 3 Sq. Ft.

71-L Dark Brown/Green/Lt. Blue/Opal/Crystal for Cattails, Scrap

WO-245 Medium Amber/True Green Streaky/Opal/Crystal Wisspy for Leaves, Scrap

245-L Medium Amber/True Green Streaky/Opal/Crystal Light Opal for Landscape, 1 Sq. Ft.

WO-112 Dark Green/Dark Amber/Opal Wisspy for Landscape, 2 Sq. Ft.

243-LL Dark Blue/Yellow Green Streaky for Landscape, 1. Sq. Ft.

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/4" U-Channel Lead

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Spook-tacular Fun!

Fused Halloween Plate

Design, Fabrication, and Text by Lisa Vogt

The only thing frightening about Boo, the friendly ghost, is how much you'll enjoy serving sweet treats from his round belly. Though this giddy little guy is quick and easy to build, his cheery presence is certain to lift *your* spirits all season long. So let's get started.

System 96 Glass Spectrum Glass Co.

100SF Clear for Base, 1 Sq. Ft.

200SF White for Ghost, 1 Sq. Ft.

538-6SF Navy for Mouth and Eyes, Scrap

223-74SF Peacock Green Opal for O, Scrap

267-72SF Sunflower Yellow Opal for O, Scrap

226-74SF Amazon Green Solid Opal

for Exclamation Point, Scrap

Uroboros Glass

60-2702-96 Orange Opal for B, Scrap

F3-138-96-8 Aventurine Blue Medium Frit for Background

F2-5333-96-8 Deep Aqua Fine Frit for Background

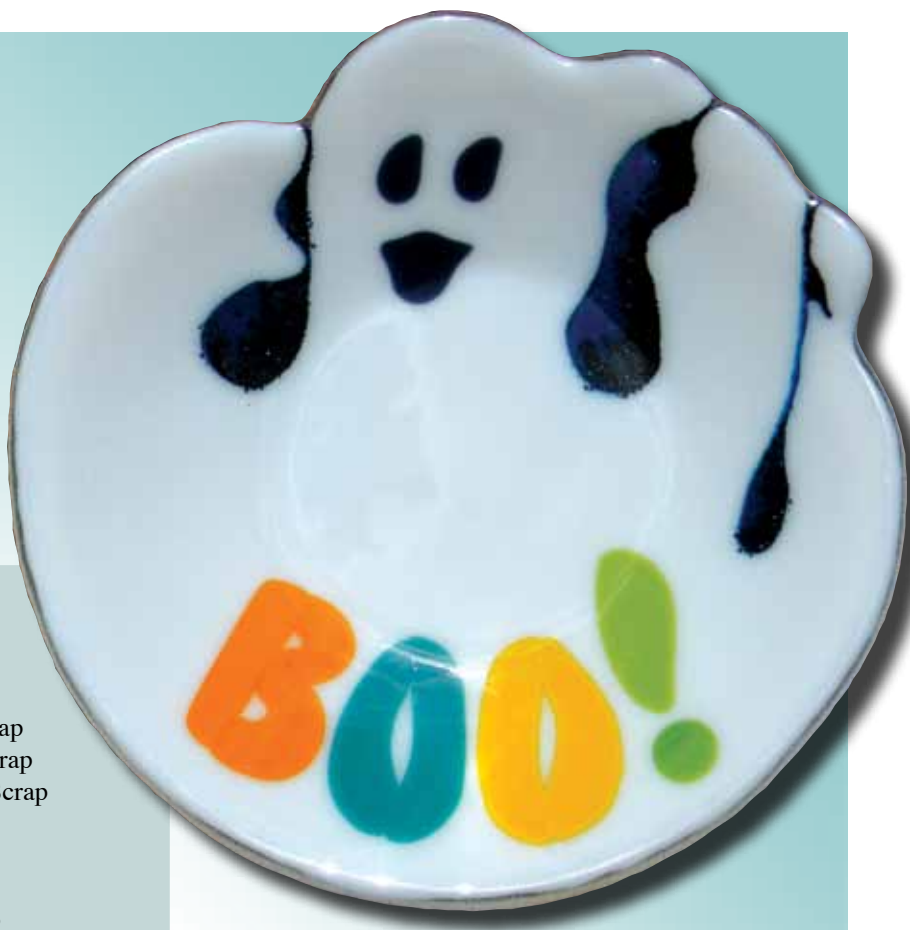
Tools and Materials

Plastic Spoon Small Paint Brush

Black Sharpie® Marker Glue Stick Lip Balm

Fuser's Glue Wet Saw (optional)

12" Shallow Round Bowl-Shaped Ceramic Mold



Using the pattern as a guide, cut the clear glass for the base layer.

2



1

Cut out the full-size paper pattern with scissors.



3

Cut a second layer the same shape and size out of white glass.



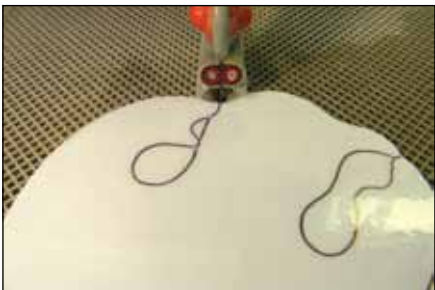
Grind the two layers to smooth the edges. Set the clear base aside.

4
Slide the paper pattern beneath the white glass and trace the areas to be cut away with a black Sharpie marker.



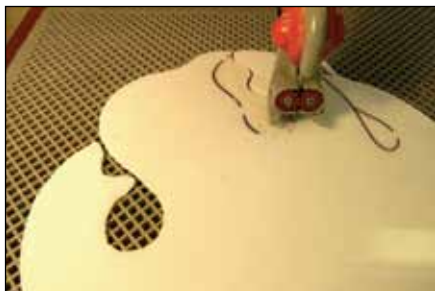
Trace over the marker with lip balm to keep the lines from washing away when using the wet saw.

5
Carefully cut out the shapes with a wet saw.



If you don't have access to a glass saw, these details can be made by arranging the glass frit on top of the white glass. The advantage to cutting the spaces out is that you'll have greater line control.

6
Cut away the remaining shapes to define the ghost's outline.



7
When you're satisfied with the cut shapes, glue the white glass to the clear piece with a small amount of fuser's glue.



Clean and dry the cut white glass before stacking it on top of the clear base.

8
Lay out the ghost's face and the letters on the different pieces of colored glass, cut to size, and grind.



Cut the letters and exclamation point out of the paper pattern with scissors. Secure the cut paper pieces to the Orange, Peacock, Sunflower, and Amazon Green pieces of glass with a glue stick. Cut out the glass around the paper and grind the shapes for a close fit. Trace the shapes of the eyes and mouth onto the Navy glass with a silver marker, cut them to size, and grind.

9
Arrange the ghost's face and the letters on the white glass and glue in place with fuser's glue.



After checking the fit, secure the pieces with a small amount of fuser's glue to keep the pieces from moving while loading the project into the kiln.

10
Fill the openings in the white glass with two shades of frit using a plastic spoon.



11
Blend the colors and clean any material that spilled over onto the white with a small paint brush.



12
Double check that you've cleaned the frit off the white before fusing.



Carefully load the assembled project into the kiln and fuse according to the firing guide provided.

13



Slump the fused glass in a shallow, bowl-shaped mold using the slumping guide provided.

14



Remove your friendly ghost from the mold and put him to work serving up sweet treats. You'll howl with delight when you see how quickly and easily this spirited bowl comes together. Happy Halloween!

GPQ



Firing Schedules

Kilns fire differently. Test-fire your kiln and take notes to ensure you get the desired results.


Fusing Guide

Segment 1: Ramp 300°F/hr to 1300°F and hold 30 min.
Segment 2: Ramp 500°F/hr to 1465°F and hold 10 min.
Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 40 min.
Segment 4: Cool to room Temperature.

Slumping Guide

Segment 1: Ramp 300°F/hr to 1265°F and hold 10 min.
Segment 2: Ramp 9999 (AFAP*) to 960°F and hold 40 min.
Segment 3: Cool to room Temperature.

*as fast as possible

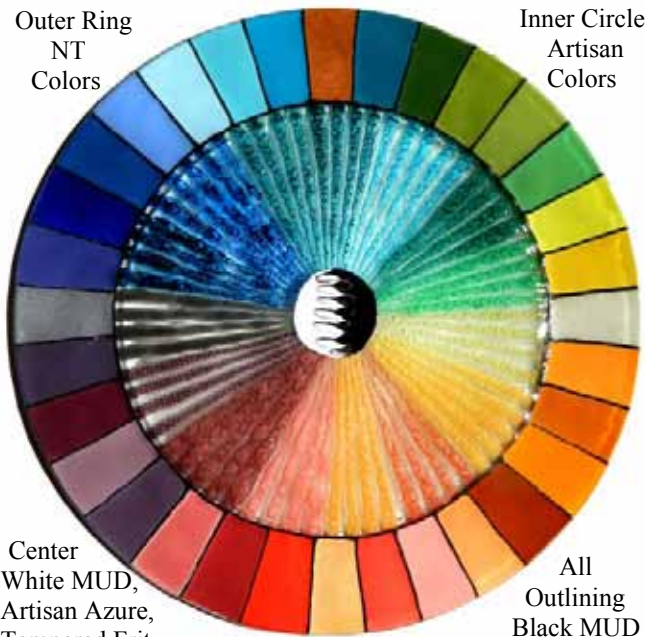


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info@uniqueglasscolors.com uniqueglasscolors.com
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Lisa Vogt discovered glass while pursuing an education in fine art. For more than twenty-five years, this award-winning artist has drawn upon her 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.

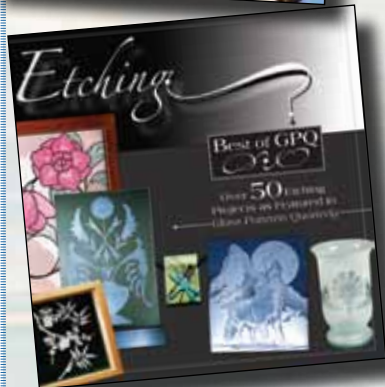
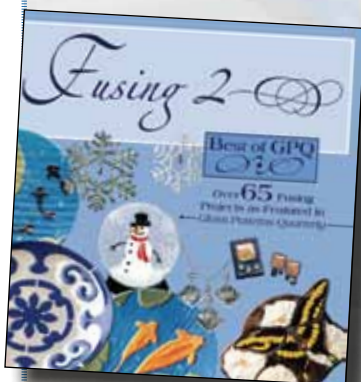


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Best of GPQ



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



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

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

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

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

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

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.

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



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

Constantly finding ways to make better kilns.

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Festive Fun

Painted and Fused Holly Wreath

Design, Fabrication, and Text by Helen Dyne

I just adore having a fresh, green holly wreath on my front door to start off the festive feeling and get me in the Christmas spirit. That's why I have created an everlasting holly wreath that will never fade but will always stay glossy and shining! You could personalize yours with the date or cherished family members' names painted delicately on the leaves. It's up to you, but as for me, I have kept it simple. Now let's get started.

Glass

Float Glass, 2 Sq. Ft.
Large Transparent Rhubarb Frit

Tools and Materials

Glass Cutter Scoring Pliers
Standard Aluminum Sheet
Water Based Solution
Sunshine Black Glass Enamel
Flat-Tip Brush Fine-Tip Brush
Gold Mica Powder Green Mica Powder
Silver Plated Wire Scissors
Glass Glue Safety Glasses
Respirator Mask



1

Select the color for the holly berries and gather your supplies.



I used large transparent rhubarb frit for the holly berries, but you can choose brighter red or other colors for more contrast. I have chosen a flat-tip brush for the mica powders, since I find that it gives a great effect. I used float glass for the leaves, because I just love the delicate green tinge. You could cut them from mixed red and green transparent glass or rainbow colors, which would be very festive, but I like to keep the colors muted.



Cut out the glass leaves and grind to smooth any rough edges.

2



Cut 16 rectangles, 8 for the bottom layer and 8 for the top. They don't have to all be the same size. If you want a huge wreath, cut out as many as you want. Score 3 curves on each side of each glass rectangle to form the holly leaf shape. Once you have removed all of the curved sections, wear a respirator mask while grinding the glass to smooth any rough edges.



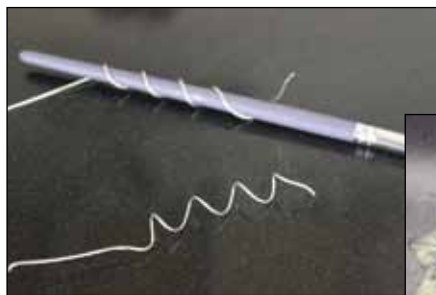
3

Mix and paint the gold and green mica powders onto the leaves, then add vein lines with black enamel.



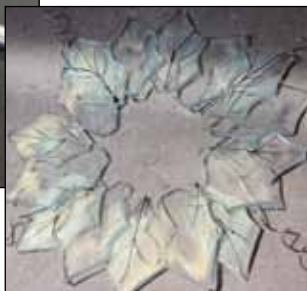
Mix the gold mica powder with the water based solution to a glossy shine. Use the flat-tip brush to paint the mixture over 8 of the holly leaves. Generously layer it on using outward strokes. Once the gold mixture is dry, mix another batch with the green mica powder, brush it over the dried gold layer, and let dry.

When the green is dry, mix the black enamel paint to a nice loose consistency, use the fine-tip brush to paint vein lines on the leaves, and let dry. Repeat for the remaining 8 leaves. Arrange the first 8 leaves in a circular shape on the kiln shelf.



4

Cut out four 4" x 3" pieces of silver plated wire and coil them around a paint brush handle.



Gently pull the coiled wire off of the paint brush and straighten the end of the silver wire so that it will lie flat. Place the wires, evenly spaced, around the circle. Arrange the second layer of leaves over the first layer, making sure that you leave no gaps. The wire should now be sandwiched between the two layers of glass and will be fired with the wreath.

5

After the wreath is in the kiln, sprinkle a few of the pieces of the large transparent Rhubarb frit around the kiln shelf, making sure they don't touch the wreath.



The frit will round in the kiln and become the holly berries. If you use float glass for the wreath, don't let the 90 COE frit touch it because of the difference in COE. If all the glass is compatible, you could fuse the berries onto the leaves at this point.

Fire using the following schedule for a soft-textured finish, making any necessary adjustments for your own kiln.

Segment 1: Ramp 332°F/hr to 998°F and hold 5 min.

Segment 2: Ramp 474°F/hr to 1472°F and hold 45 min.

Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 90 min.

Segment 4: Ramp 100°F/hr to 500°F and no hold.

Segment 4: Switch off the kiln and cool to room temperature.

*as fast as possible



6



Cut 3 leaf shapes from the aluminum sheet and bend them over a straight edge to create a line down the middle.

Glue the aluminum leaves and the glass berries onto the holly wreath, then find some festive ribbon to make a hanger.

Have fun and enjoy your forever glass holly wreath. Happy Holidays!

GPQ



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

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

Candy Canes

Design by Chantal Paré, Text by Delynn Ellis

According to German folklore, the original candy canes were “sweet sticks” given to children during Christmas services in the 1600s in order to keep them entertained. The legend goes on to say that a candy maker made a crook in the top of the stick to symbolize the shepherd’s visit to the infant Jesus. While there is no official record of this particular occurrence, we do know that candy canes remain an enthusiastic symbol of the Christmas spirit around the world.

This trio of holiday goodness in this 11-1/2" x 19-1/2" panel is done in none other than Spectrum Peppermint Pink Baroque. The inherent swirls in the glass make recreating this design effortless according to Canadian artist Chantal Paré. Chantal is a consistent contributor to *Glass Patterns Quarterly*. Her patterns are celebrated around the world on her Fans of Chantal’s Stained Glass Patterns Facebook page, a forum where glass artists share tips, techniques, and supportive comments to participants.

GPQ



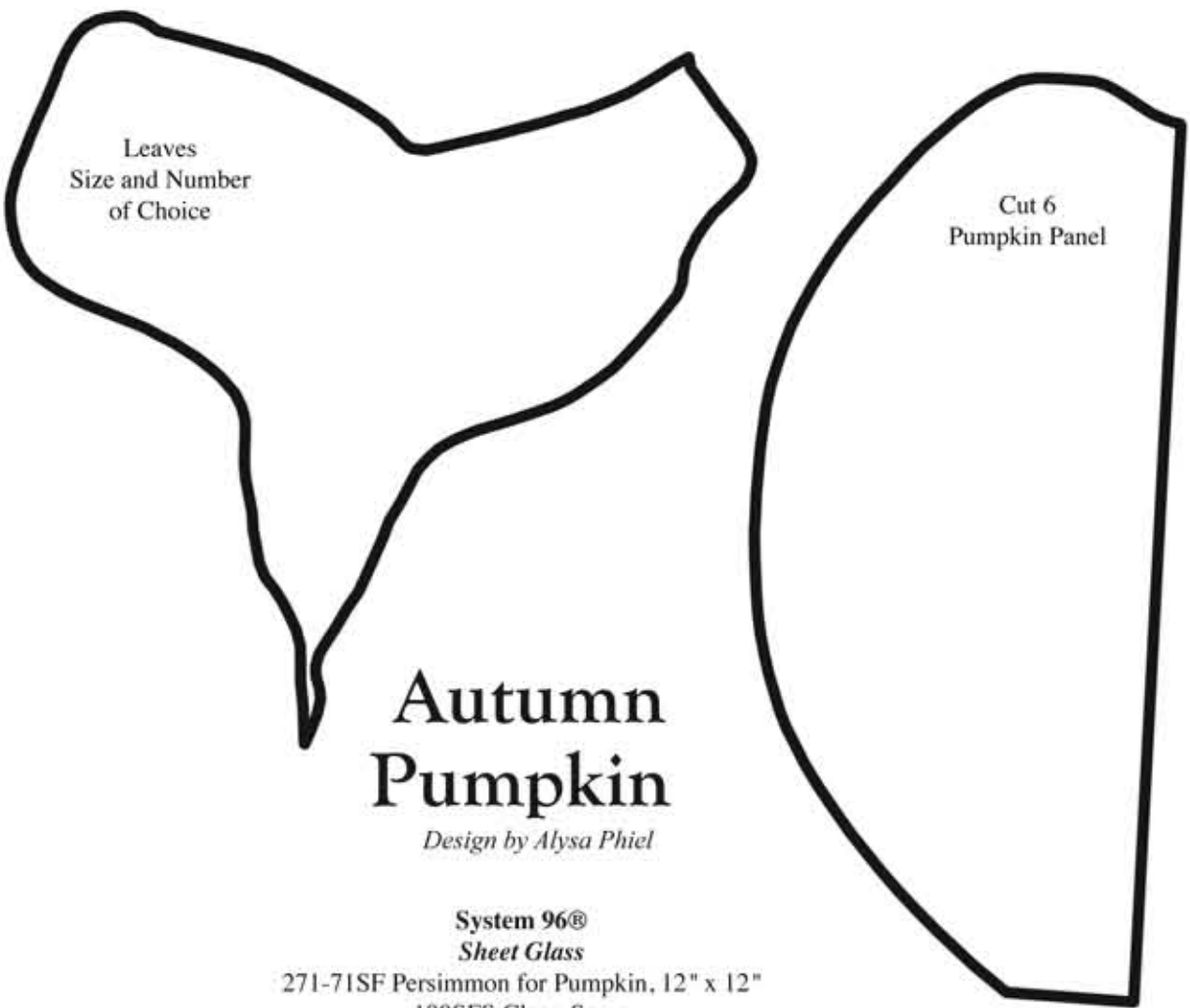
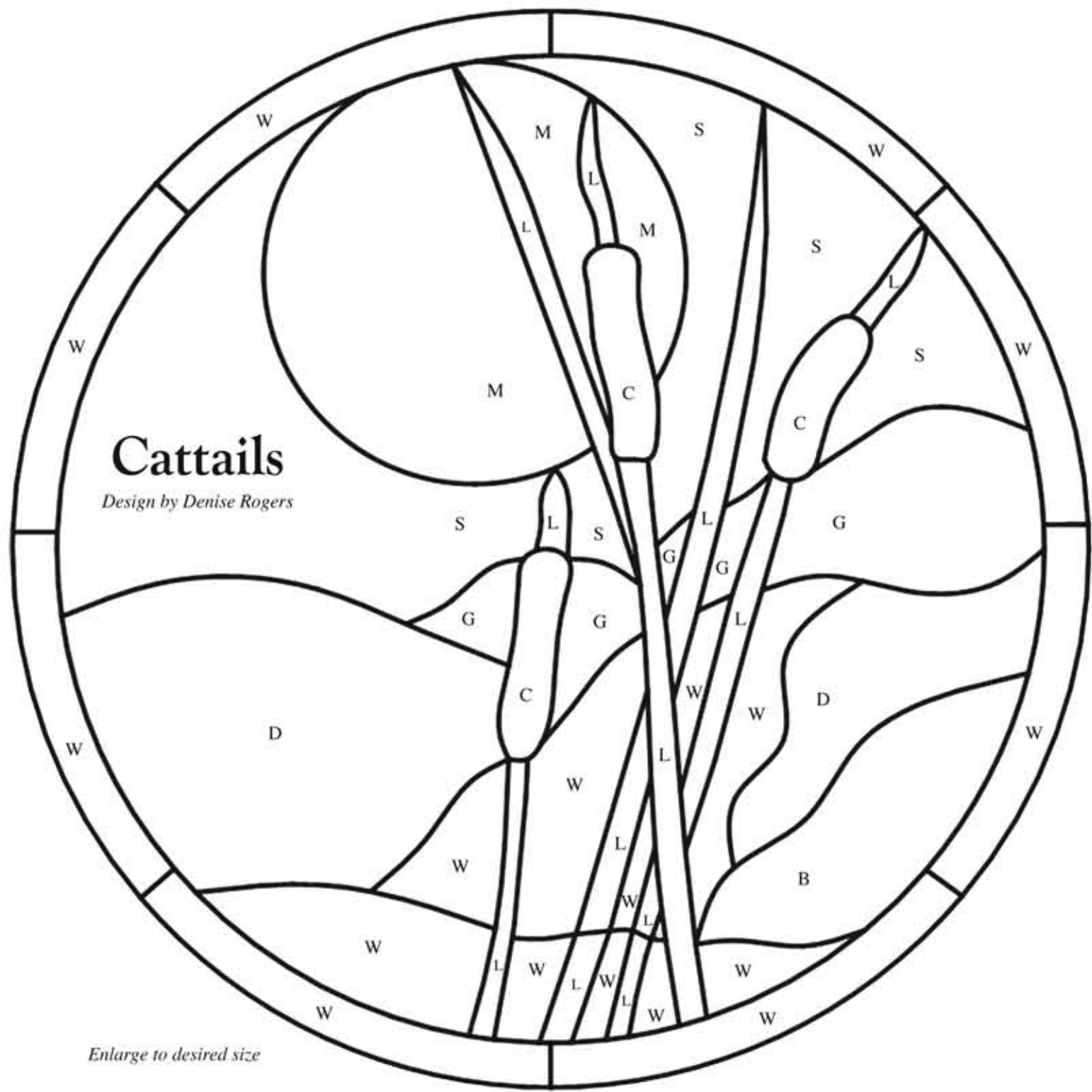
Spectrum Glass Company

BR/609-2 Peppermint Pink Baroque™ for Candy Canes, 2 Sq. Ft.
329-6S Dark Green/White Wispy for Ribbon, 1 Sq. Ft.
100 GG Clear Crystal Ice for Background, 2. Sq. Ft.
BR/Clear Clear/Clear Baroque™ for Border, 2 Sq. Ft.

Tools and Materials

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

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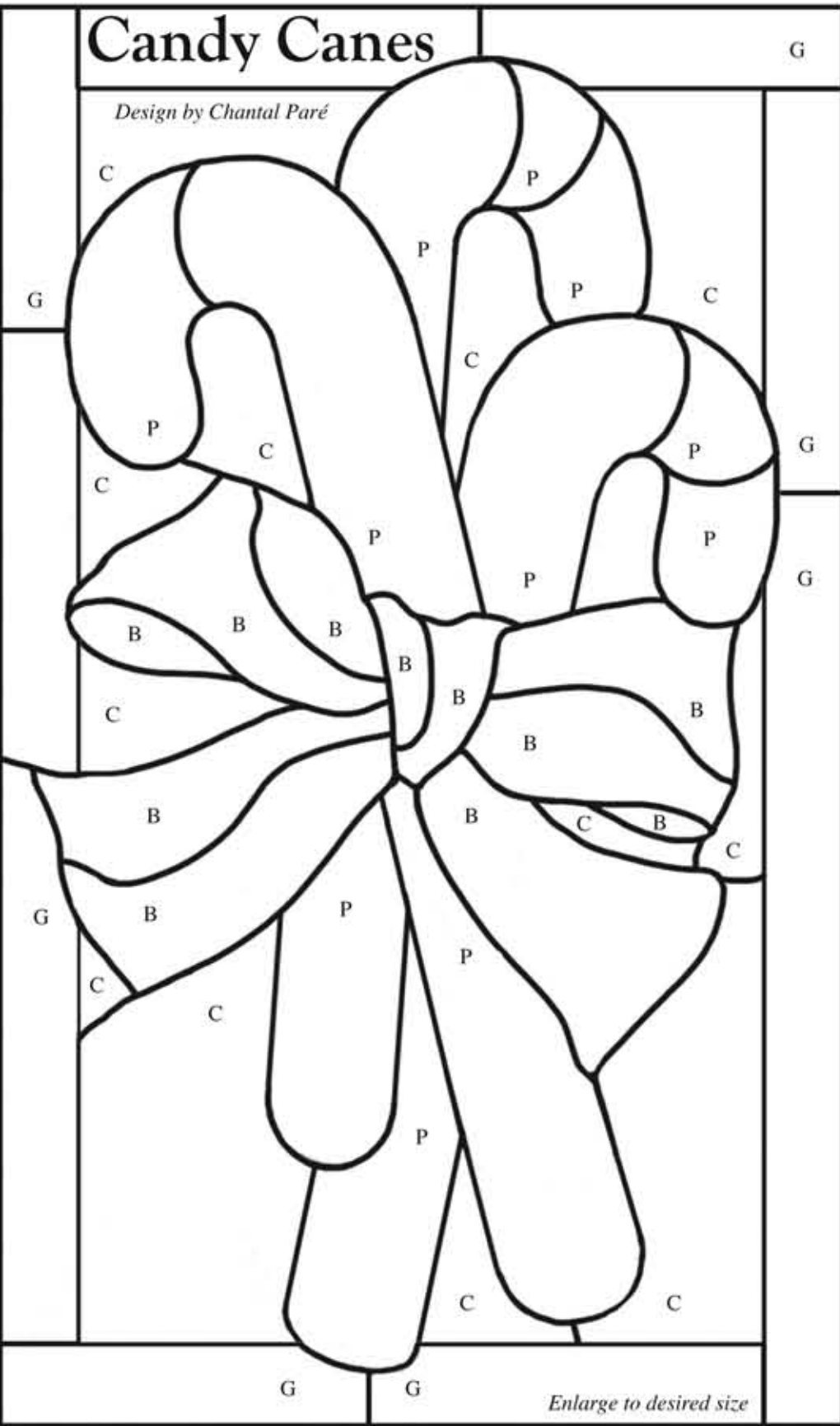
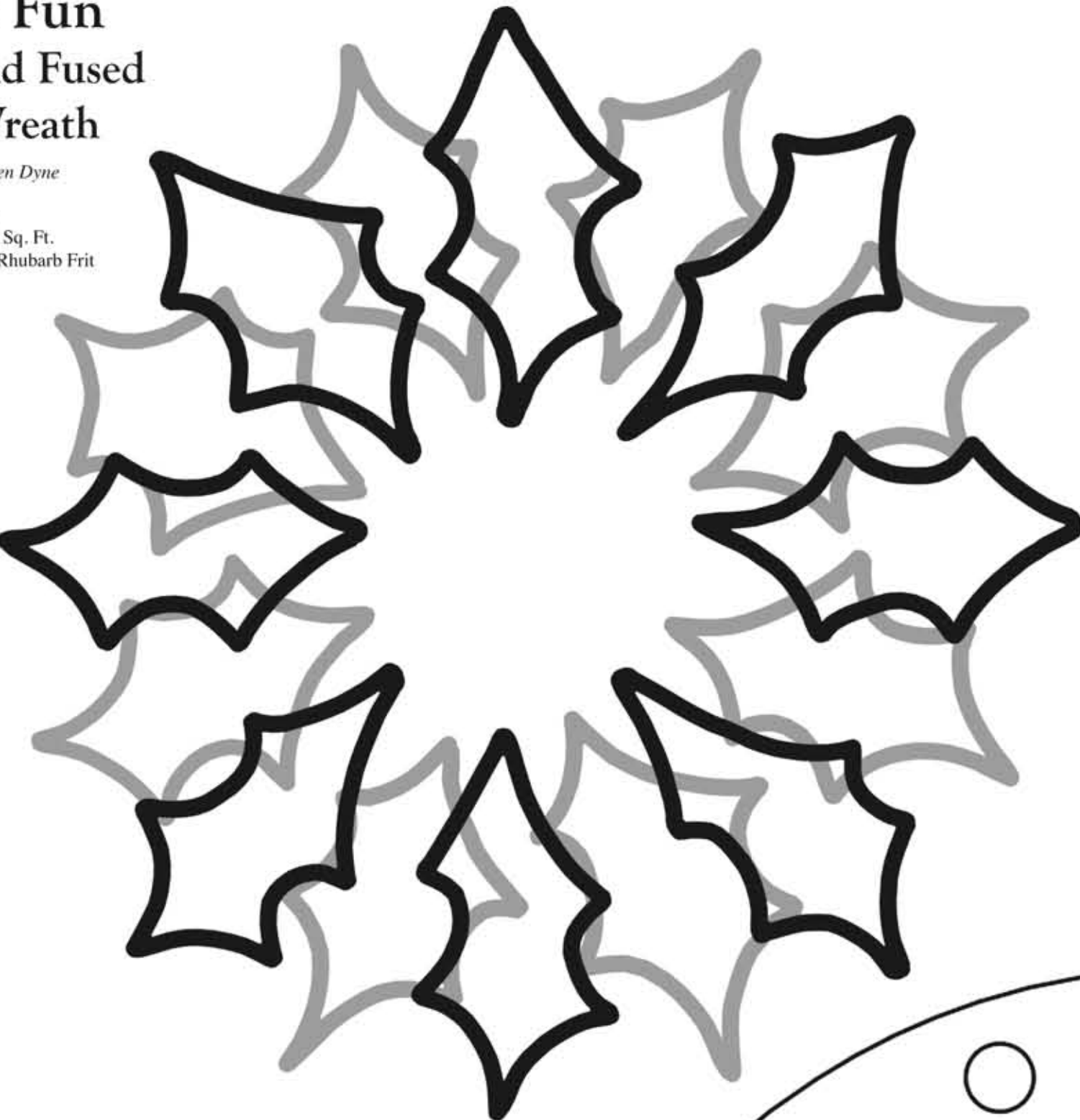


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Festive Fun Painted and Fused Holly Wreath

Design by Helen Dyne

Glass
Float Glass, 2 Sq. Ft.
Large Transparent Rhubarb Frit



Spectrum Glass Company
P - Peppermint Pink Baroque™
for Candy Canes, 2 Sq. Ft.
G - Dark Green/White Wispy
for Ribbon, 1 Sq. Ft.
C - Clear Crystal Ice
for Background, 2 Sq. Ft.
B - Clear/Clear Baroque™
for Border, 2 Sq. Ft.

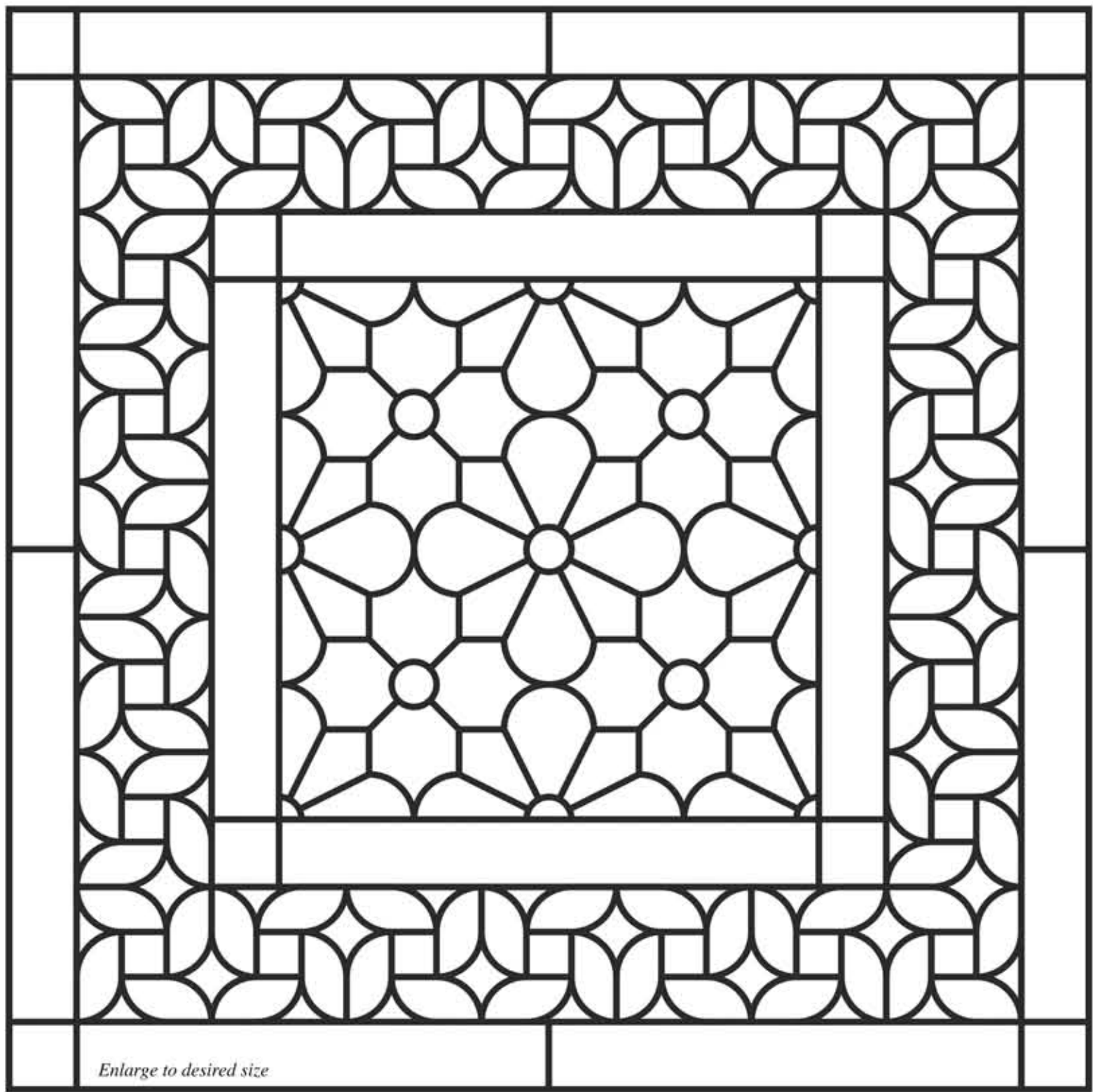
Wissmach Glass Company
S - Medium Aqua Blue Dense Opal for Sky, 2 Sq. Ft.
M - Medium Aqua Blue Light Opal for Moon, 1 Sq. Ft.
W - Steel Blue/Opal/Crystal for Water and Border, 3 Sq. Ft.
C - Dark Brown/Green/Lt. Blue/Opal/Crystal for Cattails, Scrap
L - Medium Amber/True Green Streaky/Opal/Crystal Wispy for Leaves, Scrap
G - Medium Amber/True Green Streaky/Opal/Crystal Light Opal for Landscape, 1 Sq. Ft.
D - 112 Dark Green/Dark Amber/Opal Wispy for Landscape, 2 Sq. Ft.
B - Dark Blue/Yellow Green Streaky for Landscape, 1 Sq. Ft.



Rosy-Cheeked Santa

Design by Casey Koller

Wissmach Glass Co.
R - Dark Red/Opal/Crystal for Top of Hat and Lips, 1 Sq. Ft.
H - Opal/Crystal for Hat Trim, 1 Sq. Ft.
Y - Silver Yellow/Opal/Crystal for Jingle Bell, Scrap
W - White Cast Opal Translucent for Hair and Beard, 2 Sq. Ft.
P - 140-D Medium Purple/Opal Crystal for Face, 1 Sq. Ft.



Opalescence

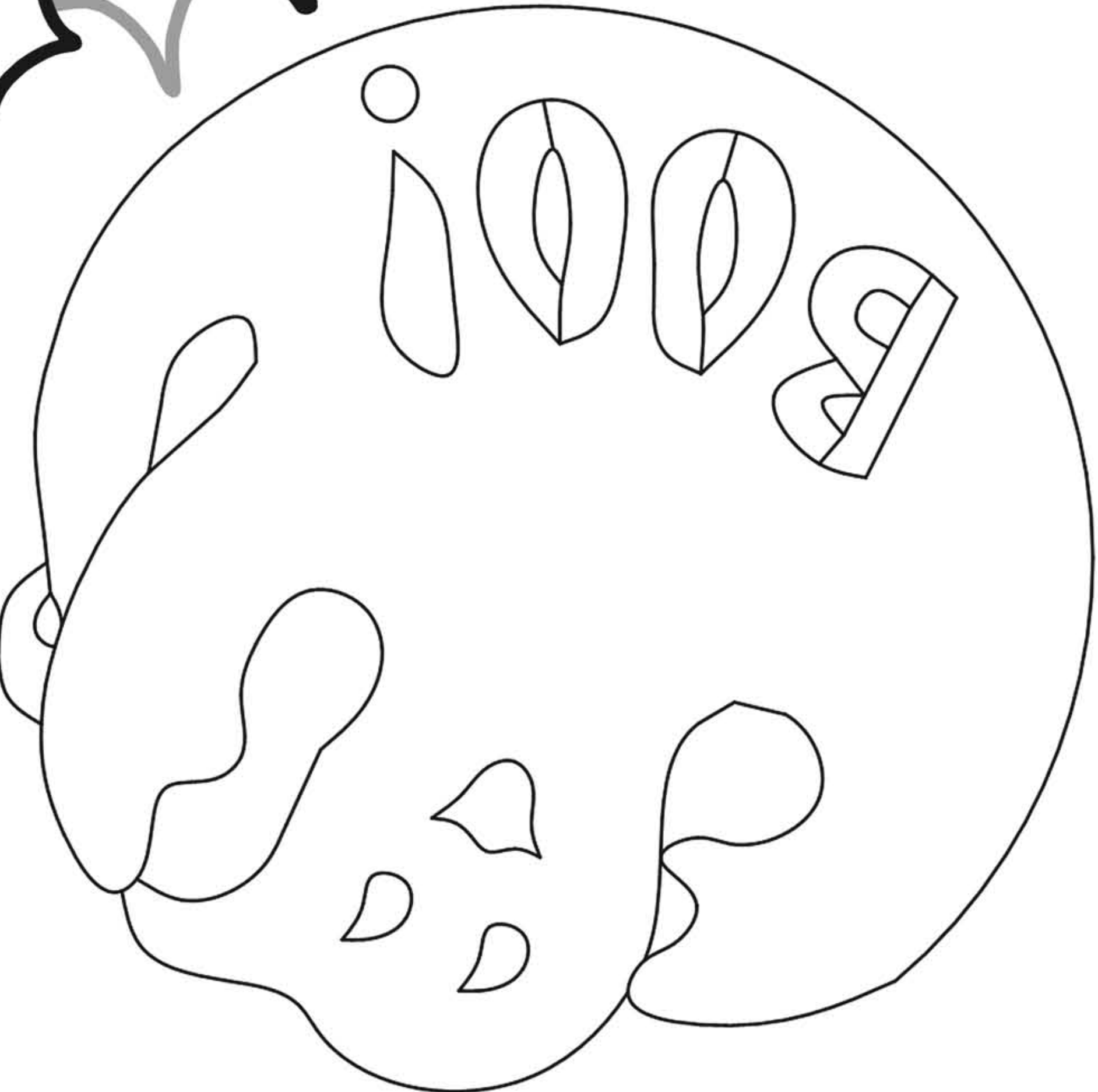
Design by Randolph Raum

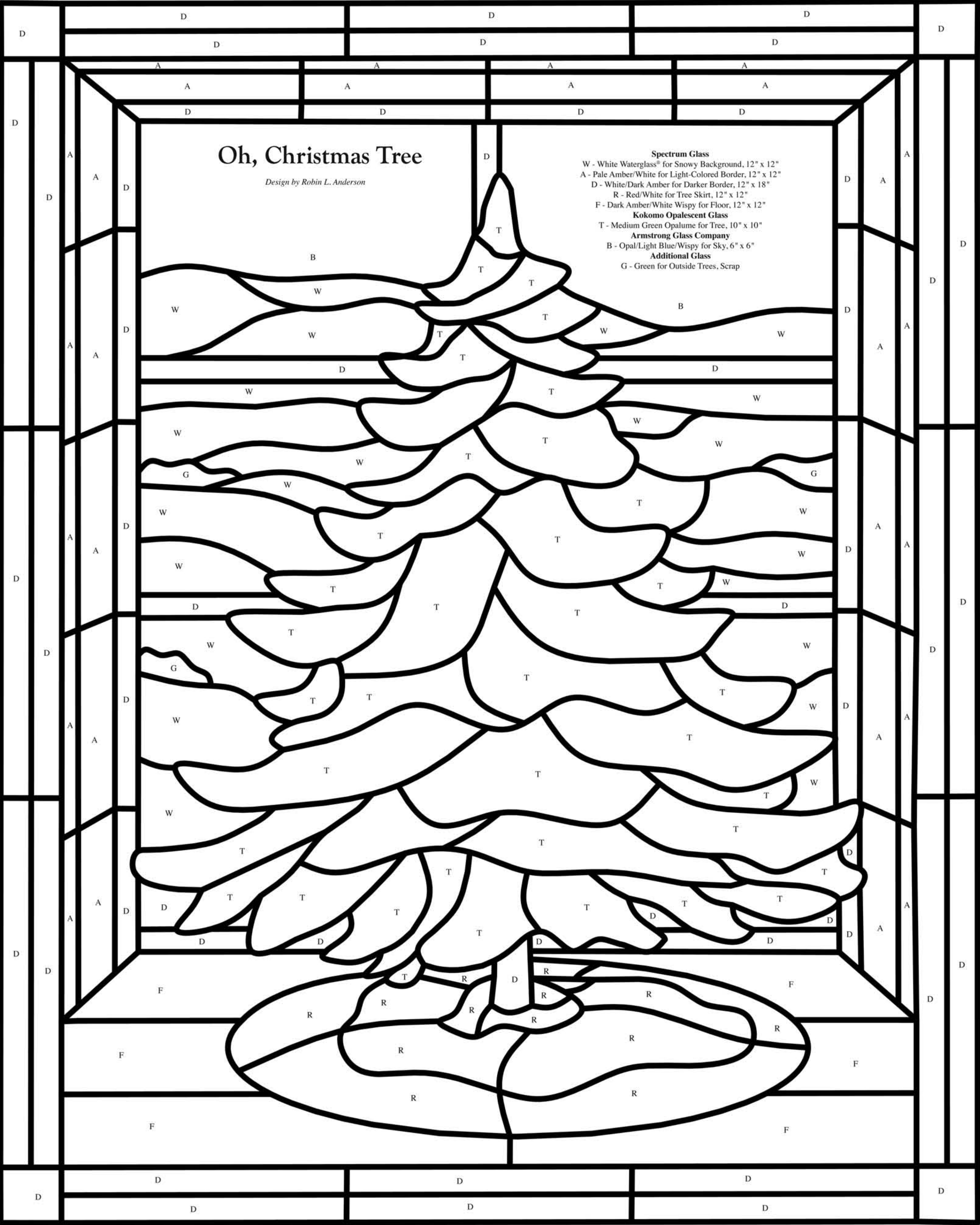
Wissmach Glass Co.
565-L-IR Gray Opal/Dark Gray for Center Floral Design, 2 Sq. Ft.
87-D Sky Blue/Opal/Crystal for Center Floral Designs, 2 Sq. Ft.
502-D Opal/Medium Gray/Brown for Center and Outer Designs, 3 Sq. Ft.
WO-503 Opal/Dark Gray/Brown Wispy for Outer Border and Inner Border Corners, 3 Sq. Ft.
61-L Green/Brown/Opal/Crystal for Outer Geometric Design, 3 Sq. Ft.
WO-78 Medium Amber/Green/Opal/Crystal Wispy for Inner Border and Outer Border Corners, 2 Sq. Ft.

Spook-tacular Fun! Fused Halloween Plate

Design by Lisa Vogt

System 96 Glass
Spectrum Glass Co.
100SF Clear for Base, 1 Sq. Ft.
200SF White for Ghost, 1 Sq. Ft.
538-6SF Navy for Mouth and Eyes, Scrap
223-74SF Peacock Green Opal for O, Scrap
267-72SF Sunflower Yellow Opal for O, Scrap
226-74SF Amazon Green Solid Opal
for Exclamation Point, Scrap
60-2702-96 Orange Opal for B, Scrap
F3-138-96-8 Aventurine Blue Medium Frit for Background
F2-5333-96-8 Deep Aqua Fine Frit for Background

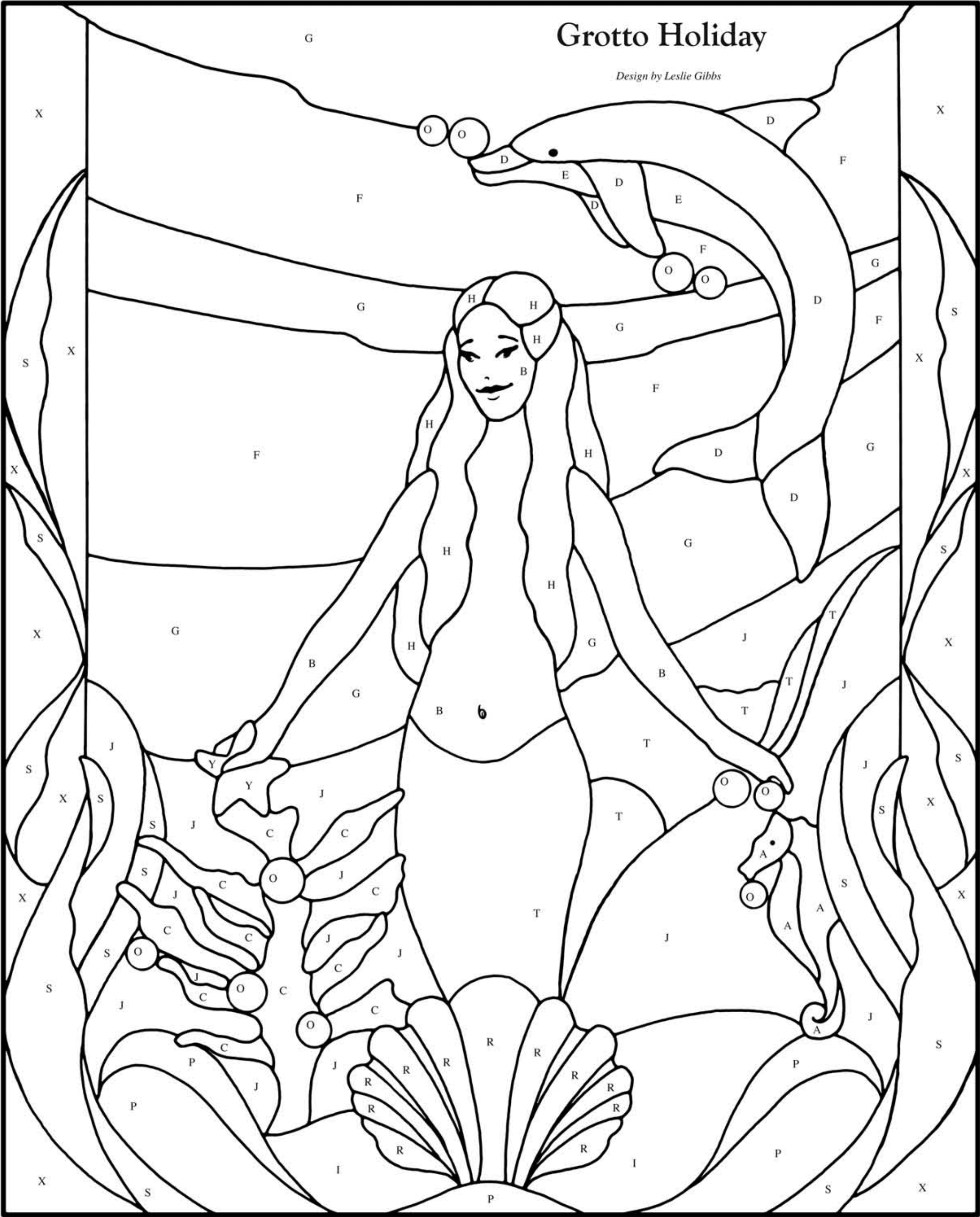




Oh, Christmas Tree

Design by Robin L. Anderson

Spectrum Glass
W - White Waterglass® for Snowy Background, 12" x 12"
A - Pale Amber/White for Light-Colored Border, 12" x 12"
D - White/Dark Amber for Darker Border, 12" x 18"
R - Red/White for Tree Skirt, 12" x 12"
F - Dark Amber/White Wispy for Floor, 12" x 12"
Kokomo Opalescent Glass
T - Medium Green Opalume for Tree, 10" x 10"
Armstrong Glass Company
B - Opal/Light Blue/Wispy for Sky, 6" x 6"
Additional Glass
G - Green for Outside Trees, Scrap



Grotto Holiday

Design by Leslie Gibbs

Angel of Peace
An Introduction to Stained Glass

Design by Lidia K. Anderson

Spectrum Glass Co.
1/100SFS Clear Granite Iridescent, 3" x 5"

Spectrum Glass Co.
T - White/Dark Green for Mermaid Tail, 1/2 Sq. Ft.
B - Champagne for Mermaid Body, 1/2 Sq. Ft.
H - White/Light Amber for Mermaid Hair, Scrap
A - White/Dark Amber for Sea Horse, Scrap
S - Hunter Green/White Wispy for Seaweed, 1 Sq. Ft.
C - White/Orange for Coral Tree, Scrap
Y - Yellow/White for Starfish Star, Scrap
P - Purple/Amber/White for Outer Clamshell, Scrap
I - Ivory Opalescent for Inner Clamshell, Scrap
R - Rosy Brown/White for Seashell, Scrap
D - Pale Gray Smooth Cathedral for Dolphin Back, Scrap
E - Clear/White for Dolphin Belly, Scrap
O - Irid-I for Bubble Ornaments, Scrap
F - Sea Green Waterglass® for Upper Background, 1 Sq. Ft.
G - Pale Blue Waterglass® for Upper Background, 1 Sq. Ft.
J - Steel Blue/White Wispy for Lower Background, 1 Sq. Ft.
X - Steel Blue/White Waterglass® for Inner Border, 1 Sq. Ft.

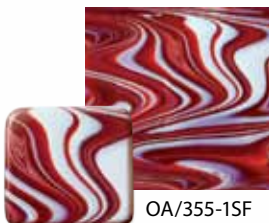
Strawberries & Cream OpalArt™

Our luscious Fusers' Reserve™ Red Transparent with bold White swirls has been so popular that we have now added it as a permanent member of our OpalArt family.

Welcome new Strawberries & Cream!



The vase shown at right was made using a variation of Mary Harris' "Fused Ice" technique, featured in Glass Patterns Quarterly.



OA/355-1SF

System
96
System96.com

Autumn Pumpkin

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



System 96®

Sheet Glass

271-71SF Persimmon for Pumpkin, 12" x 12"

100SFS Clear, Scrap

Variety of Greens for Leaves, Scrap

Frit

F5-2705-96 Orange/White Dualtone for Pumpkin

F5-782-96 Olive Green Opal for Pumpkin and Leaves

F5-6120-96 Grenadine/Clear Dualtone for Pumpkin

F5-2702-C Orange Opal Coarse Frit for Pumpkin

F5-125-96 Dark Green for Leaves

Glassline Glass Paints

Kelly Green Paint Paint Liner Tips

Tools and Materials

Basic Glass Cutting Tools Sharpie® Marker

Glass Grinder Scissors Elmer's® Clear Gel Glue

Ballpoint Pen Pump-Style Hair Spray Masking or Electrical Tape

Steel Bailing Wire (12" per leaf) Wire Cutters X-Acto® Knife

18" 12-Gauge Copper Wire Strands (6) Disposable Gloves

Old Knife or Paint Stir Stick Quikrete® Mortar Mix (5 lb.)

Large Disposable Plastic Container Small Container for Water

Needle Nose Pliers Breaking or Running Pliers

Newspaper Rag Basket or Clay Pot Found Items for Decorating

Spectrum Papyros® Kiln Shelf Paper or Prepared Kiln Shelf

We carve designs into them, light them up with candles, and create events around harvesting them. Nothing says fall like a decorative pumpkin. Now you can expand your fused glass skills and create a 3-D pumpkin embellished with frit and topped with copper wire to enjoy all year. A creative use of Quikrete mortar mix gives this stylish gourd a sturdy base to anchor your fall centerpiece.

1
Using a Sharpie marker and the pumpkin pattern, trace 6 pumpkin panels onto the orange sheet glass.



2
Cut out the pumpkin panels, then break off the edges using running or breaking pliers.



Chip off any pointed spots with grozing pliers. Don't worry about any Sharpie marks remaining on the cut pieces, since those will burn off in the kiln.

3
Trace an outline of the pumpkin panels onto the shelf paper as a guide for placing the frit.



Working on the prepared kiln shelf, lay out the pumpkin panels, and trace around them with a ballpoint pen. Leave 3" of empty space below the bottom (flat side) of each panel to allow for the base. Remove the panels and use the outline as a guide for the frit.

Using your fingers, sprinkle inside the outlined area with the desired amount of different frit to give the pumpkin a mottled look. The frit will fuse to the backside of the pumpkin panels.

4
Place the pumpkin panels on top of the frit-covered areas and continue sprinkling frit on the top side of the pumpkin panels.



Spray with the hair spray to hold the frit in place.

5
Cut six 2"-tall triangles with a 1/2" to 1" base from clear scrap glass.



The triangles do not have to be exact. Add a few drops of Elmer's Glue to the bottom edge of each triangle. Glue the triangles in place on the flat end of each pumpkin panel, overlapping the side of the panel by 1/2".

6
Cut out the pumpkin leaves and paint on the veins.



Using the pattern, trace the desired size and number of leaves onto green scrap glass. Cut the leaves, using a glass cutter and pliers. Draw veins onto the leaves using green Glassline paint.

7
Use your fingers to sprinkle a variety of green frits over the leaves, then spray with hair spray to hold the frit in place.



8
Curl 12" lengths of bailing wire into open spirals, one for each leaf stem, leaving 2" of the wires straight at the end.

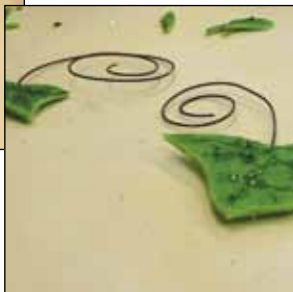


Build one leaf at a time on the kiln shelf with the pumpkin panels. Curling the wire will allow for room in the kiln. The steel bailing wire can withstand the heat of the kiln and will still be bendable after firing.



9

Place a large drop of Elmer's Glue on a scrap piece of green glass and sandwich the straight end of the wire between the green scrap and the top of the leaf.



Fire the pumpkin panels and leaves using the full-fuse program schedule at the end of the tutorial. **Note:** After fusing, grind off any spurs on the inside edge of the pumpkin panels with a glass grinder. You want a straight, flush edge for construction of the pumpkin. It is okay, however, to have frit bumps on the outside edge of the pumpkin to add to the texture.

10

Prepare the Quikrete mortar for the pumpkin base.



Pour the Quikrete into a disposable container, slowly add water, and continue to mix. Add the water a small amount at a time. You want at least 4" to 5" of mortar in the container. Mix the mortar until you get the consistency of mashed potatoes. Holding both sides of the container, tap it on the table several times to settle it evenly and eliminate any air pockets. Use a rag to wipe any excess mortar off of the sides of the container.

You can also mix the mortar directly into a clay or ceramic pot, since we are using Quikrete. This mortar does not expand with temperature changes, which sometimes causes the containers to crack.

Start setting the pumpkin panels into the container and continue adding all of the panels, adjusting placement as necessary to keep the tops level and pumpkin panels tight in the middle.

11



When the pumpkin is placed as desired, wrap it with masking or electrical tape to keep it positioned correctly while the mortar dries.

12

Prepare the copper wire bundle for the pumpkin stem.



Set one strand of the 18" copper wire aside. Gather the remaining 5 strands of copper wire into a bundle and bend the bundle in half at the center. Add the extra strand of wire to the bundle, with one end aligned with the cut ends of the bundle.

Starting at the bent end, twist a 2" length of wire strands tightly, incorporating the long piece of wire. Place the long end of the wire into the center of the pumpkin to determine the overall height. Trim the wire for length, if necessary, so that the bundle aligns with the top of the pumpkin but is still long enough to sit in the mortar.

13

Continue to twist the wires up the length of the wire bundle.



The twists can become looser as you get toward the cut ends of the wire. Once the bundle has been twisted, cut the bent ends of the wire. Using needle nose pliers, twist the ends together so they look "finished." This end will be placed at the top of the pumpkin.

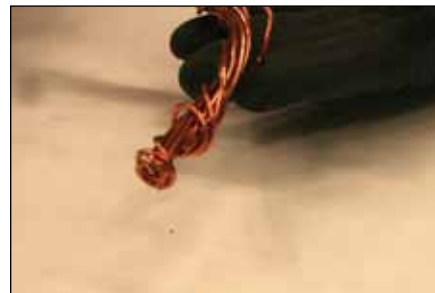
14

Continue to twist the bundle using your fingers or the needle nose pliers to get the twisted look you desire, then cut the ends evenly with wire cutters.



15

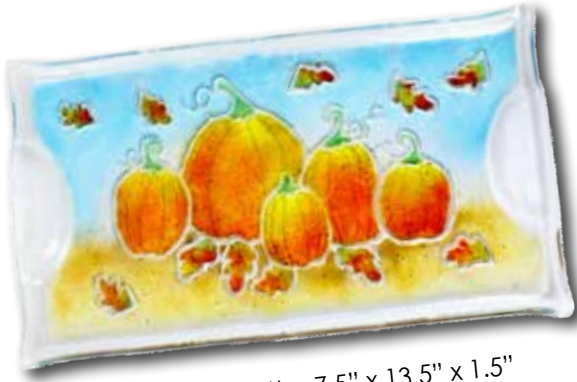
Using needle nose pliers, twist the cut ends to look finished and to eliminate any sharp edges, then curve the pumpkin stem.



Pumpkin stems have an organic look and can curve or twist any way you desire.

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16

Uncurl the wire on the leaves and incorporate the leaf wires into the copper wire pumpkin stem.



17

Create curlicues for the stems.

Wrap scraps of cut wire around a pen or Sharpie, then remove and stretch them out. Attach the curlicues by wrapping one end tightly around the pumpkin stem.



Place the long end of the wire back into the center of the pumpkin and make sure the stem is flush with the top of the pumpkin.

18



Allow the entire pumpkin to dry in the mortar.

19

Once the mortar has dried and the pumpkin is secure, trim the excess off of the plastic container using an X-Acto knife.



Determine which side of the pumpkin is your favorite and adjust the stem, leaves, and curlicues as desired. Decorate and finish the pumpkin using burlap, ribbon, silk leaves, or other items to create an autumn look.

GPO

Full-Fuse Firing Schedule

Fire using the following full-fuse program schedule with a maximum temperature of 1430°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 1430°F and hold 1 min.
- Segment 4: Ramp AFAP* to 950°F and hold 90 min.
- Segment 5: Ramp 100°F/hr to 800°F and hold 10 min.
- Segment 2: Ramp 300°F/hr to 100°F and no hold.

*as fast as possible



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

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

A glass journal for the flameworking community

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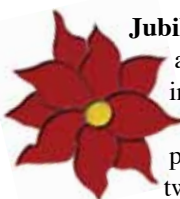


Skutt introduces the new **Micro Scarab** for the flameworking artist who needs a compact desktop model that can run on household voltage. Just take it out of the box and plug it into any standard 120-volt outlet in your home or business. The interior chamber is an ample 12" wide, 7-1/2" tall, and 9-1/4" deep. Like all of the Scarab models, the kiln comes standard with the GlassMaster33 controller, which was designed by flameworking artist Marcel Braun to be simple to use yet completely customizable.

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Jubilee Creative has new holiday products including High Fire Glass Decals available in black and white lead free enamel. Precut fusible glass shapes include a 2-7/8" x 2" witch's hat for Halloween. Just in time for Christmas is a 3-7/8" x 4-3/4" red poinsettia flower with yellow center perfect for fused plates, a 2-1/2" x 1-11/16" green elf boot with a red or white top, 3" x 1-3/8" twisty ornaments in a variety of colors, and unique 1" jingle bells in green or amber iridized glass. They all make great additions to your holiday glass art projects.

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Creative Paradise Inc. has discovered that it's possible to add frit to the bottom of textured slump mold GM124 and use a unique firing schedule to slump/texture/fuse double-thick clear onto the frit and the texture in the bottom of the mold. The company is adding a GM167 Snowman Platter and GM168 Harvest Platter to its collection to provide artists with more design options. Future additions will include a 13" round Harvest Platter and a 7" x 7" tile to match the GM168 design for a lovely set of harvest dishes.

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D&L Art Glass Supply is proud to announce a new updated website. Building on a highly detailed, product-driven website, the company has added even more ways to find products and product information. Navigate the 17,000 products using the existing catalog organization or find products by areas of interest, including stained glass, kiln forming, torchwork, and more. You can also refine your search by mold dimensions, bevel dimensions, and other criteria. This new site is also optimized for your tablet and features new larger product images. 800-525-0940 303-449-8737
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Paragon Industries, L.P., is pleased to announce the addition of **Maria Garcia as plant manager** at the company's kiln factory in Mesquite, Texas. Maria is a specialist in lean manufacturing (the art of eliminating waste) as well as 5S (sort, straighten, shine, standardize, and sustain). Her plans for Paragon include strengthening a culture of teamwork, cooperation, and communication among employees. 800-876-4328 972-288-7557
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Glass Art Society (GAS) is currently **accepting conference site proposals for 2018 and beyond**. GAS produces an exciting conference each year that unites hundreds of glass enthusiasts and artists from around the world in all disciplines of glass. Through demonstrations, lectures, and panel

discussions from renowned artists and industry leaders, members can learn new techniques and technical advances to further their skills. The conference is held in cities that boast a vibrant glass community and top-notch facilities that can accommodate these presentations and other conference-related events. Commitment and dedication by the local committee are required when selecting a location. Important considerations include proposed dates, potential venues, accommodation for attendees, long-term effects on the local glass community and the Glass Art Society, key players including co-chairs and local committees, and the availability of volunteers. The deadline for submitting site proposals is September 1, 2015. For a complete list of submission guidelines and instructions, go to the "Apply to Host Future Conferences" link under the "Events" dropdown on the GAS home page or e-mail Executive Director Pamela Figenshow Koss. The GAS board members look forward to reviewing all proposals and hope you will join them June 9–11, 2016, for the 45th annual conference in Corning, New York.

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The **2016 Glass Craft & Bead Expo** will be held at the South Point Hotel Casino in Las Vegas, Nevada, with **classes from March 30–April 3**. The tradeshow will be open April 1–3. The 2016 show catalogs will be mailed at the end of October 2015. If you are not on the mailing list and would like to receive a catalog, please visit the website and click on "Mailing List." Those already on the list who have address or contact changes should make sure to update their information by clicking "Change" on the registration site. Registration for classes and hotel accommodations will begin on or before October 30. There are many new teachers along with a fabulous line of returning instructors.

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GPO

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Celebration Fused Freestanding Sculpture

Design, Fabrication, and Text by Petra Kaiser



Since it's the holiday season, I have a festive project for you—a two-part freestanding sculpture that I named *Celebration*. At first I wanted to put the two glass pieces on a stand. When they are separate, however, you can change the sculpture around as often as you like—stretch the pieces out, turn them around, and so on. This will make a great centerpiece for your holiday table. Just add some small candles and let the festivities begin.

Wissmach 96™

96-01 Transparent Clear with Luminescent Coating, 14" x 12"

96-12 Transparent Cinnamon Cullet

96-18 Transparent Emerald Coast Cullet

Tools and Materials

Kaiser Lee Board

Bullseye ThinFire™ Paper

Kiln Wash Powder (optional)

This year I have been told several times that people are following my work. Many of you may have already read my book, *Glass Forming with the Mold Block System*, and have learned how to work with Kaiser Lee Board (KLB) strips and pieces, which can be used to create fusing and slumping molds. If you are a fan of my art, you might also know how I love texture and a free-form style as well as fairly minimalist designs. Should you prefer a more realistic motif than the one presented here, you can use this kiln forming approach to make two freestanding pieces, which can then be the canvas for your creations.

Designing a Freestanding Sculpture

Before I design the glass, I usually think about the finished form I want to give my sculpture. One of the main aspects for this piece is creating the bends in the glass that will help it to stand by itself. That's where the Kaiser Lee Board will come in handy. We'll be using it to create the mold needed for this project.

Set up the KLB strips on a KLB kiln shelf so that you will have at least 2 levels, each an inch or less tall, that you will need later to create the bends in the glass.

1



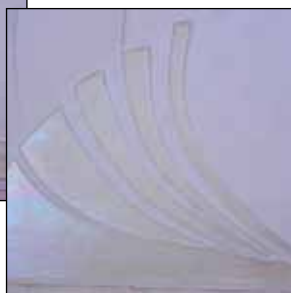
If you go deeper than 1" at each bend, the glass will stretch too thin. Some of the KLB pieces are carved, and others are curved. You can find a video on how to use KLB to create molds on the Kaiser Lee website. To add more interest to the final glass structures, I placed the 3 top pieces of KLB on a diagonal.

We're going to use two pieces of Wissmach clear luminescent glass for the background of the freestanding sculpture. You may know how to use luminescent glass already. If it should be new to you, please visit the Wissmach Glass website where you will find some free instructions on how to use luminescent-coated glass.

Start by placing the luminescent glass, *coated side down*, on your template and cut the shape you would like for the front piece and the back piece. Make sure the glass pieces fit on your mold setup. When you fire the glass with the luminescent side down, you will get an interesting multicolored shiny effect that makes the sculpture look beautiful from both sides. That is one of the reasons I thought it would be perfect as a centerpiece for a table setting.



2



Cut out the front and back pieces of glass, then cut the back piece into strips.

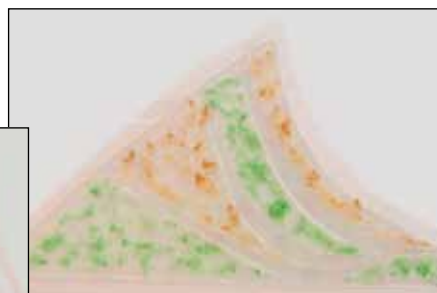
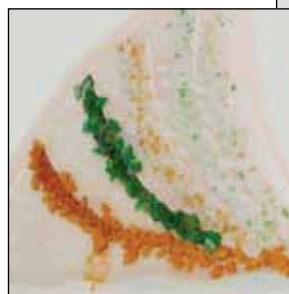
In my case, I had two glass pieces left over from a "Sea Wave" class. I often find inspiration in leftover glass shapes for sculptures and jewelry. The size was right for the front piece, but I wanted the back piece to be taller and wider.

One way to let a glass piece grow is to cut off strips and fill them in with cullet. First I wash the cullet. Then I use a frit crusher/sifter set to create a variety of cullet sizes from coarse to fine. You will find more information on cullet at the end of the article.

Decorating and Firing the Luminescent Glass

Often enough we use the one-firing method, but the collage piece (back part) of this centerpiece definitely needed a first firing. While I was at it, I totally forgot that I could have fired the front part of the sculpture in one firing. But it seems that the glass had something it wanted to show me. I was in for a surprise, which I will explain a little later.

3



Decorate the front piece and fill the spaces between the strips on the back piece with the cullet.

Cut a piece of ThinFire™ paper the size of your glass piece and place it on a kiln shelf. Here I used a KLB shelf with some texture in it. Place the clear luminescent glass pieces, *coated side down*, on the shelf paper and add a single layer of smaller pieces of cullet and frit to the solid piece that will be the front piece of the sculpture. Now fill in the open spaces on what will be the back piece of the finished sculpture with 2 to 3 layers of glass cullet. Fire the glass using the First Firing schedule at the end of the article.

When working with luminescent glass I like to use some form of separator, since the glass can get a bit rough on the back if I don't. We have two options for a separator. In this case I decided to use another sheet of ThinFire paper, because it allows the texture to come through. The other option you have is to sift on some dry kiln wash powder.

4



Use the mold you created earlier from the Kaiser Lee Board to form-fire the bends in the glass using the Second Firing schedule at the end of the article.

I use basically the same firing schedule for the form firing stage as in the first firing schedule, except I slow it down in the initial ramp-up phase. That way I will not thermal-shock the glass, which is now 1 to 3 layers thick.

As you can see in the picture of the fired pieces, the cullet pulled together and left some open spaces. When you layer frit or cullet in an open space, you need to layer it 2 to 3 layers thick. Otherwise you might end up with all small round dots, because the glass always wants to pull to a 1/4" thickness. Since I had some odd-shaped fire paper and cullet left over, I decided to fill the rest of the kiln shelf and create some thin glass wafers that could be used as design elements in future projects.

Being Open to Other Possibilities

Part of the fascination with kiln formed glass is the tension of not knowing what you will find when you open the kiln the next day. Sometimes there is a pleasant surprise for us, and sometimes it is not so pleasant. Since I usually full-fuse and slump in one firing, I seldom have a problem. But this time I full-fused a piece twice, and when I opened the kiln I thought my Christmas project was ruined. The beautiful Wissmach 96 Cinnamon had turned dark brown, and the festive gold was gone. Of course, I tried to find out right away why this happened, but some things are hard to explain.

5

If the colors turn dark during the second firing, add more colored frit and fire a second time before form-firing.



After I stopped crying, I opened up my mind to other possibilities, and all of a sudden I had an idea. I added some more gold frit to the second piece I had to fire and . . . voilà! It is actually looking good now. If you plan a big project with multiple firings, I would suggest that you test your glass colors first in multiple firings so you will know how the colors will react in your project.

GPO

What is Glass Cullet?

Each sheet of glass that comes from the conveyor belt needs to be cut to size in order to box it for distribution. The "edge cutoffs" are thrown into a barrel, which breaks the glass into smaller pieces called glass cullet. Some of the cullet is used as an ingredient in the new mixture for the next furnace load, but there is more cullet left than can be used for the glassmaking process. Since it is tested fusing glass, it is an affordable way for glass fusers to obtain perfect, compatible fusing glass for many uses. Yes, you may call your scrap glass "cullet." Have a look at our YouTube channel. There you will find more information about working with frit and cullet.



Helpful How-To Videos

- Tips on working with frit and cullet
www.youtube.com/glasspetra/
- Tips for working with Wissmach Luminescent Glass
wissmachglass.com/luminescentplates.html
- Forming molds with Kaiser Lee Board
kaiserlee.com/mbsvideo.html

Firing Schedules

First Firing

- Segment 1: Ramp 600°F/hr to 1000°F and hold 10 min.
- Segment 2: Ramp 9999 (AFAP*) to 1420°F and hold 10 min.
- Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 60 min.
- Segment 4: Ramp 100°F/hr to 700°F and hold 1 min.

Form Firing

- Segment 1: Ramp 300°F/hr to 1000°F and hold 10 min.
- Segment 2: Ramp 9999 (AFAP*) to 1420°F and hold 10 min.
- Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 60 min.
- Segment 4: Ramp 100°F/hr to 700°F and hold 1 min.

* as fast as possible

Petra Kaiser, internationally renowned kiln forming glass artist and instructor, has a distinctive style that captures Florida sun, light, and water in sculptures, functional glassware, and wearable designs. She is always drawn to 3-D sculptures and abstract shapes, and when first introduced to glass fusing in 1997, she found the available mold options rather limiting. This gave birth to Kaiser Lee Board, a perfect casting medium developed by Petra and husband Wolfgang, that is easy to cut and form into any shape for fusing molds.

Petra loves to teach and shares her cutting-edge techniques and designs with students in her Fuse It Studio and all over the world, and is a regular instructor at the Glass Craft & Bead Expo, BIG Arts, and Edison State College. She has also shared her innovative ideas in three books from Wardell Publications as well as through numerous articles in various international glass magazines. Visit www.kaiserlee.com to learn more about Petra's glass art and workshops.



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Fused Poinsettia Bowl

Design, Fabrication, and Text by Kelley Mc Hugh

The poinsettia is known for its striking displays around Christmastime and is often used as a floral Christmas decoration because of its festive colors. While red might be a more traditional seasonal color, why not try the beautiful mauve suggested here? With the holidays just around the corner, there are so many ways to incorporate this gorgeous poinsettia dish throughout the season. The textured relief design created by this mold from Creative Paradise showcases a unique sophistication that adds to your gift giving as well as your own holiday decor.

This tutorial can be used as a guide to make an opaque mauve poinsettia bowl. You can also choose to use any assortment of frit colors and combinations.

System 96® Glass Frits

F1 Lilac Opal Powder

F1 Lemon Grass Opal Powder

F1 Deep Purple Transparent Powder

F2 Lilac Opal Fine

F2 Mauve Opal Fine

F3 Mauve Opal Medium

F3 Clear Medium

Creative Paradise Inc.

LF120 Poinsettia Mold

Tools and Materials

MR-97® Boron Nitride Mold Release Spray

Small Powder Sifter Scale



Several light coats with a short waiting period in between are preferable to one heavy coat. Shake the can well before use and hold it upright while using to assure the proper distribution of the product. It is important to turn the mold in various directions to ensure coating all angles of the mold cavity.

1

Treat the mold with the MR-97 spray in a well-ventilated area.



2

Before adding frit to the mold, place the mold on a scale and weigh it.



The LF120 Poinsettia mold fills nicely with 10 to 11 ounces of frit. As a reminder, you can use an underglaze pencil to write the weight of the empty mold on the outside of the mold, and the number will still be there after firing for future projects.

3
Sprinkle a small amount of Lilac Opal powder into the cyathia (the middle part of the poinsettia) and press the powder into the holes.



You can use a small powder sifter or your fingers to do so.

4
Using the same method, sprinkle some Lemon Grass Opal powder directly on top of the Lilac Opal powder.



5
Gently sprinkle a light dusting of Deep Purple powder all over the mold cavity using a powder sifter.



6
Follow with a heavier dusting of the Lilac Opal powder.



7
Sprinkle Lilac Opal fine frit all over the mold cavity followed by Mauve fine frit.



Cover the cavity so that there is no white from the mold showing. Reset the scale to zero, place the mold on the scale and begin filling the mold up with Mauve Opal medium frit until you have added a total of 10 to 11 ounces of frit to the mold. Fuse the mold using the recommended Fuse Firing schedule.

8
Slump the poinsettia into a rounded bowl shape in a GM04 Creative Paradise mold using the Slump Firing schedule.



GPO

Firing Schedules

Remember that all kilns fire differently, so you may need to adjust the temperatures to fit your own kiln.

Fuse Firing

Segment 1: Ramp 275°F/hr to 1000°F and hold 5 min.
Segment 2: Ramp 275°F/hr to 1225°F and hold 20 min.
Segment 3: Ramp 250°F/hr to 1300°F and hold 5 min.
Segment 4: Ramp 275°F/hr to 1465°F** and hold 5 min.
Segment 5: Ramp 9999 (AFAP*) to 960°F and hold 60 min.
Segment 6: Ramp 275°F/hr to 800°F and hold 1 min.

Slump Firing

Segment 1: Ramp 275°F/hr to 1000°F and hold 5 min.
Segment 2: Ramp 250°F/hr to 1225°F and hold 15 min.
Segment 3: Ramp 275°F/hr to 1250°F and hold 0 min.
Segment 4: Ramp 9999 (AFAP*) to 960°F and hold 60 min.
Segment 5: Ramp 100°F/hr to 825°F and hold 5 min.
Segment 6: Ramp 100°F/hr to 500°F and hold 0 min.

*as fast as possible

**Modify the temp in segment 4 if your kiln fires hotter than the kiln readout displays. If you have a frit casting firing schedule that you have used successfully on previous projects, you may use that instead.

Kelley Mc Hugh earned her degree in journalism from Griffith College in Cork, Ireland. She has lived in the Middle East, Ireland, and England, and now resides in Kansas.



Kelley is the social media and website content manager for Creative Paradise, Inc., and helps to create projects and write tutorials using Creative Paradise molds.

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Metal-Morphosis

Demystifying Metal Clay

Design, Fabrication, Text, and Photography by Ruth Levine



Beautiful, unique silver decorations are always in style, so why not take the time to work with silver metal clay and create a stunning piece of fine silver jewelry. Let me share my knowledge of jewelry design to illustrate how to create beautiful silver links that can “morph” or easily be rearranged to express your own aesthetic.

This tutorial will help you make a distinctive pendant or a chain link necklace by connecting fused glass cabochons with metal clay links and handmade sterling silver jump rings. The necklace is approximately 18" long, but it can be adjusted, depending on the number of silver links or jump rings. The links connect through bails on the back.

Precious metal clay is a malleable, claylike medium used to make jewelry, beads, and small sculptures. It consists of microscopic particles of fine silver (0.999 pure) that are mixed with water and a nontoxic organic binder. The clay can be sculpted, extruded, carved, or built into a hollow form. Once dried, it can be fired in a kiln or with a torch to burn off the binder in a process called sintering. Once cooled, the solid piece of metal can be polished, burnished, and/or enhanced with various patinas.

Although metal clay comes in both precious and base metals, we will use silver, the only metal clay that can be fired with glass. Both Art Clay (Low Fire) and PMC3 fire at a low enough temperature to allow glass to be fired in place with the metal clay piece. The clay is available in lump clay, paste, or slip, as well as syringe forms. Here is everything you will need to create custom-designed, textured, open silver links to showcase your own fused glass cabochons that you may already have on hand or that you may want to create especially for this project.

For Cabochons

Glass

90 COE Cabochons in desired shapes,
3/4" to 1" diameter by 3/16" high

Precious Metal Clay

75-Gram Package of Fine Silver Clay (makes about 4 links)

Silver Clay Paste or Syringe

Tools and Materials

Distilled Water Spray Bottle Airtight Jar
Deck of Playing Cards Cocktail Straw
Olive Oil or Badger Balm Liver of Sulphur
Plastic Wrap Acrylic Roller Nonstick Work Surface
Metal Clay Texture Sheets or Rubber Stamps
Teflon® Sheets Roller Guides Needle Tool
Graduated Cutters or Shape Template
Fine- and Rough-Grit File or Emery Board Kiln
Brass Brush Burnisher Tumbler (optional)
Food Dehydrator or Hot Plate

For Jump Rings

Tools and Materials

16-Gauge Sterling Silver Wire
Round Nose Pliers Wire Cutters
Flat Nose Pliers Chain Nose Pliers
Mandrel for 13 mm Coil
Texturizing Hammer

Working with the Metal Clay



1

Place a lump of clay on top of a small sheet of Teflon and roll.



There are many types of thickness guides available, but playing cards have become the standard. To maintain a consistent thickness, cards are stacked equally and placed on either side of the work surface. Using stacks that are 5 cards thick, roll firmly across the work surface, making sure that the roller sits on top of the guides on either side.

Remove one card from each stack so that they are now 4 cards thick and place a texture sheet, texture down, on top of the clay and roll. Make sure not to exert too much pressure.

Turn the work surface over, reposition the cards on either side of the clay, and continue rolling until your clay is even. Repeat this process, depending on the number of links required.

Cut the outside dimension of the textured clay (a round and an oval piece), each in two sizes (about a 10 mm difference), and cut the clay to create the link.

2



Remove the clay carefully from the textured plate, transfer to a nonstick Teflon work surface, and use a smaller cutter to create the inner hole.

3



The walls of each link should be at least $\frac{3}{8}$ ". Use a sanding pad or file to make sure that all of the edges are smooth and beveled around the outer edge as well as at the rim of the opening.



4

Create the frame and bezels for the glass cabochons.



Select the piece of fused glass. Make the front frame. You will need 75 grams of fine silver clay, either PMC3 or Low-Fire Art Clay, to make 4 frames with bezels (1" to 1-1/4" if you are planning to make a choker.) Keeping the cabochons on the smaller side will help to keep them flat. For a single pendant and some links, you can start out with 25 grams. Roll out a piece of clay 3 cards thick, then remove one card on each side and texture as described. Lightly press the glass into the clay to make an impression of its shape.



Use a sharp cutting tool to remove the clay around the glass. The hole should be larger than the stone to allow space to set the bail. Cut the frame around the opening. Place the cabochon back in the frame and gently move it around to make sure you have allowed enough room for shrinkage.



5

Cut the back.



Roll out a piece of clay 4 cards thick, then change to 3 cards thick, texture the clay, and continue rolling. Cut the back to the identical shape as the front frame. Place the clay on the Teflon, textured side down.



6

Connect the back and front frames.



Brush the untextured sides of the back and front frames with paste, which will serve as the glue to adhere the back to the front. Place the front frame, *textured side up*, on top of the back, *textured side down*.

Cut a smaller opening in the middle of the back to allow for movement and expansion when the piece is fired. Dry the finished form on a hot plate or in a hydrator. Sand all edges and rough spots well to make sure your opening is large enough to accommodate the bezel with ample space for the cabochon.

7

Make the bezel.



Place an elongated lump of clay on the Teflon. Roll out the clay 3 cards thick and cut a strip that is long enough to line the inside of the opening, about 1/4" wide. Bezels need to have enough metal clay to allow for the 8 percent shrinkage.



8

Attach the bezel.



Thoroughly dry the frame and lay it down on the Teflon, *textured side up*. Brush or syringe all edges with paste to secure the bezel strip to the edge. Set the end of the strip inside the opening and press the edge of the strip against the inner wall. Carefully work your way around until you have lined the opening. Spritz with water if your clay looks dry, fill in all gaps with paste or syringe, and dry again.

Once the piece has thoroughly dried, carefully place the cabochon back in the piece to check the fit, allowing a bit of space for shrinkage. If it is too tight once the piece is dry, you will be able to file away any extra clay. Dry again, then sand and file away any rough, uneven edges until you have a neat, low bezel to hold the cabochon. Adjust the fit of the cabochon and fill any gaps in the back with paste or syringe to secure the glass.

Now check the size again. The bezel will shrink around the cabochon to hold it, but since the glass won't shrink, the fit should not be tight.



9

Make the bails.



Place a small lump of clay on the Teflon sheet. Use a "snake" roller to roll the clay into a thin coil of clay. Place the end of the snake on a lubricated cocktail straw, making sure that the loops don't touch one another.



10

Set the bails.



The position of the bail(s) depends on the design of the piece. For a single pendant, place one bail vertically on the back at the top of the piece. For a choker, position the bails horizontally on either side of the back of the piece. Apply a small mound of syringe to the point of connection, place the bail into the wet paste, and hold for a few minutes to set. Repeat the process for each bail. Dry and sand to finish.

Fire the piece, using your kiln according to manufacturer's instructions. The clay will keep the glass from sticking to the kiln shelf. Silver instructions vary as to temperature and length of firing process. Set your kiln temperature to the slowest firing cycle for the clay you are working with. I ramp my kiln to 1250°F and

hold the temperature for 45 minutes. When firing metal clay and glass together, the firing temperature of the clay is not high enough to melt the glass. To avoid cracking or breaking, allow the kiln to cool down slowly.

Finish the links by hand, using a wire brush and soap for a matte finish, then hand sand and polish. Burnish or use sandpaper to create a shiny finish. Apply liver of sulphur, as desired, for patina.

Making the Jump Rings

With chain nose pliers, wrap 16-gauge sterling silver wire around a mandrel or dowel to make a coil.

1



The wire should lie below the coil on the mandrel, holding the mandrel up, and should wrap perpendicular to the axis of the rod.

Gently pull the coil apart and make a blunt cut, making sure that the end of the coil is flush before making the next cut.

2



If the ends are not flat, reverse the pliers and snip so that all the ends of the jump ring are flush. To open and close jump rings, use a rocking motion back and forth a few times until the edges click into place.

3

Use a texturizing hammer to create a pattern on both sides of the jump ring as well as a finished surface.



The texture also helps to harden the jump ring. I hammer **out** from the center and across for the opening, moving around to each side to create an even, flat surface. Do not hammer excessively, or the rings may become too thin. Repeat the process to make additional jump rings.

Designing the Necklace

There are many ways to combine the cabochons and jump rings to create a necklace. To prevent the cabs from flipping and to ensure that they lie flat against the neck, the necklace should be designed at choker length.

Link about 12 jump rings together at the back for comfort. You can also hang one of the links as a pendant on a cable or add jump rings for interest. These and many more designs are possible. Let your creative juices flow!

GPQ

Before You Begin

- Assemble everything you will need ahead of time, since the clay dries quickly. Place any excess clay in the plastic wrap with a spritz of water and put it in a tightly closed airtight jar. **Always return your excess clay to the plastic wrap and an airtight container and always spritz it with distilled water when the clay looks dry.** Be sure to lubricate your hands, the roller, and the textures you plan to use with olive oil or Badger Balm.
- Remember that silver shrinks 8 percent. Bezels need to have enough clay to allow for the 8 percent shrinkage. It is also important to leave an opening behind the glass cabochon to allow for expansion and contraction during the firing process.
- Always use roller guides—cards or graduated slats—to maintain an even thickness.
- When using deep textures, spread a drop of resist onto the surface to be textured.
- To avoid distortion of the shapes before drying, transfer the clay to a Teflon sheet after the outer rim is cut but before making the inner rim.
- The clay piece must be completely dry before firing. To determine if a piece is dry, place the hardened piece on a mirror and remove it. If water vapor forms on the mirror, it is still not dry. **Do not try to fire a piece that is not dry.**
- Sand and refine with emery boards, sandpaper, or files before firing the piece. Sand well, beveling the edges by holding the file or emery board at a slight angle to the edge. Always sand over a work surface so you can save the powdered clay to use for paste.

When Ruth Levine applied for a master's in interior design, she hoped to draw on her experience as a stained glass artist and to include her own glass designs in her professional projects. Her work, however, led her to a university position, where she specialized in planning, with little time for her own art. Several years ago, Ruth began to make jewelry, including glass and semiprecious stones in her work, and in 2007 began to incorporate metal clay. She used fine silver at first and now adds copper, bronze, and steel clay to her jewelry designs.

Both PMC and Art Clay Certified and a member of the Boston Metal Clay Guild, Ruth's aesthetic focus is to explore new techniques, materials, and art forms, creating mixed metal pieces with glass and polymer clay. She teaches both metal and polymer clay in her studio in Amherst, Massachusetts. Through LeMorDesignStudio, Ruth shows and markets her unique collection of individually designed, high-quality jewelry. You will find her work online at LeMorDesignStudio.com. She can be reached via e-mail at lemordesignstudio@gmail.com.

Opalescence

Design by Randolph Raum, Text by Delynn Ellis

Opalescent glass is commonly used to describe glass with more than one color in a single sheet. It is sometimes called opaque or opal glass. You will see a considerable variety of opalescent examples from Wissmach Glass Company in Randolph Raum's design. This tasteful geometric pattern, which creates a striking visual experience, is highlighted by the milky iridescence the colors create. Wissmach has developed the largest variety of cathedral opalescent glass in the world, giving the artisan a wide range of choices.

Shown here in copper foil format, this design could be interpreted into a variety of glass genres. The generous shapes can be glued and grouted, transforming it into a mosaic panel. The flower shapes can be modified into your favorite glass COE for a fused panel. Bevels can be substituted for the diamond and square shapes as well as jewels for the circle shapes in a lead panel. The outer rim design could be used as a mirror or frame pattern. Let your creativity run wild!

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 to traditional or modern. Included in this CD of 107 36" x 36" square panel designs are the full scale PDF drawings of each square panel, scale PDF drawings of each square panel, and 10 photo renderings. The scaled PDF images are printable at 300 dpi—great for printing a paper catalog of the square panels for presentations. Visit www.actionbevel.com to order bevel clusters, research bevel designs, or inquire about custom design services.

GPO



Wissmach Glass Co.

565-L-IR Gray Opal/Dark Gray for Center Floral Design, 2 Sq. Ft.

87-D Sky Blue/Opal/Crystal for Center Floral Designs, 2 Sq. Ft.

502-D Opal/Medium Gray/Brown for Center and Outer Designs, 3 Sq. Ft.

WO-503 Opal/Dark Gray/Brown Wisspy for Outer Border and Inner Border Corners, 3 Sq. Ft.

61-L Green/Brown/Opal/Crystal for Outer Geometric Design, 3 Sq. Ft.

WO-78 Medium Amber/Green/Opal/Crystal Wisspy for Inner Border and Outer Border Corners, 2 Sq. Ft.

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/2" U-Channel Zinc

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Vitrigraph Melts

by Dennis Brady

Watching molten glass flow from beneath a kiln is a great way to see how glass behaves at different temperatures. It's fully molten at the beginning when it first leaves the pot, hardening but still soft enough to manipulate an inch or so down, and cooled enough to harden in a couple of inches. This is exactly how glass behaves at different fusing temperatures in a kiln. The pour starts off at full-fuse temperature, cools to contour fuse, then to tack fuse, and further to slump or drape temperature. Ultimately it's cooled enough to be no longer hot enough to bend. Using a vitrigraph also provides an opportunity to see how different colors and different viscosities of glass behave.

Vitrigraph Myths

I'm sure if people knew more about what vitrigraphs can do, more people would be using them. Perhaps they think vitrigraphs are difficult, or maybe they think all they're for is making stringers or rods. Let me share some popular myths about vitrigraphs.

- **Converting a kiln to use as a vitrigraph makes it unusable as a conventional kiln.** Not so. Just drill a hole in the bottom of any kiln, and it can be used as a vitrigraph. To use it as a regular kiln, either put a plug in the hole or cover the hole with a piece of ceramic tile.
- **It's a lot of work to set up a vitrigraph.** Again, not so. The higher the vitrigraph is elevated, the easier it is to work beneath it, but even when you just stand it up on short posts, that's enough.
- **A vitrigraph requires a lot of space.** It's handy to have room to walk away from the vitrigraph to pull the glass stream, but there's no reason you can't just pull it straight down.
- **Vitrigraphs are just for making stringers and rods.** They are great for that, but you can buy stringers and rods. Where vitrigraphs are really special is for making shapes you can't buy—fascinating organic shapes that can be used to make thoroughly unique and original projects.

Making a Vitrigraph

Making a vitrigraph is as simple as taking any kiln, drilling a hole in the floor, and elevating it so you can work beneath it. Standing your vitrigraph on a table gives you the option of either letting the melt drop down onto the table or drawing it out along the table.

The molten glass pouring out is still hot several feet below the kiln. It's handy if you can have it drop onto something fireproof such as cement board or sheet metal, but if you keep a careful eye on it, you can also drop the glass onto plywood.



Kiln with stand bolted to a 6-foot-tall metal angle bar. Dropping a stream of glass into a stovepipe is a great way to make long, straight stringers.



Kiln with a hole drilled in its floor.



Kiln on a metal stand designed for a table saw sitting on a piece of fireproof cement board.

Safety First

The glass is coming out at 1700°F, more than hot enough to dissolve any flesh it contacts. Unless you're thrilled with the idea of creating a pattern of scar tissue on your hands from having the flesh seared by hot glass, take care to not touch it. Either wear gloves or use tools that allow you to handle the glass without it touching your skin.

If you decide to work with gloves, take care to not rely too heavily on them. The glass is hot enough to scorch even welding gloves. If you must touch the glass at all with gloves, do so only when it is at least 24" from the pot, and even then only on the thinnest parts. It takes awhile for the glass to cool enough to safely handle. If you're not positive it's been long enough, wait longer.

Always wear safety glasses when pulling glass from a vitrigraph. Small bits of hot glass sometimes come flying off when you are working with the melt stream. A little scar on your face might not be such a big deal, but if you catch a piece in your eye? . . . Eye patches are no longer considered a cool fashion accessory.

Do not leave the kiln unchecked for very long when it's firing. Sometimes the pot inside can crack or turn over and make a huge mess as it drains the full contents onto the floor of the kiln.

The Pot

Earthenware pots are inexpensive and work well for melts, but those made from low-quality clay are highly susceptible to cracking when fired full of molten glass. The best are from Italy and can be reused multiple times.

A step up would be ceramic or porcelain pots, which are more likely to stand up to multiple firings than earthenware. Steel pots will spall (break off chips, scales, or slabs) extensively at melting temperatures, thus leaving flecks of metal embedded in the molten glass in every firing.

A 2-1/2-cup capacity, narrow base earthenware pot. This pot shape has proven to be reliable for more than a dozen reuses.



Tall, thin pots will cool more safely than low, wide ones. You can just turn the kiln off and let it cool naturally if you use a tall, thin pot. You should program the glass to cool down at about 400°F per hour if you used a wider shaped pot. Remember that a larger pot of glass will take longer to melt than a smaller pot.

A pot with a wider bottom will hold enough glass to retain heat on the bottom of the pot, which can cause a thermal-shock crack as the sides of the pot cool. The best vessel is a ceramic pot curved inside but with a flat bottom outside to hold the pot firmly in place during the melt.

If the bottom of the pot does not sit firmly against the kiln floor over the hole, there's a good chance that the glass will not melt in a straight stream down. Instead it will probably melt down through the hole in the pot and spread out across the bottom of the pot.

If the pot sits on the kiln floor, the glass won't melt as fast as if it were elevated in some way to allow heated air beneath it. A kiln with side elements will melt the glass quicker than one with only lid elements.

You can use a different pot for each different color you melt to ensure that you don't contaminate your pour with some color from the previous pour. You can also just keep reusing the same pot for different colors. The beginning of the new pour will have some of the old color, but that will be quickly gone and you'll have just the new color.

The larger the hole in the pot, the thicker the melt stream will be and the faster the pot will empty. A test firing with a 1-1/2-cup capacity pot with 1/2" diameter hole drained in 60 minutes, but a much larger 4-cup capacity pot with a 3/4"-diameter hole drained in 45 minutes.

An earthenware pot cracked after one use.



Firing and Pulling the Glass

Ramp the kiln 500°F/hr to 1700°F and hold 60 minutes. You will need a longer hold for larger pots. You can allow the kiln to crash cool, but that risks causing the pot to crack. If you hope to reuse the pot, it's wise to program a cooling ramp the same as the heating ramp. If you choose to ramp on FULL (as fast as possible), it will usually take about 2 to 2-1/2 hours to reach the desired 1700°F.

The pour will start slow and pick up speed as the glass reaches full melt in the pot. Some colors will pour faster than others. It will start with larger elongated pieces that, once formed, will drop quickly and pull the glass behind it into thread-thin stringers. If you hold the end of the glass with pliers to prevent it from dropping, it will become thicker.

If you grab the end of the glass with pliers and steadily walk away from the kiln, you can pull long, consistent-size stringers. With a little practice, you can produce straight, uniform thickness strands.

When the glass first leaves the pot, it's glowing bright and molten soft. It hardens quickly as it drops, however. If you take metal rods, you can manipulate the stream of glass into desired shapes—and even tie it into knots with a little practice. A few minutes of playing with it will allow you to identify the “soft spot” where the glass is still soft enough to be manipulated and the “firming spot” that is just below it, where the glass is becoming firm enough that it will no longer bend.

You can control the size of the stream of glass by controlling the tension on the glass. If you pull, you will create a thinner stream. If you hold back to restrict the melt drop, you will create a thicker stream.

Some Things to Consider

- The longer the drop, the more varied the thickness of the stream will be.
- Large holes in the pot will produce thicker streams.
- A larger pot will take longer to heat up enough for the melt to start.
- Darker colors melt faster than lighter colors.



Manipulating the soft stream to create “wild and crazy” shapes.

Color Reactions

Usually if you melt mixed colors in the pot, the colors will begin to blend, with the darkest color dominating all of the lighter colors. That is especially so if you mix opal and transparent glass. The opal will dominate. Transparent red, orange, and yellow tend to opalize when melted.

At full-melt temperature, glass does things it doesn't do at fuse temperature. For example, red glass will turn slightly brown. I did an experiment with a mix of equal parts opal red, transparent red, transparent orange, and transparent yellow that produced a consistent red/orange opal pour. A mix of equal parts opal white, light blue, and medium blue produced an opal blue melt. An experiment with equal parts of white and black produced solid black.

Remember that the size of the stream is relative to the viscosity of the glass melted, and transparent glass produces thinner streams than opal glass. Expect the unexpected. You can be sure to find many interesting and surprising results.



“Bird’s Nest” Bowl



Wavy stringers on handkerchief vase compliments of Michelle Frost of Frosty by Design.

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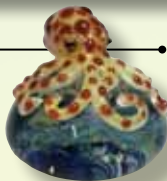


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"Thatch" Tray

Reminders

- **Don't expect molten glass to flow like water.** It's more likely to ooze like lava.
- **The streams coming out must be handled carefully.** The molten glass has not been annealed, so it's unusually brittle.
- **Do not expect the colors to remain true.** They will at kiln fusing temperatures, but many colors will change at the higher temperatures used for a vitrigraph melt. If you combine colors in a mixed color pour, take care to not mix colors that react with each other.
- **The glass is hot enough to seriously burn you.** It's a good practice to avoid touching it until it has set for an hour or so.

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.



Rosy-Cheeked Santa

Design by Casey Koller, Text by Darlene Welch

Word has it that Santa is always watching to determine whether we're being naughty or nice. From the look of his expression in this 13" x 16-1/2" freeform panel by Casey Koller, he is well pleased with what he observes.

As you're adding the finishing touches to this project, many of the smaller details could be painted on, especially around the eyes. Tinned copper wire will come in handy for depicting the folds in his hair, beard, and hat, while the bolder elements of the design and the holes in the jingle bell on his hat can be created with copper sheet foil. This Santa portrait will make a great addition to your holiday decor.

GPQ



Wissmach Glass Co.

WO-29 Dark Red/Opal/Crystal for Top of Hat and Lips, 1 Sq. Ft.

51-DDXXMMsp Opal/Crystal for Hat Trim, 1 Sq. Ft.

1-L Silver Yellow/Opal/Crystal for Jingle Bell, Scrap

51-L White Cast Opal Translucent for Hair and Beard, 2 Sq. Ft.

140-D Medium Purple/Opal Crystal for Face, 1 Sq. Ft.

Tools and Materials

7/32" Copper Foil	Flux	Solder	Copper Wire
Copper Sheet Foil	Black Patina	Black paint	

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FLORIDA

Glassic Arts Stained Glass

320 S Spring Garden Ave Ste E
Deland, FL 32720
386-738-1008
www.glassicarts.net

McMow Art Glass

701 N Dixie Hwy
Lake Worth, FL 33460
561-585-9011
www.mcmow.com

Art Glass Design Studio

1329 S 14th St
Leesburg, FL 34748
352-365-6699

D & L Stained Glass Inc

2625 N Harbor City Blvd (US 1)
Melbourne, FL 32935
321-242-6017
www.DLSGLASS.com

GEORGIA

Jennifer's Glass Works LLC

4875 S Atlanta Rd
Smyrna, GA 33080
800-241-3388

IDAHO

Legacy Glass Art

6431 W Fairview Ave
Boise, ID 83704
208-336-3040
www.LegacyGlassArt.com

ILLINOIS

Suevel Studios

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Arlington Heights, IL 60005
224-735-2376
www.suevelstudios.com

Art Glass Studio of Belleville

1600 East A St
Belleville, IL 62221
618-235-9638

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www.oreillysstainedglass.com

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www.kog.com

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www.rayersinc.com

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www.phoenixstudio.com

Treehouse Glass Studio

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Great Woods Glass Art

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www.greatwoodsglassart.com

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karensge@comcast.net
www.stainedglasemporium.net

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Email: fountaincitystainedglass@comcast.net

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www.bluebirdstainedglass.com

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206-242-2860

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www.eglassgarden.com

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CANADA

*Alphabetically arranged by
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250-339-7739

Cranberry Stained Glass
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Vantage Point 1A
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Grotto Holiday

Design by Leslie Gibbs, Text by Darlene Welch

For those of you who think of life under in the sea as being peaceful and serene, here is imaginative proof in this 12" x 15" panel from Leslie Gibbs that it just isn't so. With the help of her underwater assistants, this lovely mermaid is busy, just like her on-land counterparts, decorating for the holidays. An accommodating starfish provides the perfect topper for her coral tree as her playful dolphin and sea horse friends gather ornaments for the finishing touches.

Spectrum Waterglass provides a perfect way to depict life under the sea, not only for the currents as they pass by but also for the shimmer of the water as sunlight filters through. This project would be a welcome gift to anyone you know who is drawn by the call of the ocean or a great addition to your own holiday decor as a reminder of your last visit to the beach when you wondered what was going on down below.

GPQ



Spectrum Glass Co.

- 325-6S White/Dark Green for Mermaid Tail, 1/2 Sq. Ft.
- 291-61S Champagne for Mermaid Body, 1/2 Sq. Ft.
- 315-1S White/Light Amber for Mermaid Hair, Scrap
- 315-6S White/Dark Amber for Sea Horse, Scrap
- 823-98S Hunter Green/White Wispy for Seaweed, 1 Sq. Ft.
- 375-1S White/Orange for Coral Tree, Scrap
- 367-1S Yellow/White for Starfish Star, Scrap
- 641-7S Purple/Amber/White for Outer Clamshell, Scrap
- 201-61S Ivory Opalescent for Inner Clamshell, Scrap
- 818-72S Rosy Brown/White for Seashell, Scrap
- 180.8SF Pale Gray Smooth Cathedral for Dolphin Back, Scrap
- 309S Clear/White for Dolphin Belly, Scrap
- Irid-1 for Bubble Ornaments, Scrap

- 528-1W Sea Green Waterglass® for Upper Background, 1 Sq. Ft.
- 130.8W Pale Blue Waterglass® for Upper Background, 1 Sq. Ft.
- 838-94S Steel Blue/White Wispy for Lower Background, 1 Sq. Ft.
- 538-4W Steel Blue/White Waterglass® for Inner Border, 1 Sq. Ft.

Tools and Materials

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

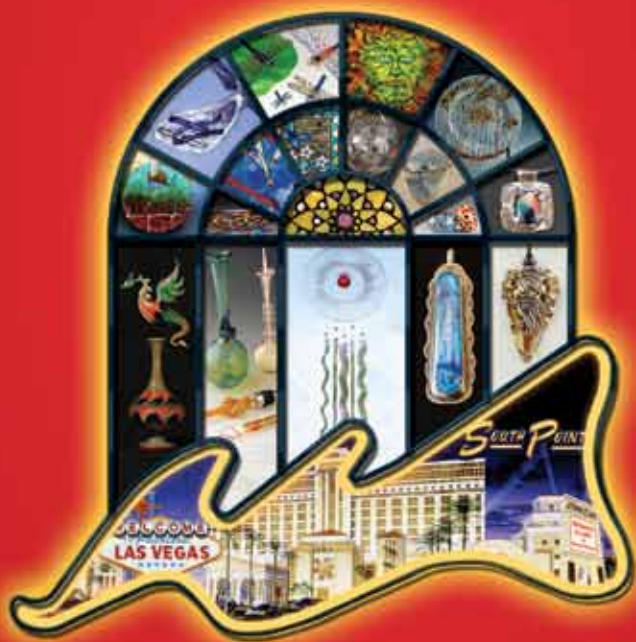
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Mystic #241, dark purple
Mystic #25, aqua blue/green
Mystic #286, medium yellow/green
Mystic #287, medium olive green
Mystic #309, light yellow/green
Mystic #311V, medium violet
Mystic #322, pale blue/green
Mystic #34, medium amber
Mystic #341, medium blue
Mystic #343, medium green
Mystic #378, midnight blue
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Mystic #49, dark amber
Mystic #555, light grey
Mystic #568, champagne pink

Paul Wissmach Glass Co., Inc.

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