

GLASS PATTERNS

— • Q U A R T E R L Y • —

Summer 2017

Volume 33 • No. 2

Nostalgia Issue

Stained Glass

Beveled Terrarium
Cup of Gold
Soldering Wire
Foil Overlays

Fused Glass

Hibiscus Bowl
Pot Melt
Mica Powder
Strawberry Bowl

Painting

Pocket Wall Vase
Lake Geneva Sunset



Volume 33 No. 2

\$6.00 U.S. \$7.50 Canada



www.GlassPatterns.com

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Ideas...

Amplified



Blue Ribbon Livin'

2013

14 ft. x 10 ft.

Kiln-formed glass, aluminum and copper
Washington State Arts Commission
in partnership with Valley School District



The Artist

Michael Dupille is one of the early pioneers in the kiln formed art glass movement that began in the 1980s. He creates large scale pieces as murals or individual elements using fused crushed glass. He calls his style "Soft Surrealism" due to its representational imagery that incorporates imaginative twists to embellish the narrative. Find out more about Michael and his work at: www.skutt.com/Dupille



The Kiln

"I love my GM1414! I have used them for years in my workshops, and other studio environments. They are well built, dependable workhorses with some great features. I do a variety of kiln forming techniques as well as production work and the size, depth and versatility of this model allow me to realize nearly all of what I set out to accomplish."



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From the Editor

Happy Associations

Road trips, barbecues, picking fruit, going to the movies, collecting seashells, reading a good book at the beach—these are just some of the events that make up summer nostalgia. Familiar sights and sounds create a sentimental affection for the past, typically for places with happy associations.

It's fun to look back on pleasant memories and keep them in the present, whether they are from childhood or just last year. We hope you will enjoy some of the designs in this "Summer Nostalgia" issue of GPQ that were handpicked to help you create an emotional connection to your future glass crafting. A vintage Buick LeSabre, portrait of John Wayne, Lake Geneva Sunset, and even *Just Bully!*, a Winston Churchill interpretation, are just a few patterns included in this great lineup of nostalgic impressions.

Many of us are already having nostalgic thoughts about the Glass Craft and Bead Expo 2017 recently held in Las Vegas, Nevada. It was great to see familiar faces, reminisce about the past, and be refueled for the future. Sold-out classes, record booth attendance, and the sharing of information is still alive and well in the glass world. This year, the Glass Craft and Bead Expo also welcomed the International Society of Glass Beadmakers (ISGB) members, which gave the show new energy and attendance. It was great to see the glow on people's faces as they shared their favorite art forms.

I was honored to be a judge for the *Gallery of Excellence* for my eighth year in a row. Each year it seems to be more and more difficult to select the winners because of updated creativity and excellent craftsmanship from the participants. All I can say is, "Keep up the fantastic work!" Entering the *Gallery of Excellence* is a wonderful way to be recognized for your inspired work.

Another way to find recognition for your glass art is by submitting a tutorial to *Glass Patterns Quarterly*. The staff at GPQ and its sister publications, *Glass Art* and *The Flow*, offer a structured foundation for submitting content. We are always looking for new art and artists. Go to the "Submit Content" link under the "Magazines" drop-down menu at www.glasspatterns.com or e-mail me directly at delynnellis@me.com for more information. Our deadlines for materials submissions are listed below.

Whether your memories were created during the vacation of a lifetime or simply by enjoying your own backyard, form some nostalgia of you own. GPQ hopes to help by offering some unique pattern and project ideas to boost your sentimental affection for our favorite medium, glass.

Happy glassing,

Delynn Ellis

Delynn Ellis
Managing Editor



Strawberry Farm Plank Bowl
by Lisa Vogt

Upcoming Submission Deadlines

<i>Fall 2017</i>		<i>Autumn, Halloween, Christmas, and Holiday Ornaments</i>	
Editorial	June 20, 2017		
Ad Closing	July 20, 2017		
Ad Materials	July 30, 2017		
<i>Winter 2017</i>		<i>Wildlife, Winter, and Landscapes</i>	
Editorial	September 20, 2017		
Ad Closing	October 20, 2017		
Ad Materials	October 30, 2017		

Glass Patterns Quarterly

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Above: Pansy Pocket Wall Vase by Mark Hufford.

*On the Cover: The Butterfly Queen by Julie Feigum with details of
The Cup of Gold (photo by Jon Gibbs) and
Song of the Sea by Leslie Gibbs plus
Purple Pot Melt by Janet Ellis.*

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Modern Beveled Terrarium

An Introduction to Stained Glass

Design, Fabrication, and Text by Lidia K. Anderson



Plants are known to brighten a space while creating a relaxing and restful ambience. Terrariums are not a new trend, since their popularity can be traced back to the Victorian era when they were considered mini greenhouses. Now you can see literally thousands of terrarium ideas on websites such as Pinterest and Etsy, but lucky for you, designing your own is as easy as following the directions below for this 11-1/2" x 4-1/2" x 4-1/2" terrarium.

Air plants and succulents are easy to care for, and you can put them just about anywhere in your home. If you recall your geometry definitions, you know that this is a pentagonal shape with five sides and five angles. However you define it, you're sure to enjoy decorating with glass and plants while adding your own personal touch.

Glass

- 10 Clear Beveled Triangles, 3" x 3" x 3"
- 4 Clear Beveled Rectangles, 3" x 6"
- 1 Clear Scrap Glass Rectangle, 3" x 6"
- 10 Clear Textured Glass Rectangles, 1" x 3"

Optional Glass

- 10 Clear Float Glass or Colored Glass, 1" x 3"

Tools and Materials

- 7/32" Copper Foil 60/40 Solder for Artificial Plants
- Lead Free Solder for Natural Plants
- 100-Watt Soldering Iron with Temperature Control
- Flux Flux Brushes Polishing Compound
- Black Patina or Other Desired Color

1

Assemble the glass pieces.



You will need 10 triangular bevels and 4 rectangular bevels. You will also need to cut one 3" x 6" piece of scrap glass, which will serve as a placeholder while you are assembling the terrarium, and 10 pieces of clear textured glass that measure 1" x 3" each.

If you choose to replace the bevels with any other glass, strip-cut the glass to measure 2-3/8" and set the Morton System to cut at a 45-degree angle as shown. Cut 10 triangles.

2

Foil all of the pieces of glass except for one 3" x 6" rectangle of scrap glass.



Use the same color of foil backing as you plan to use for your finished patina color. I am using black-backed foil, since I plan to patina the terrarium in black.

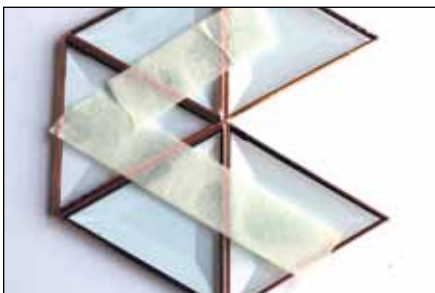
3

Burnish all of the foiled glass pieces.



4

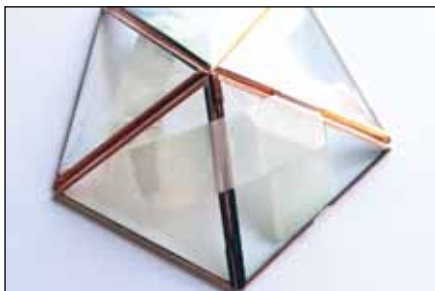
Assemble the 5 triangles as shown, with the beveled sides down, and tape them together.



Make sure that they fit together securely. Repeat this step with the remaining 5 triangles. These will be the two end caps of the terrarium.

5

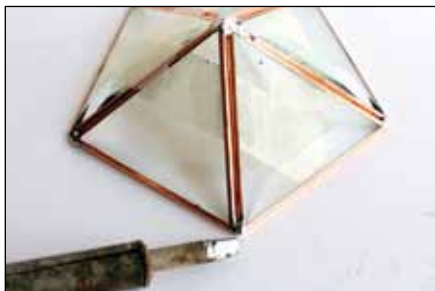
Turn the bevels right side up and pull the 5 triangles together tightly to form a three-dimensional dome.



Tape the pieces together. Repeat for the second end cap.

6

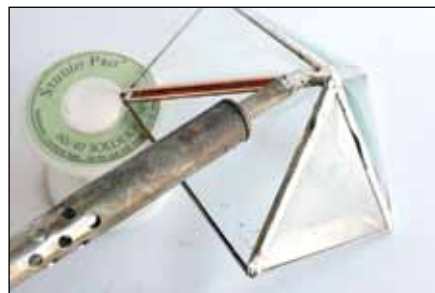
Flux the top peak and the bottom joints, then tack-solder the points on both end caps.



Set the soldering iron at 100 percent temperature.

7

Flux inside and outside the dome, then begin to lay down a smooth bead on all of the seams.



Turn the temperature down on the soldering iron to approximately 75 percent. Remember to prop up the dome, since you will be soldering the outside seams that are perpendicular to your work surface.

8

Wash both domes in warm soapy water, rinse, dry, and set aside.



9

Place the foiled 1" x 3" glass pieces alongside the 3" x 6" rectangular bevel, then flux and bead-solder both sides.



Repeat this step 3 more times so that you have a total of 4 soldered rectangles. Wash thoroughly and dry.

10

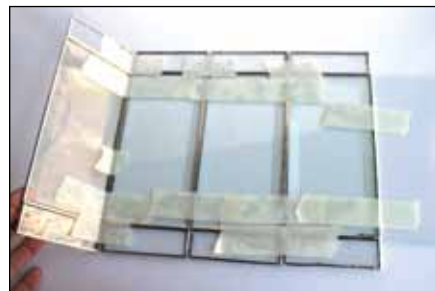
Assemble the 4 soldered rectangles and the 3" x 6" piece of unfoiled scrap glass with the bevels face down.



Tape them together from the back with the unfoiled piece at one end.

11

Fold up the 5 rectangles and tape them tightly together.



Form the pentagonal shape and tape it around the outside, making sure the seams are close together and tight.

12



Tape the triangular end cap to the top of the terrarium body, making sure of a snug fit.

17



With a marker, trace around the base of the end cap.

13



Flux and tack-solder all of the intersections to secure the end cap to the body.

18



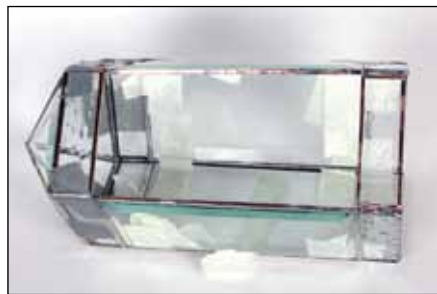
Position the body of the terrarium to fit exactly over the outline of the end cap.

14



Attach the last foiled 1" x 3" textured glass piece over the unfoiled piece of glass and tape it in place.

19



Flux and tack-solder the piece to the body.

Place the 1" x 3" textured glass piece directly over the unfoiled rectangle and tape it into place.

15



Finish assembling the terrarium.

20



Flux and solder the joints at the top and bottom to secure the pentagonal form.

16



Tape the triangular dome to the end of the body, then flux and tack-solder the joints to secure. Remove all of the tape and the un-foiled 3" x 6" piece of glass. Flux inside and out, then bead-solder the entire piece, including all of the exposed foiled edges, at 75 percent temperature.

21

Form and attach a copper wire loop for hanging.



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B. RMT-SS Round Top
C. FMT-SS Flat Top



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C. FKH Flat



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AANP-02

AANP-13

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AANP-10

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AANP-09

AANP-14

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- ITEM#** **NICKEL PLATED**
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SJBM Medium
SJBS Small
ITEM# **GOLD PLATED**
GJBL Large
GJBM Medium
GJBS Small
ITEM# **.925 SILVER**
925L Large
925M Medium
925S Small

Heart Bails



- ITEM#** **SILVER PLATED**
SHBL Large
SHBM Medium
SHBS Small
ITEM# **GOLD PLATED**
GHL Large
GHM Medium
GHBS Small

Earring Bails



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

Pattern Bails



- ITEM#** **SILVER PLATED**
A. SPBL-5 Hexagon
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C. SPBL-L Leaves
D. SPBL-T Tortoise
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New Design Bails



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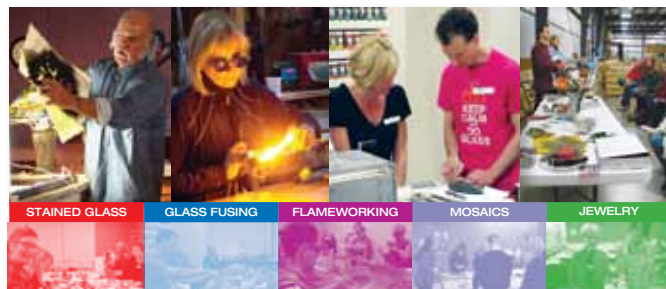
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If you plan to hang the terrarium, take the 2" piece of 20-gauge tinned copper wire and create a loop as shown with needle nose pliers. Flux and solder the wire hook into 2 opposite seams. The piece is now finished.

22

Clean the terrarium and apply the patina.



Wash thoroughly with warm soapy water and dry. You are now ready to apply the patina of your choice.

***TIP:** Pour a small amount of patina into a clean plastic container 2 days before you plan to apply it. You will get a stronger, richer color when the patina is allowed to evaporate slightly. Apply the patina to all of the solder with a clean brush.

Rinse under running water, dry, and apply your favorite polishing compound, then buff to a brilliant shine. You are now ready to enjoy your new terrarium.

Be creative and fill the inside open space with stones, moss, or sand before adding the plants. You can create fairy gardens with succulents, cacti, or even faux floral arrangements with greenery. If using live plants, remove from the terrarium to mist with water and place back in when needed.

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.



CS-5630 Dimensions

- Exterior with top closed: 70 1/2" W x 53" D x 52" H
- Exterior with top raised: 70 1/2" W x 63" D x 76" H
- Interior: 56" x 30" x 17" (15 1/2" deep when measuring from quartz tube surface)
- Flat load floor, 30" from ground level

Introducing the Paragon CS-5630 clamshell kiln with quartz tubes

Deluxe quartz tubes

Imagine the huge glass pieces you could make inside the new Paragon CS-5630. Enjoy complete access to your artwork from the sides and front. Add delicate stringers or frit without having to move the shelf into the kiln later.

The roof elements are protected in 10 quartz tubes for a cleaner kiln interior. There is less dust in the kiln, because there are no element grooves in the top.

Heat from the top, walls, and floor

The CS-5630 is 56" x 30" x 17" high. With elements in the floor, walls, and roof, you will enjoy unsurpassed heat distribution. The digital controller uses Power Ratio technology to vary the heat output between the top and bottom elements.

Extra insulation and woven gasket

Lift the kiln top section with handles in the front and sides and with assistance from gas springs. The roof is 3" thick ceramic fiber, and the walls are 3" firebrick backed by 1" of ceramic fiber board (4" of total wall thickness). The extra insulation helps to maintain even temperatures. A woven gasket between the kiln top and floor helps to hold in the heat. The floor

surface is a convenient 30" high from ground level. The 4 1/2" thick firebrick floor includes two expansion joints.

Watch the glass through 2" x 3" peep-holes mounted in the left and right sides. The kiln includes locking casters.

Motorized vent for firing molds

If you fire molds, you will welcome the motorized Orton Vent Master, which is mounted in the back wall of the kiln. The vent, mounted on rubber isolators to prevent vibration, removes moisture from the kiln to reduce rust. The vent is standard on the CS-5630 and plugs into an auxiliary output in the back of the kiln. This allows you to turn on the vent through the digital controller.

Low maintenance

Deluxe, long-lasting mercury relays are standard. Gain convenient access to the electrical components by removing a single panel. The kiln includes access panels for replacing quartz tubes.

Rugged

The CS-5630 is the very picture of ruggedness. A ledge in front of the kiln protects the brick floor from damage caused by leaning into the kiln. The digital controller is mounted away from the

heat for long life. The kiln base is welded from 2" x 2" steel tubing; the upper kiln frame is welded from 1" x 1" steel tubing.

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Better
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A Day at the Beach

Design by Paned Expressions Studios, Text by Martha Hansen



This stained glass beach scene was fabricated from an original pattern created by the custom stained glass design service at Paned Expressions Studios. Each of the three panels is 24" wide by 64" tall.

Paned Expressions Studios has been creating custom patterns since November 1998. Due to numerous requests from other studios, we began designing windows for glass breakers worldwide. This is not your typical job for an artist, because one has to understand the properties of glass as well as the physics of window construction to successfully design a window, whether small or huge. That is why you can't just go hire any artist "off the street" to design stained glass windows or even suncatchers, for that matter. Over the years we've designed over 15,000 patterns for ourselves, other studios, and hobbyists. We are even asked to design patterns for carpets and quilts from time to time.

A few years ago, we were approached by a hobbyist to design a room dividing stained glass screen for her beach house. She would be fabricating the panels, and she let us know her level of expertise and what equipment she owned. We learned that she had done other large panels before and owned the equipment necessary in her home studio to complete this large project.

The client wanted a summer scene that looked as if she had just walked away from a day at the beach for a moment. She would be purchasing the wood framing for the screen from Northern Hardwoods, so we began by contacting them for the "build to" measurements for the panels. This also told us the size of the outer U-flat zinc to be used and how much to allow for it when printing the final pattern. We also needed to know the actual total separation from one panel to the next in order to get the lines to "track" from one part of the scene to the next. We got started drawing this right away, not from a photo provided by the client but our own original concept, and after only a few revisions, we presented her with this set of patterns.

Landscapes are always a challenge to design, since hard, side-to-side, horizontal lines can weaken a panel. These panels had just enough of a curve at the horizon line to remain sturdy in a framed situation such as this. **GPQ**

Wissmach Glass Company

18-D Medium Dark Red, Scrap

1-L Silver Yellow/Opal/Crystal, Scrap

378 Midnight Blue, Scrap

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11-006 Clear/White/Snow-White Fractures/Clear Streamers, 3 Sq. Ft.

52-62 Yellow/Red/Pumpkin/White, 1/2 Sq. Ft.

60-071-90 Warm Gray, 2-1/4 Sq. Ft.

65-92 Amber/Yellow/Cream 1-1/4 Sq. Ft.

60-705-90 Kelly Green, Scrap

60-402-90 Aqua Blue, Scrap

60-076-90 Blue Gray Opal, Scrap

60-56-90 Black, 1 Sq. Ft.

Armstrong Glass Company

1800S Opal/Clear/Streaky, 1/2 Sq. Ft.

1826S Opal/Rust/Streaky, 1/4 Sq. Ft.

88S Orange Opalescent, 1/2 Sq. Ft.

0442CS 3 pieces Scrap

1449SR Opal/Aqua/Purple/Streaky, 1/2 Sq. Ft.

1414S Opal/Light Blue/Cobalt Blue/Streaky, 2-1/4 Sq. Ft.

4142SO Light Blue/Opal/Cobalt Blue/Streaky, 5-1/2 Sq. Ft.

049CS Cobalt Blue/ Clear/ Dark Purple/Streaky/Luminescent, 2-1/4 Sq. Ft.

4244PR Aqua/Blue/Streaky/Ripple/Iridescent, 1/2 Sq. Ft.

25S Black Opalescent, Scrap

1825S Opal/Black/Streaky, 1 Sq. Ft.

016DSR Flamingo/Clear/Wispy/Iridescent Scrap

1800AS Almond/Opal/Clear/Streaky, 2-1/2 Sq. Ft.

F0616 6 pieces Scrap

901S Light Purple/Opal, Streaky, Scrap

0018VS Clear/Ivory/Opal/Wispy, Scrap

0018S Clear/Opal/Wispy, 3-1/2 Sq. Ft.

Spectrum Glass Company

317-2S Medium Amber/White, Scrap

201-61S Ivory Opalescent, 3/4 Sq. Ft.

538-4RR Steel Blue Rough Rolled, 1-3/4 Sq. Ft.

100SFS Clear Cathedral, Scrap

444-1W Deep Violet/Pale Purple, Scrap

Youghioghny Glass

5502SP Stipple, 1/4 Sq. Ft.

1717HS High Strike, Scrap

6000HS High Strike, 3/4 Sq. Ft.

1000SP Stipple, 1-1/4 Sq. Ft.

613 Oceana, 1-1/4 Sq. Ft.

Kokomo Opalescent Glass

138, 1/2 Sq. Ft.

266, 1-1/2 Sq. Ft.

805, Scrap

11, 9 Sq. Ft.

149, 1/2 Sq. Ft.

Bullseye Glass Co.

000136 Deco Gray, Scrap

Lamberts Glass

1857F, Scrap

Additional Glass

Dark Slate Gray, Scrap

Maroon, Scrap

The Cup of Gold

Design, Fabrication, and Text by Leslie Gibbs

Photography by Jon Gibbs

It was love at first sight when I came across this amazing plant. I was living in Spain at the time and was amazed by the Copa de Oro, or Cup of Gold, with its generous, chalice shaped blossoms as large as my hands!

With good reason, the Copa de Oro is called the chalice vine, since its pale, golden blossoms are shaped like deep yellow cups and grow to 8 inches long. They are scored in the center with burgundy markings like an inner starburst and bordered by large, deep green leaves.

The lovely trumpets emit a tropical nighttime fragrance, but don't be deceived by the inviting goblet shape or the intoxicating scent. These exotic beauties are not meant to be ingested, because they can be quite lethal. With your glass skills, you can create your own less deadly form of this flower that will bloom all year long in a sunny window.



Bullseye Glass Co.

001126-0031 Chartreuse Transparent Iridized Rainbow
for Inside Flower Cup, 6" x 6"

002112-0000 Mint Opal/Deep Forest Green for Buds and Stems, 4" x 4"

001107-0031 Light Green Transparent Iridized for Lower Leaves, 5" x 7"

000320-0050 Marigold Yellow Opalescent Thin Rolled
for Fused Lower Bloom, 5" x 6"

0120-0050 Canary Yellow Thin Rolled for Fused Upper Bloom, 4" x 5"

001137-0051 Medium Amber Transparent Thin Rolled Iridized
for Top Layer of Fused Upper and Lower Fused Blooms, 8" x 8"

002137-0030 Medium Amber/White for Flower Buds, 4" x 4"

001464-0031 True Blue Transparent Iridized for Border, 6" x 10"

000329 Burnt Orange Opalescent Frit for Starburst Lines

Armstrong Glass Company

33SR Dark Green Cathedral Iridized for Upper Leaves, 5" x 7"

Uroboros Glass

11-35 Clear/Greens/Yellow Fractures for Background, 10" x 10"

Tools and Materials

U-Channel Lead Came

5/32" Silver-Backed Copper Foil

1/4" Grinding Bit 1" Grinding Bit

Horseshoe Nails Black Patina

Cotton Swabs Toothpicks

Craft Glue Hanging Hooks (optional)

Kem-O-Pro Polishing Wax

Soft Polishing Cloth 60/40 Solder

Flux Small Soft Bristle Brush

Fine-Tipped Artist Brush

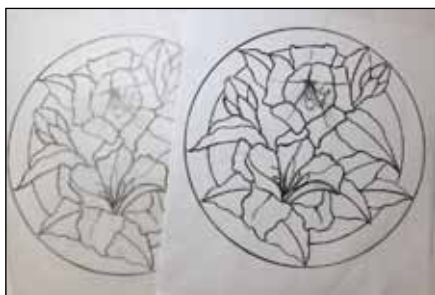
Burgundy or Dark Brown Hobby Enamel

Fiber Paper Scrap Scissors

Needle Nose pliers Steel Wool

Gold Hobby Wire Adhesive Tape

1
Make two copies of the pattern, one to cut and one for layout, and number each section of the pattern.



2
Cut all of the sections of the glass.



Be sure to cut the top layer of pieces that are to be layered for fusing slightly larger than the lower layers.

3
Grind and clean all sections of the glass.

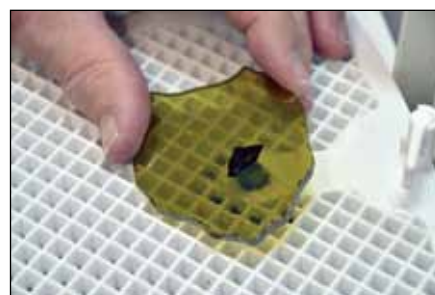


4
Fuse the layers for the upper and lower blooms.



Apply a small dot of craft glue to the lower layers, place the top layers over them, and let the sections dry. Place the layered sections into the kiln and vent the kiln to burn off the adhesive. Ramp to 1000°F and close the kiln until a full fuse is reached, monitoring the kiln until you achieve the desired result.

5
Following the pattern's design, drill a small hole in the center of the upper flower with the 1/4" bit.



6
Add frit details to the stamens.



Using a toothpick and craft glue, follow the starburst design on the flowers and lay down a thin line of glue to hold the frit in place. Leave enough space at the end of each line to accommodate the copper foil.

Sprinkle frit onto the wet glue, let dry, and shake off the excess frit. Clean up any remaining frit with a soft bristle paint brush.

7
Place a small scrap of fiber paper into the drilled hole of the upper flower to keep the hole open during fusing.



8
Fuse the starburst sections.



Place all of the starburst sections into the kiln. Vent the kiln to burn off the adhesive. Ramp up to 1000°F, close the kiln, and ramp to a tack fuse so that the frit still has texture.

9

Using silver-backed copper foil, wrap each section of glass in foil.



The drilled hole is a bit trickier to foil. Just be sure that the opening is clean and dry, and it will be easier. Do not curse me during this procedure.

10

Place all of the foiled sections on the pattern and secure in place, apply flux, and solder both sides of the glass.



Fill the foiled opening in the upper flower with solder.

11

After stretching the lead came, wrap it around the soldered circle and secure in place with horseshoe nails.



Flux and solder both sides of the circle, attaching lead to each place where the solder lines meet with the lead frame.

12

If hanging hooks are desired, solder them onto the back of the panel at this time.



13

Create the stamens from the gold hobby wire.



Adding the stamens one at a time is time consuming and frustrating, so I use the following procedure. It's still time consuming and frustrating, but at least the stamens stay in place.

Following the design, cut the stamens from the gold hobby wire into hook shapes and use small needle nose pliers to curl one end of the stamens into a small loop.

14

Arrange the cut stamens on the pattern and secure in place with adhesive tape across the centers.



Bring the bottom sections together like a bouquet.

15

Use steel wool to scrub the gold coating from about 1/2" of the end sections of the stamen.



16

Add flux and solder the ends of the stamens together.



17

Using pliers, carefully add the bouquets of stamens to the design and solder them in place.



Be sure not to get too much heat or the bouquets will fall apart.

18

Apply patina to both sides of the panel, including the lead border.



Carefully elevate the stamen segments slightly in order to patina the solder around them.

19

Apply glass wax to both the front and back of the panel, being careful around the stamens.



Allow the wax to dry to a haze and polish with a clean, soft cloth.

20

With the hobby enamel and a fine-tipped brush, paint in the fine lines on the layered and fused sections of both flowers and let dry overnight.



There you go. Without a trip to Spain or the danger of harming yourself from consuming toxic vegetation, you now have your own version of a magnificent exotic flower that will bloom for you as long as you like.



GPQ

With a main focus in drawing and painting, Leslie Gibbs enjoys transforming her more traditional artwork into glass. Charmed by both wildlife and the creatures of the sea, she often depicts the real along with the fanciful denizens of these worlds in her design and pattern books.

Leslie is a longtime Florida resident. She currently lives and works in a small beach town in Northern Florida, having forsaken the Badlands of South Florida for a more peaceful lifestyle featuring more wildlife and less concrete. A relentless jokester, the artist tackles life's common absurdities with a wicked sense of humor and a relaxed attitude. Visit www.facebook.com/lesliegibbsstudio to learn more about Leslie and her art.

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Great Results without the Grind

Saves wear & tear on fingers

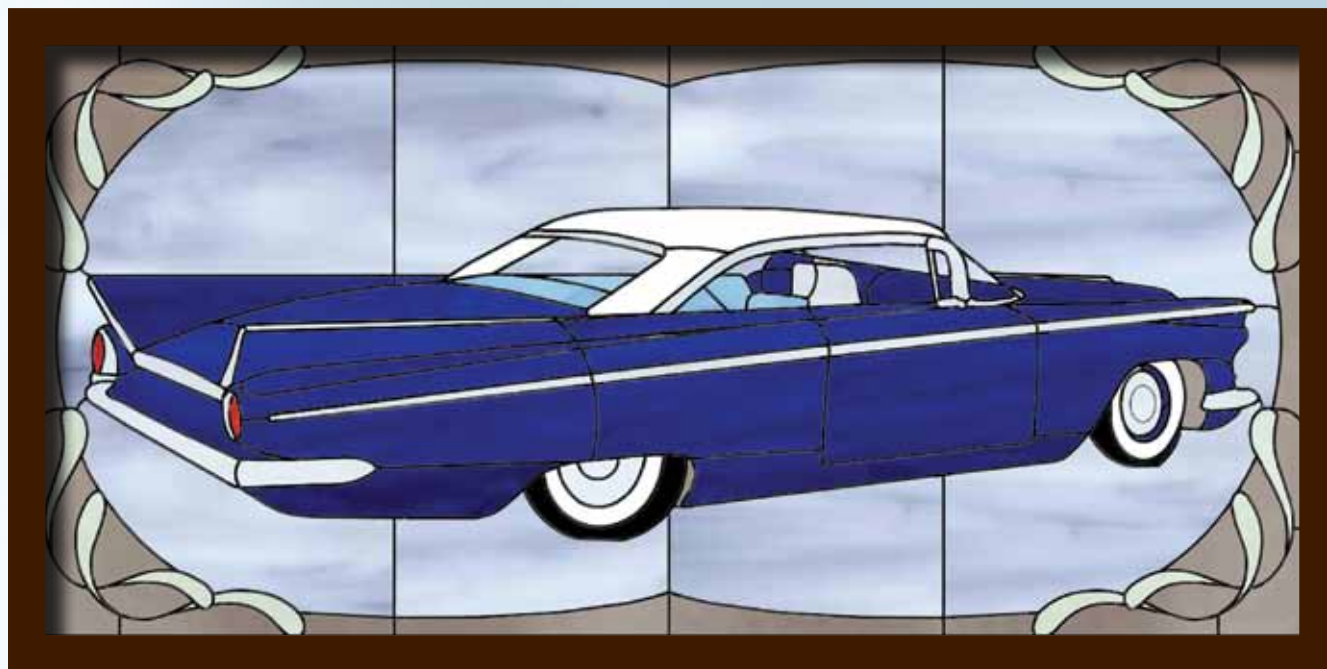
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Shape allows increased pressure against glass

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Buick LeSabre

Design by Glass By Appointment, Text by Darlene Welch



The sight of a classic car can bring back sweet memories from days gone by. That shiny chrome trim, the long sleek bodies, and the feel of air blowing across your face during those long pre-A/C vacation road trips come to mind with designs like this 30" x 14" stained glass panel from *Transported*. This CD pattern collection created by Glass By Appointment, located in South Africa and brought to you by Paned Expressions Studios, has over 100 full-size patterns featuring trains, boats, antique and sports cars, and pretty much anything else that will take you where you want to go.

This is an image only CD with no software provided. The patterns are in color as well as black-and-white versions in JPG, TIF, and GlassEye formats for both Mac and PC. The designs accommodate all levels of glass expertise and include a wide variety of patterns that can be flipped, doubled, resized, and recolored, making it easy to fit your own personal taste and interior design needs. Visit panedexpressions.com for this and the other great pattern CDs available from Paned Expressions Studios. **GPO**

Wissmach Glass Company

WO-703LL Blue/Purple for Car Body, 3 Sq. Ft.
01 White for Car Top and White Wall Tires, 2 Sq. Ft.
277-L Medium Blue/Opal/Dark Blue for Car Interior, Scrap
51-DDXXM Opal/Crystal for Chrome Trim and Hubcaps, Scrap
WO-28 Orange/Opal for Taillight, Scrap
562-D Opal/Steel Blue for Background, 4 Sq. Ft.
566-L Light Gray/Light Opal for Border and Front Interior Wheel Well, 3 Sq. Ft.
600-D Dense Opal/Light Gray for Border Details, Scrap

Tools and Materials

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

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The Butterfly Queen

Design, Fabrication, and Text by Julie Feigum



*The flowers bow down their obedient heads,
Awaiting direction to lift them again.
Dragonflies, bumblebees, and butterflies await the flick of her hand
So as to unfold their wings and take flight again,
To once again spread colors to the wind.
Her commands are filled with strength and beauty,
But love is what drives her to continue her journey.
All beauty is fading quickly, as winter is upon us and summer has past.
The Butterfly Queen is not a mere dream.
She sits there asleep and awaits the cool summer breeze once again.”*
—Julie Feigum



As glass artists, we can liken ourselves to butterflies. We have all seen the journey of these beautiful insects from ugly, clumsy caterpillars to a slender body with beautiful, majestic wings filled with colors and ready for flight.

Just for a minute take a look at your first piece of stained glass from its infancy—from the colors you chose, the foiling, and the soldering to the finished piece. You may recall that it didn't look square and was maybe clumsy looking or just not quite up to par. Through the years, however, you have transformed your work into something of beauty.

The journey is never easy, but it's worth the work. This piece is one to help you spread your wings. Use your imagination to bring your own personal beauty to your Butterfly Queen.

Glass

Assorted Glass Beads, Flowers, and Leaves

Tools and Materials

Monster Metals Butterfly Queen Casting

Soldering Iron Flux Solder

CRL Hi-Sheen Spray Cleaner Wire Cutters

4-, 16-, 18-, and 20-Gauge Pre-tinned Wire

Smooth Jewelry Bent Nose Pliers

Pushpins Leather Gloves Cotton Swabs

Grease Cutting Dish Soap Lint Free Towels

Soft Toothbrush Spray Furniture Polish

Small Fine-Tooth File Single-Edge Razor Blade

Model Paint (optional) E6000 (optional)

1

Gather all of the materials for the first half of the project.



You will need the wing pattern from the Monster Metals casting, pushpins, 14-gauge pre-tinned wire, wire cutters, jewelry smooth bent nose pliers, your soldering iron, flux, solder, and a burnishing roller.

2

Stretch the wire.



Unwind about 2 feet of 14-gauge pre-tinned wire from the spool but leave it attached for easier stretching. Grab hold of the wire end with the smooth bent nose pliers and pull down over the wood edge in a sawing-like motion, pulling the wire tight. Do this until the wire is kink free. I use the edge of a 24" x 24" work board to stretch my wire.

3

Use pushpins to anchor the corners of the pattern and to provide a guide for shaping the wire outline.



Pin down the pattern corners, then hold the 14-gauge pre-tinned wire in place with the pushpins and use the smooth bent nose pliers to bend the wire all the way around the wing pattern. Make sure you put the pins on both sides of the wire.

4

Continue to shape the wire outlines for all of the wings.



There is no need to make a left and right pattern as long as the project is going to be done as an all-wire sculpture.



5

Shape the inner parts of the wing pieces and solder to the outer shapes.

Now that you have the top and bottom outer wings bent into shape, continue to do all the inside wire design. Solder the inner and outer shapes together. Shown here is the end result of what your wings should look like, unless you have chosen to create your own design.

6

Gather the products needed for the next part of the project.



To continue you will need a soldering iron, flux, solder, window cleaner or flux remover, cotton swabs, the smooth jewelry bent nose pliers, wire cutters, and pre-tinned 16-, 18-, and 20-gauge wire. The different size wire is for the embellishments that you will be adding to the wings.



7

Bend the wire to create decorative elements that will be added to the wing outlines.



I curl all my wire by hand, but if you have a jig this would be the time it could come in handy. Design is an individual thing, so there is no pattern for what you can do with your wings. I have done a few of these, and no two have ever come out the same. The sky is the limit, so spread your wings and fly.

8

Finish adding the decorative pieces of wire to the wings until you are happy with the design.



I have added some other wire to make it more 3 dimensional. Continue to keep the wings clean, since that will keep the solder shiny so that it's easier to polish when you're finished with the project.

9



Rough up the areas on the body where the base and wings will be applied.



Because the body is nonlead and the solder is not, you should always rough up the areas where you will be applying solder to the body. I do that with a small fine-tooth file or a razor blade.

Adding the arms can be difficult. If for some reason you're having issues soldering the arms to the nonlead body, you can attach them using E6000 glue, following the instructions on the tube. In that case, you would glue on the arms after you have finished soldering everything else onto the Butterfly Queen body.

10

Attach the base to the Butterfly Queen body.



As you can see, the base has a texture. You can match that texture on the body where it will be next to the base. In order to achieve this look, you'll need to turn the soldering iron up. With that being said, be careful, since the nonlead metal will mix in with the solder and make it difficult to get a smooth bead. Once the base is attached, re-flux and tap the iron on the new solder until you achieve the desired look.

11

Add more wire curlicues and glass beads to finish the wings.



Now that the wings have been soldered together, it's time to embellish them with curled wire and glass beads, flowers, and leaves.

This is where you can use a multitude of items for decorating the wings. I have collected different glass and crystal beads through the years, many of which I have bought from my local hobby stores and the Internet.

You will need to have different sizes of wire to fit the different beads. The 18- and 20-gauge pre-tinned wire will also still need to be used for attaching the glass beads onto the wings.

12

Lay the wire wings flat and attach the glass beads, flowers, and leaves.



Select the appropriate gauge of pre-tinned wire to fit the glass bead centers and cut to the desired length. Thread the bead onto its wire and add a solder drop on each side of the bead to hold it in place. Finally, solder the other end of the wire to the wings as desired. **Note: Wear leather gloves when soldering the embellishments to the wings and the wire wings to the nonlead body.**

13

Attach the wings to the back of the Butterfly Queen body and finish adding any personal touches.



With these nonlead bodies, I usually have to turn my Hakko FX-601 iron up from 360 to 410. Once again, wear leather gloves or use a towel to protect your hands when soldering, since the wire and the nonlead body get extremely hot.

Now that the wings are attached, finish up by adding any desired personal touches. Patina works okay, but it's not great. I have found that model paint is a better option for bringing out the colors of the beads.

For the final clean up I use a grease cutting dish soap, a soft toothbrush, and warm water. Dry with a lint free towel. When the piece has finished drying, apply a spray furniture polish, once again using a lint free towel, and rub down until shiny. **GPQ**

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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 continues to create new ideas for the incoming generation of glass artisans. Visit www.glassgardenworkshop.com to view more of Julie's work.

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Just Bully!

Design, Demonstration, and Text by Robin Anderson

As a now retired history professor, one of my heroes has always been Sir Winston Churchill, with his determined stand against the Nazi invasion of England during World War II. His portraits are iconic, portraying his attitude and dedication to his cause, so imagine my surprise when I came across a piece of Victorian ephemera collected by my editor-sister that instantly reminded me of him.

We were collaborating on a series of patterns based on all sort of animals from the Victorian era, all dressed up in “people clothes” and doing “people things.” That work resulted in my newest pattern book *Whimsical Critters – A Victorian-Inspired Menagerie*. This particular design reminded me so much of Churchill that I just had to not only include it in the collection, but also build it! So here he is.



Spectrum Glass Co.

123W Medium Green Waterglass® for Background, 1/2 Sq. Ft.

125W Dark Green Waterglass® for Background, 2 Sq. Ft.

523-8W Hunter Green Waterglass® for Background, 1 Sq. Ft.

317-2S Medium Amber/White for Body, 2 Sq. Ft.

I/200-91 White Iridized for Glasses, Scrap

317-6S Dark Amber for Border, 1-1/2 Sq. Ft.

Assorted Scrap Glass for Kerchief, Cigarette, and Holder

Kokomo Opalescent Glass

789D Dark Gray Opaque for Hat, Scrap

Tools and Materials

Glass Cutter Breaking and Grozing Pliers

Sharpie® Marker Morton Layout System

Quarter Round and Pushpins (optional)

7/32" Black-Backed Copper Foil

Burnishing Tool X-Acto® Knife

Copper Adhesive-Backed Sheet (optional)

Gel Flux Black Patina (optional)

3/8" Zinc Came 60/40 Solder Soldering Iron

Kwik-Clean™ Glass Cleaner Liva™ Polish

Handi-Hangers™ Hanging Chain

Paper Towels or Soft Rags

1

Make two copies of the original pattern, one to work with and one to cut.



Lay one of the patterns on your work space and label each section. Set up a carefully measured jig to use around the outside edges of the panel as you build it to help prevent “creep” during the panel assembly. Without the jig, a panel always seems to get slightly larger as is it 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 it for the pushpins.

2

Cut out the pattern pieces and arrange them on the glass.



Label each piece of the second pattern copy with the identical numbers as the first copy. Before you cut it into individual pieces, mark them 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 cut out pattern pieces to trace the outline of each piece onto the glass, so it's handy to have the arrows right there on the piece.

If you would like the pieces to be more durable, consider laminating them, or covering the whole second pattern with clear contact paper on both sides before you cut it apart. Be sure to hang on to any pattern pieces like the paws that will have overlays, since you will need them later.

3

Try different arrangements to get the desired effect.



Cut out the pattern pieces and lay them on the glass, paying close attention to the direction and flow of the colors in the glass. You can create wonderful effects in the final panel by using these features. When working with animal images, it's particularly important to have the direction of the glass matching the lay of the hair in their coats.

It may be very useful to have a light box handy so you can test direction, degree of opacity, and other considerations for the glass pieces in both reflected or transmitted light. Make the glass work for you. Taking the time to lay the pieces out on the glass to get the best effect is definitely worth it.

4

Cut out the glass pieces and use a Sharpie marker to label each piece with its number.



Using a strip cutter if you have access to one for your border pieces will ensure that they are identical widths.



5

Grind, fit, and assemble all 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 are flush with the 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 fine-tuned grinding, though. You will do that when you are foiling.

6

Foil the glass pieces.



If you plan to patina the 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" and/or 7/32" copper foil to foil each piece. Be sure that the piece you are foiling is dry and free of 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 until it does. You would not think that such thin foil tape would make a difference but it does, so expect to have to make some small adjustments. Foil one piece at a time and fit it back in 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 do it a bit differently. I foiled and adjusted all the pieces of “Bully” himself to get the best possible fit for all those smaller pieces, then the background pieces, and finally, the border. That way, if final adjustments have to be ground, you’re handling the larger pieces, which is easier on the fingertips than grinding those little pieces!

Note: When you foil the outermost border pieces, be sure to leave the outside edges without foil. They 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—snug but not tight.

7

Prepare and apply the copper foil overlays.



Overlays are a wonderful way to avoid having to grind impossible, small pieces, such as his spectacles, or to add detail, such as on his paws. 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.

I recommend using adhesive-backed copper sheet for overlays. It is a bit thicker and sturdier, and the adhesive seems stronger than that on the tape. If you don’t have the sheet, however, strips of the foil tape work just fine too.

If you’re using the foil tape, take a piece of the tape long enough to run the entire length of the overlay and place it in position at one side of the overlay. Stick it down and carefully lay down additional pieces of the foil all the way to the end of the overlay. If you’re using sheet, cut a piece large enough to cover the entire overlay area—for example, an entire paw.

Burnish the copper foil or sheet thoroughly. Take the paper pattern piece and tape it over the foil. Use a pushpin or other pointed object to outline the overlay lines on the paper pattern. Remember that you have to outline each line to create the overlay.

Regardless of sheet or tape, burnishing it to the glass very well is the key to a successful overlay. An old pencil stub with the lead point removed or a cuticle stick make wonderful tools for this work, in addition to your burnisher or lathekin. Be especially sure that the tips of an overlay not connecting to a lead line are well burnished, since they are the ones that are the most apt to lift off during soldering.

Finally, use a sharp X-Acto knife to carefully cut away the excess foil. Cut the line first, then use the knife point to push the excess away from the overlay line. Pull that excess off carefully. Burnish each overlay when it is all cut out.

8

Solder the panel.



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

Sometimes the solder just doesn’t want to lay down. Usually that’s because you have forgotten to flux the joint. For those really stubborn spots, gently clean the area with very fine steel wool, re-flux, and try again. It usually grabs on the second try.

Remember that the 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 at this point is not a fun job!

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

When the entire panel is soldered, add the zinc came frame pieces and solder all of the junctions of the came plus wherever the came and foil intersect, front and back.

9

Solder a Handi Hanger into the came at both top corners and attach a length of chain for hanging the panel.



Clean the entire panel thoroughly. Kwik-Clean does a great job.

10

Patina the panel, if desired.



ISGB

International Society of Glass Beadmakers

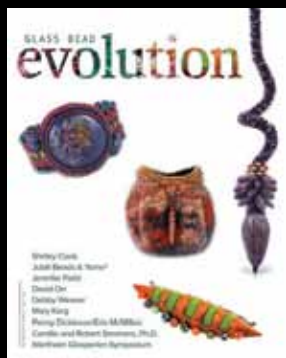
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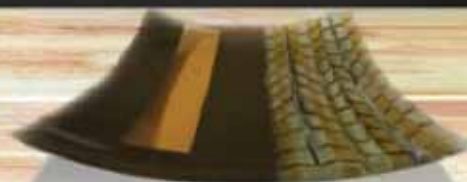


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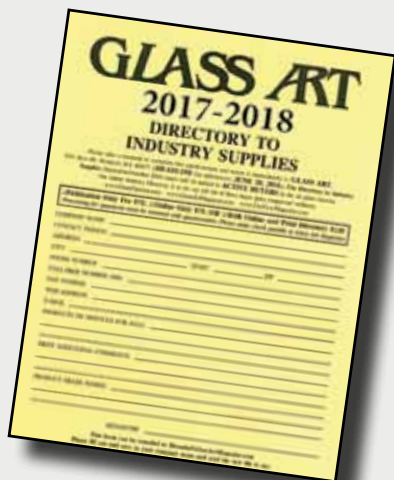
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GLASS ART

DIRECTORY TO INDUSTRY SUPPLIES

Keep a eye out for this form
coming in the mail in May.



Take advantage of this exceptional opportunity to have your company listed in **Glass Art Magazine's 2017-2018 Directory to Industry Supplies**.

Our New Online Directory is linked from our sister publications' websites and is linked to our Glass Art Website. The Directory will be part of the September/October 2017 issue and will be mailed to **Active Buyers** who will use this resource to locate and purchase products and services during the **next year!** You may advertise in the **Magazine Directory to Industry Supplies** or **Online Directory** for only \$75 or in both the **Magazine** and the **Online Industry Directory** for \$120.

**DEADLINE FOR
DIRECTORY LISTING SUBMISSION:
June 28, 2017**

**Advertising Space
Reservations** for September/October 2017 are:
Closing

July 20, 2017

Materials Due:

July 30, 2017

Contact

Rhonda Sewell or Kathy Gentry at
(502) 222-5631 Fax: (502) 222-4527
E-mail: Rhonda@glassartmagazine.com

To patina or not? It's totally a matter of personal preference. Some like the shiny bright lines, while others prefer the dark look. Leaving the lines shiny emphasizes the lines themselves. Using patina focuses the eye on the glass instead.

If you decide to patina, prepare the lines carefully. Make absolutely sure that they are clean. You can gently use very fine steel wool or clean with a solution like Kwik-Clean. Apply the patina carefully but thoroughly, using a rag or an old toothbrush. Be very careful to not scrub the patina onto the overlays. Apply it gently, perhaps using a paint brush. If the patina doesn't seem to "take" somewhere, gently clean the spot with the fine steel wool and try again.

Don't worry if the patina stains the zinc. That will come off in the final cleaning. If you want the zinc frame to match the dark solder lines, you will need patina for zinc, since the patina for lead and solder won't work.

Once all the soldering and the patina application is done, thoroughly clean both sides of the panel. Allow it to dry completely. (Watch out for those overlays!) Check for any burrs or sharp points in your solder. If you find some, apply a bit of flux and touch up with the iron. Then clean that spot thoroughly.

Use a good quality glass polish like 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.

And there he is—attitude and all! Be sure to check out all the other adorable Victorian animal patters in my latest book, *Whimsical Critters*, available from your stained glass retailer.

GPO



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, she also turned her attention to making her designs available to other artists through her pattern books, Best in Show, Best in Show – Puppy Class, It's a Cat's Life, and the latest, Whimsical Critters, all available from her Web page, www.sunnybrookstudio.com, Amazon, or your local stained glass retailer.

Robin now devotes her full time to her pet portraits, stained and fused glass trophies for dog shows, and her own fused glass art. She loves to hear from other glass lovers and can be reached at rlandersn@suddenlink.net or on her Sunny Brook Studio Facebook page.

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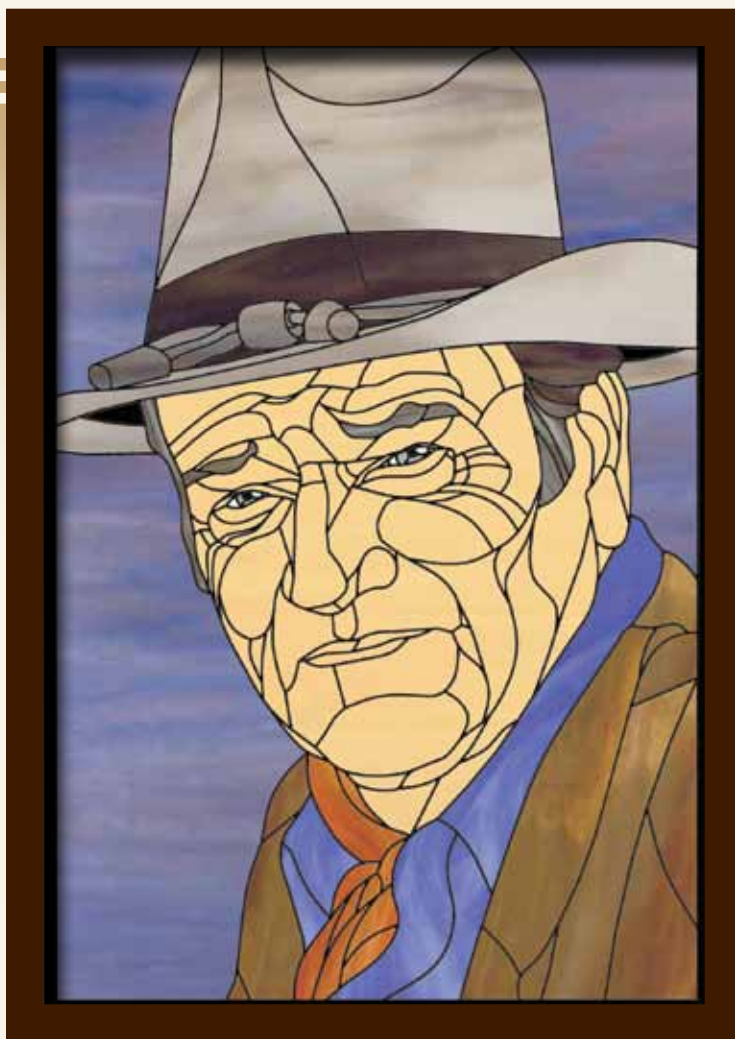
John Wayne

Design by Jean Beaulieu, Text by Darlene Welch

John Wayne, one of America's most recognizable, well-known movie stars, was a top box office draw for three-plus decades, beginning with his starring role in John Ford's *Stagecoach*. He went on to star in 142 movies, many of which were Westerns, and became the embodiment of America's frontier heritage for millions of viewers.

This 18" x 26" stained glass portrait of Duke, as he was known to his friends and fans, joins eleven others in *Cinema Icons*, a collection of patterns portraying famous actors, past and present, from Canadian artist, Jean Beaulieu. Additional icons include Brad Pitt, Charlie Chaplin, Clint Eastwood, Marilyn Monroe, Paul Newman, Lucille Ball, Steve McQueen, Audrey Hepburn, Daniel Radcliff, Johnny Depp, Woody Allen, Sean Connery, and Angelina Jolie. Find this and many other great pattern collections at www.jeanbeaulieu.com.

GPO



Wissmach Glass Company

434-L Dark Blue/Medium Purple/Opal/Crystal for Background, 3 Sq. Ft.

WO-503 Opal/Dark Gray/Brown Wispy for Hair and Eyebrows, Scrap

502-L Opal/Medium Gray/Brown for Hat and Hat Trim, 2 Sq. Ft.

71-L Dark Brown/Green/Light Blue/Opal/Crystal for Hatband, Scrap

77-L Light Brown/Yellow Green/Opal for Coat, 2 Sq. Ft.

WO-188 Gray Blue/White Opal Wispy for Shirt, 1 Sq. Ft.

25-L Orange/Green/Opal/Crystal for Tie, Scrap

613-D Williamsburg Blue/Opal/Crystal for Eyes, Scrap

58-L Medium Amber/Opal/Crystal for Face, 2 Sq. Ft.

568 Champagne Pink for Lips, Scrap

Black for Eyes, Scrap

01 White for Eyes, Scrap

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/2" U-Channel Zinc

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GAI

Glass Accessories International

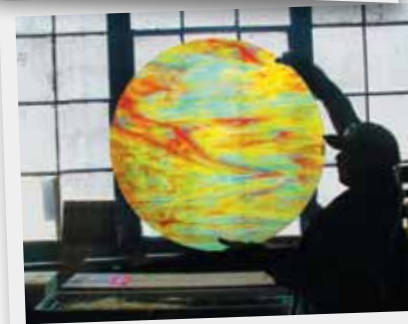
TOYO TOOLS



Wissmach Glass in West Virginia has been producing art glass for 113 years. On their production floor they use **Toyo Supercutters**®, some with **Tap-Wheel**® technology.

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C-40 Band Saw



Omni-2 Plus Wire Saw



Wet Belt Sander Plus

For complete details plus coupon see your dealer or www.gryphoncorp.com

Window of Jewels

Design by Randolph Raum, Text by Delynn Ellis



Nothing says beauty like the shimmering window of faceted jewels and bevels in this 30-1/2" x 30-1/2" design from Randolph Raum of Action Bevel. Imagine sunlight passing through the prisms for a rainbow effect that will keep the viewer mesmerized for hours.

Action Bevel also has a new website for both retail and wholesale accounts at www.ornamentalconstainedglass.com. You can create one-of-a-kind designs with custom bevel clusters in any size and shape through the company's downloadable patterns.

GPO

Kokomo Opalescent Glass

33tip for Center Design and Second Circular Border, 4 Sq. Ft.

607tip for First Circular Border and Background, 4 Sq. Ft.

266rip for Outer Border, 2 Sq. Ft.

Action Bevel

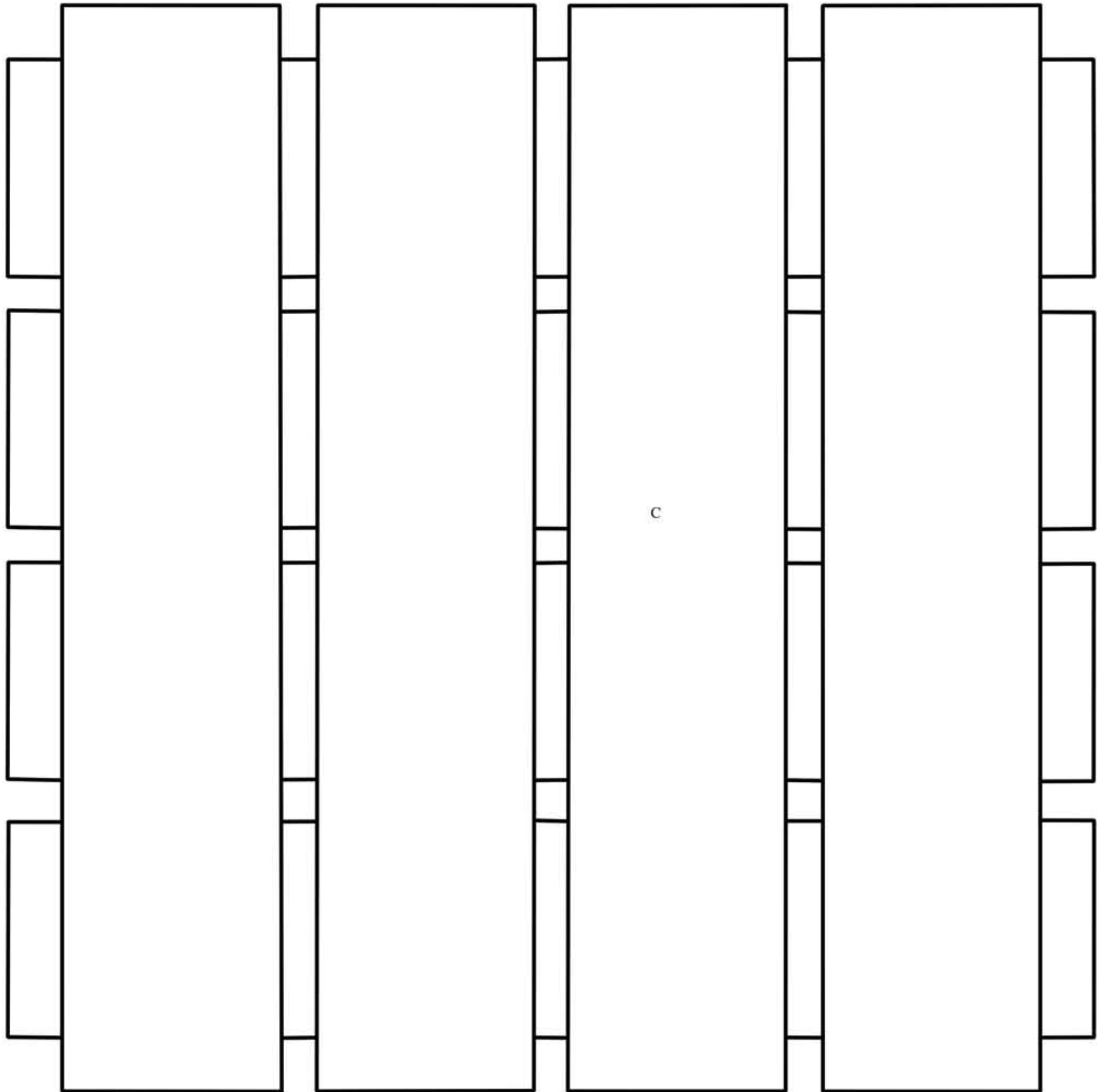
COR-118 Bevel Cluster

15 mm, 25 mm, and 30 mm Clear Jewels

Tools and Materials

1/4"-H Chanel Lead Flux Solder

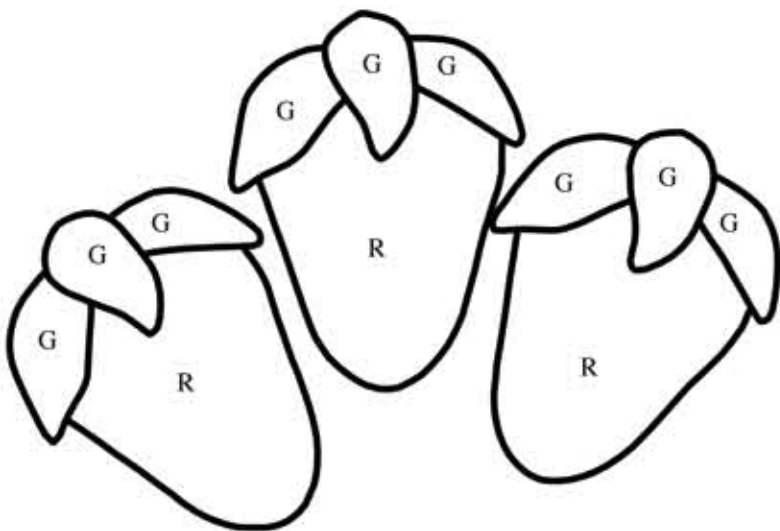
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Strawberry Farm Plank Bowl

Design by Lisa Vogt

Spectrum Glass Company
100SFS Clear for the Base Layer, 1 Sq. Ft.
Uroboros Glass Studios
C - Chocolate/White for Design Layer, Scrap
R - Red Opal for Strawberries, Scrap
G - Fern Green Opal for Leaves, Scrap
Additional Glass
Prepared Yellow Stringers for Vines



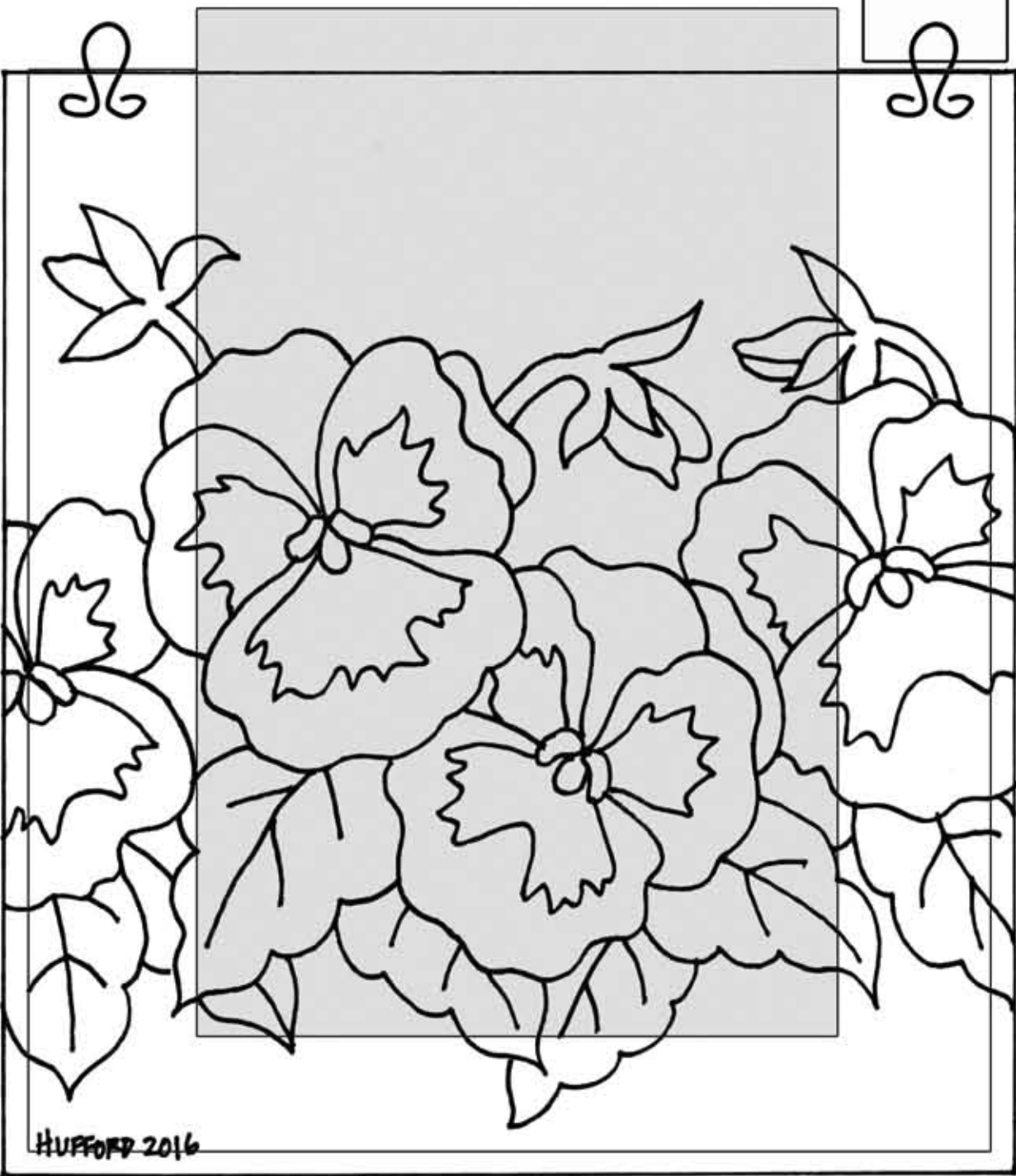
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System 96®
100SFS/DT Clear Double Thick, 6" x 6" x 3/4"
100SFS Clear, 6-1/4" x 7"
Colors for Earth
GO-331 Black Outline
G302 Glacier White
G324 Yellow Ochre
G338 Orchid Bloom
G339 Grape
G346 Whisper Blue
G350 Light Cerulean
G360 Key Lime
G361 Leaf Green
G362 Laurel Green

Glass Patterns Quarterly Pullout Pattern Sheet Summer 2017

Prop both hangers from behind on the kiln shelf to prevent movement in the firing

2 pcs. 1/8" fiber paper wrapped in Bullseye Thin Fire to create the pocket. Extend at least 1/2" from the opening to prevent spiking on the edge.



Pansy Pocket Wall Vase

Design by Mark Hufford

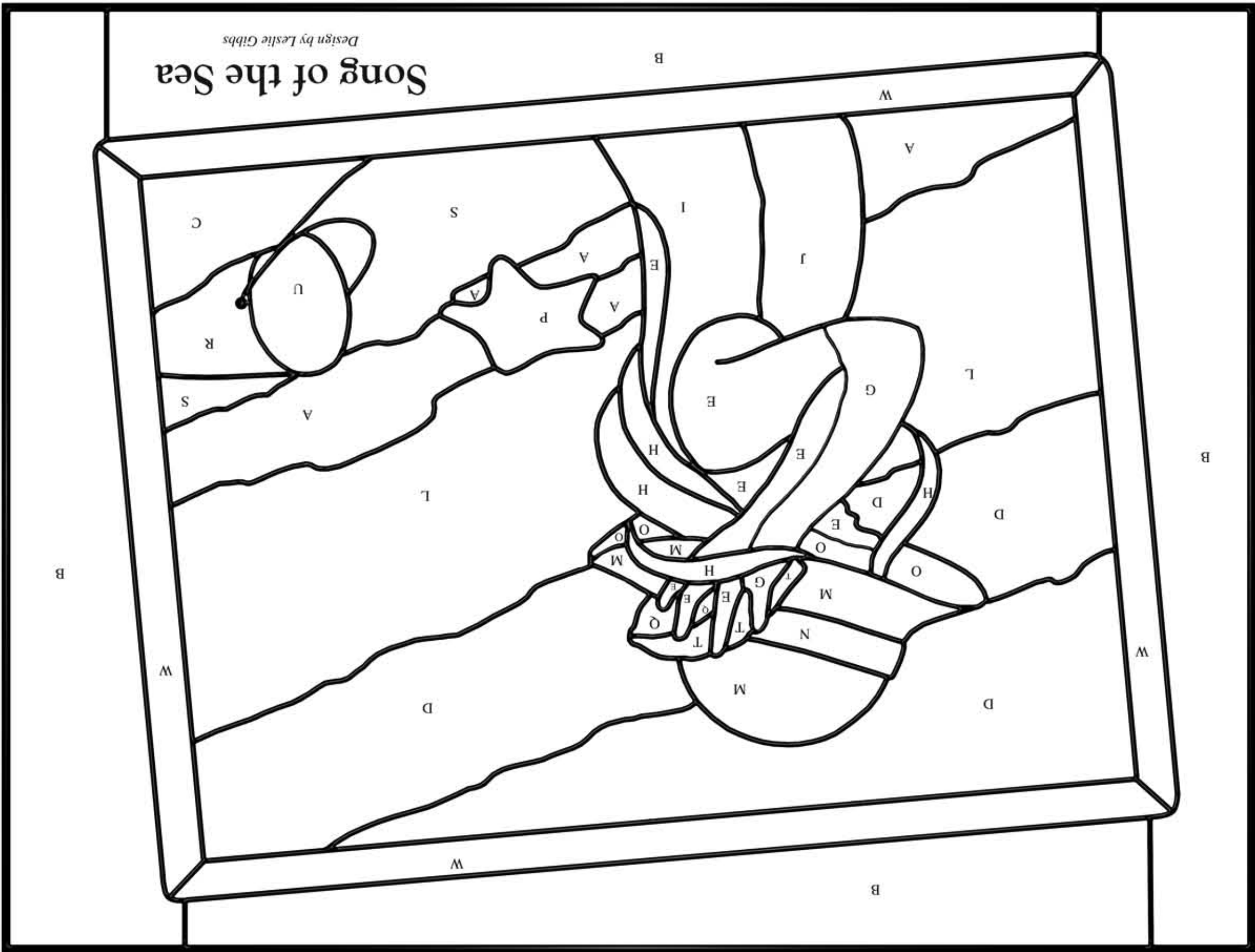


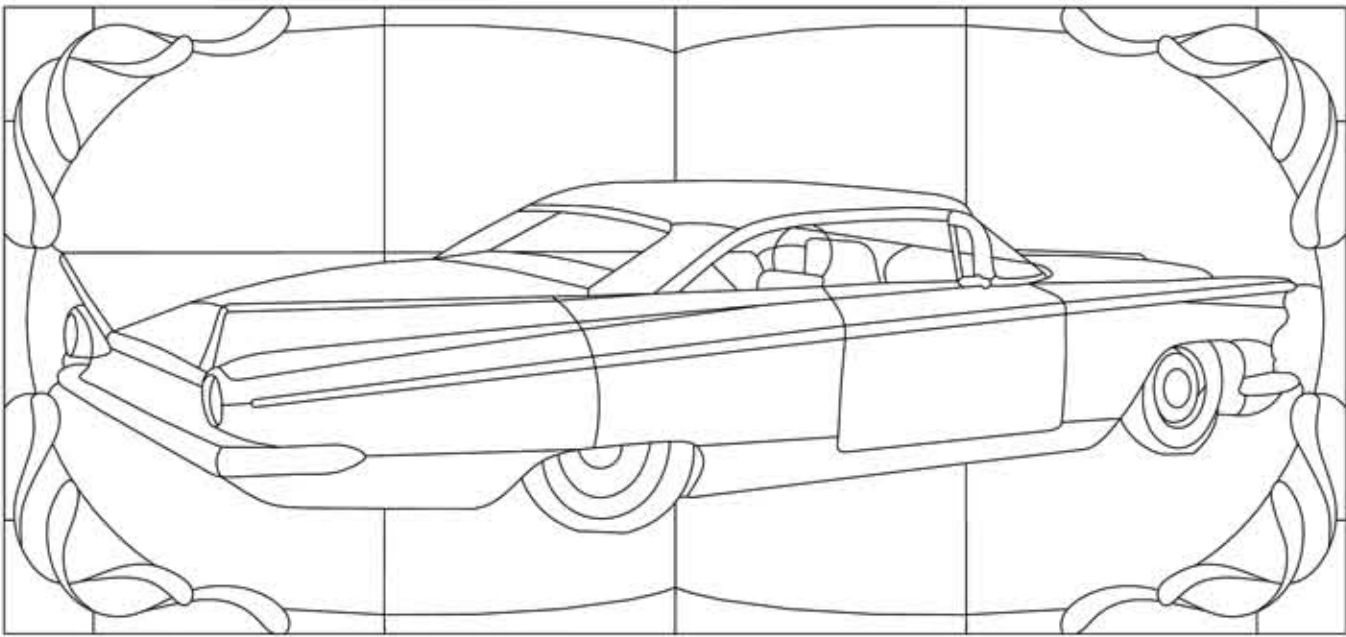
The Cup of Gold

Design by Leslie Gibbs

Bullseye Glass Co.
001126-0031 Chartreuse Transparent Iridized Rainbow for Inside Flower Cup, 6" x 6"
002112-0000 Mint Opal/Deep Forest Green for Buds and Stems, 4" x 4"
001107-0031 Light Green Transparent Iridized for Lower Leaves, 5" x 7"
000320-0050 Marigold Yellow Opalescent Thin Rolled for Fused Lower Bloom, 5" x 6"
0120-0050 Canary Yellow Thin Rolled for Fused Upper Bloom, 4" x 5"
001137-0051 Medium Amber Transparent Thin Rolled Iridized for Top Layer of Fused Upper and Lower Fused Blooms, 8" x 8"
002137-0030 Medium Amber/White for Flower Buds, 4" x 4"
B - True Blue Transparent Iridized for Border, 6" x 10"
000329 Burnt Orange Opalescent Frit for Starburst Lines
Armstrong Glass Company
33SR Dark Green Cathedral Iridized for Upper Leaves, 5" x 7"
Uroboros Glass
F - Clear/Greens/Yellow Fractures for Background, 10" x 10"

Wissmach Glass Company
L - Sky Blue/Crystal/Crystal for Water, 1/2 Sq. Ft.
D - Sky Blue/Light Amber/Crystal for Water, 1 Sq. Ft.
A - Sky Blue/Light Amber/Crystal for Shoreline Sand, Scrap
S - Dark Amber/Crystal for Shoreline Sand, Scrap
C - Medium Amber/Crystal for Bottom Sand, Scrap
E - Opal/Crystal/Light Champagne for Arm Back, Shoulder, and Face in Sun, Scrap
G - Opal Champagne for Arm in Shadow, Scrap
I - Medium Purple/Crystal for Swimsuit in Sun, Scrap
J - Light Mauve/Light Opal for Swimsuit in Shadow, Scrap
M - Dense Opal/Light Purple for Hat Crown and Brim, Scrap
N - Gold Pink/Crystal for Hat Brim Interior and Face Shadow, Scrap
O - Dark Purple/Crystal for Hat Brim Interior and Face Shadow, Scrap
H - Dark Amber/Crystal for Hat, Scrap
P - Dark Amber/Crystal for Starfish, Scrap
Q - Dense Pink/Crystal for Shell Interior, Scrap
T - Opal/Medium Gray/Brown for Shell Exterior, Scrap
R - Medium Gray/Brown for Hat Exterior, Scrap
U - Medium Red for Hat Exterior, Scrap
B - Dense Black for Scrapbook Page, 1 Sq. Ft.
W - Dense White/Crystal for Picture Border, 1/2 Sq. Ft.



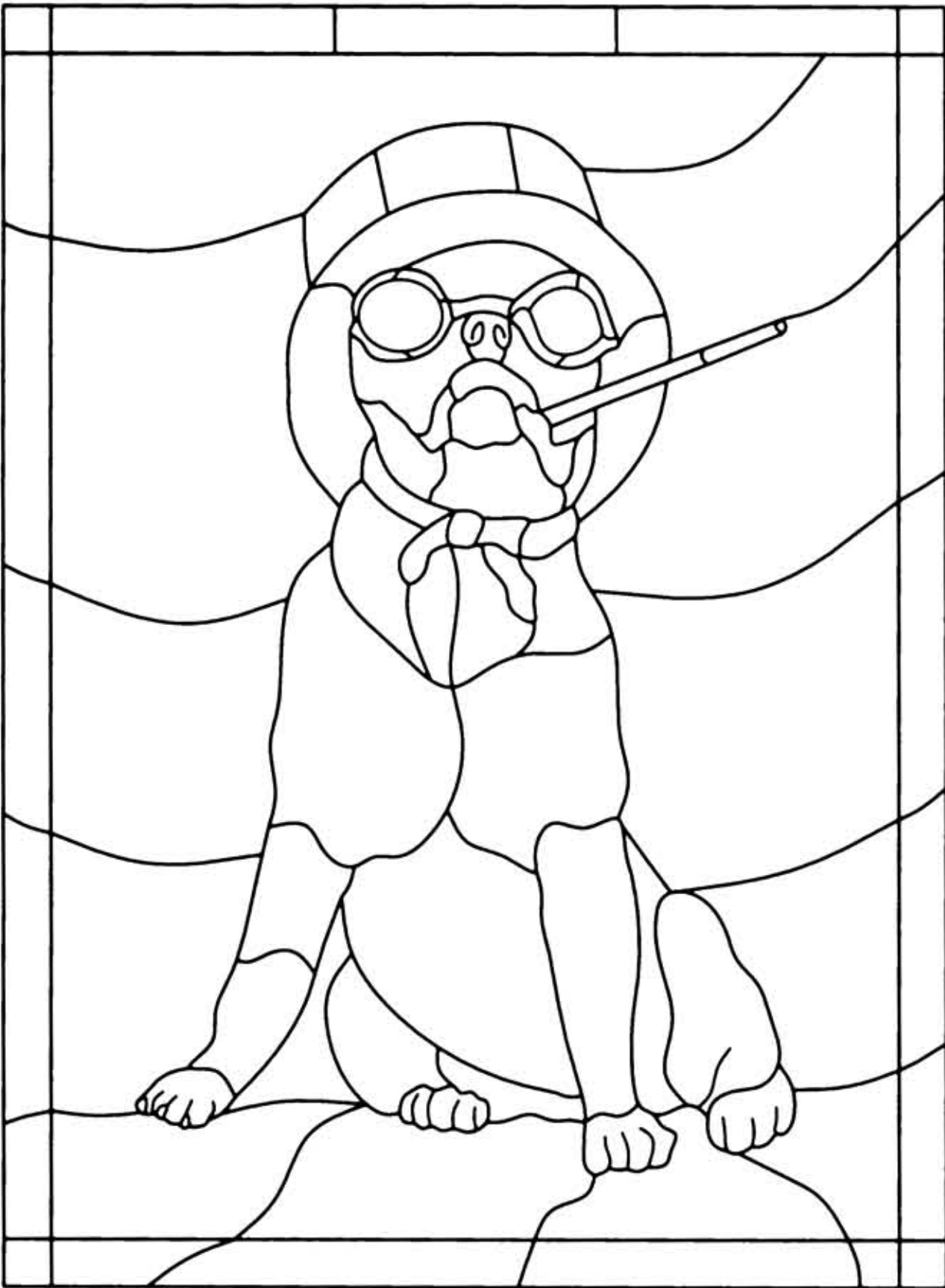


Enlarge to desired size

Buick LeSabre

Design by Glass By Appointment

Wissmach Glass Company
WO-703LL Blue/Purple for Car Body, 3 Sq. Ft.
01 White for Car Top and White Wall Tires, 2 Sq. Ft.
277-L Medium Blue/Opal/Dark Blue for Car Interior, Scrap
51-DDXXM Opal/Crystal for Chrome Trim and Hubcaps, Scrap
WO-28 Orange/Opal for Taillight, Scrap
562-D Opal/Steel Blue for Background, 4 Sq. Ft.
566-L Light Gray/Light Opal for Border and Front Interior Wheel Well, 3 Sq. Ft.
600-D Dense Opal/Light Gray for Border Details, Scrap

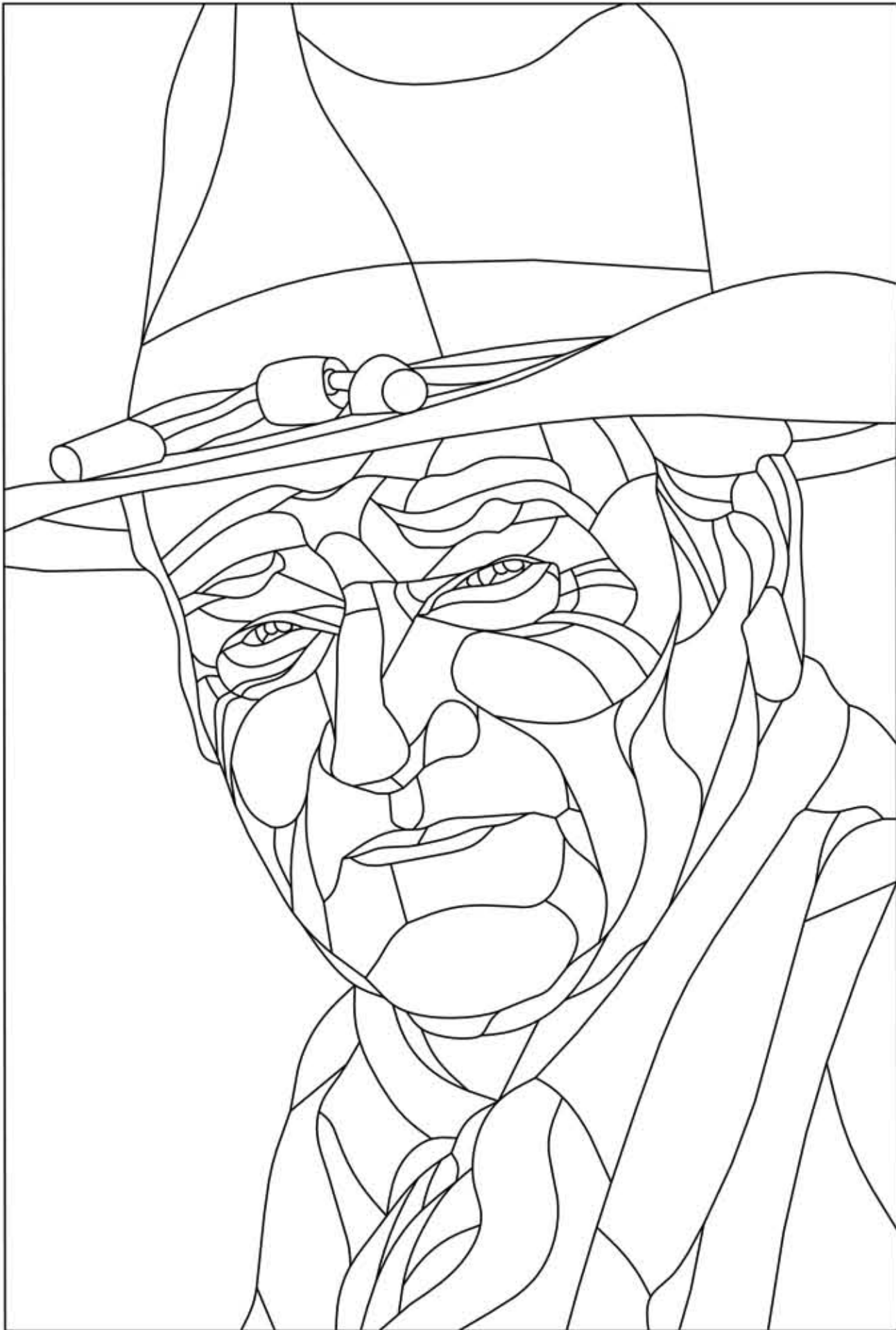


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Just Bully!

Design by Robin Anderson

Spectrum Glass Co.
123W Medium Green Waterglass® for Background, 1/2 Sq. Ft.
125W Dark Green Waterglass® for Background, 2 Sq. Ft.
523-8W Hunter Green Waterglass® for Background, 1 Sq. Ft.
317-1S Medium Amber/White for Body, 2 Sq. Ft.
1/200-91 White Iridized for Glasses, Scrap
317-6S Amber/Brown/Tan/White for Border, 1-1/2 Sq. Ft.
Assorted Scrap Glass for Kerchief, Cigarette, and Holder
Kokomo Opalescent Glass
789D Dark Gray Opaque for Hat, Scrap



John Wayne

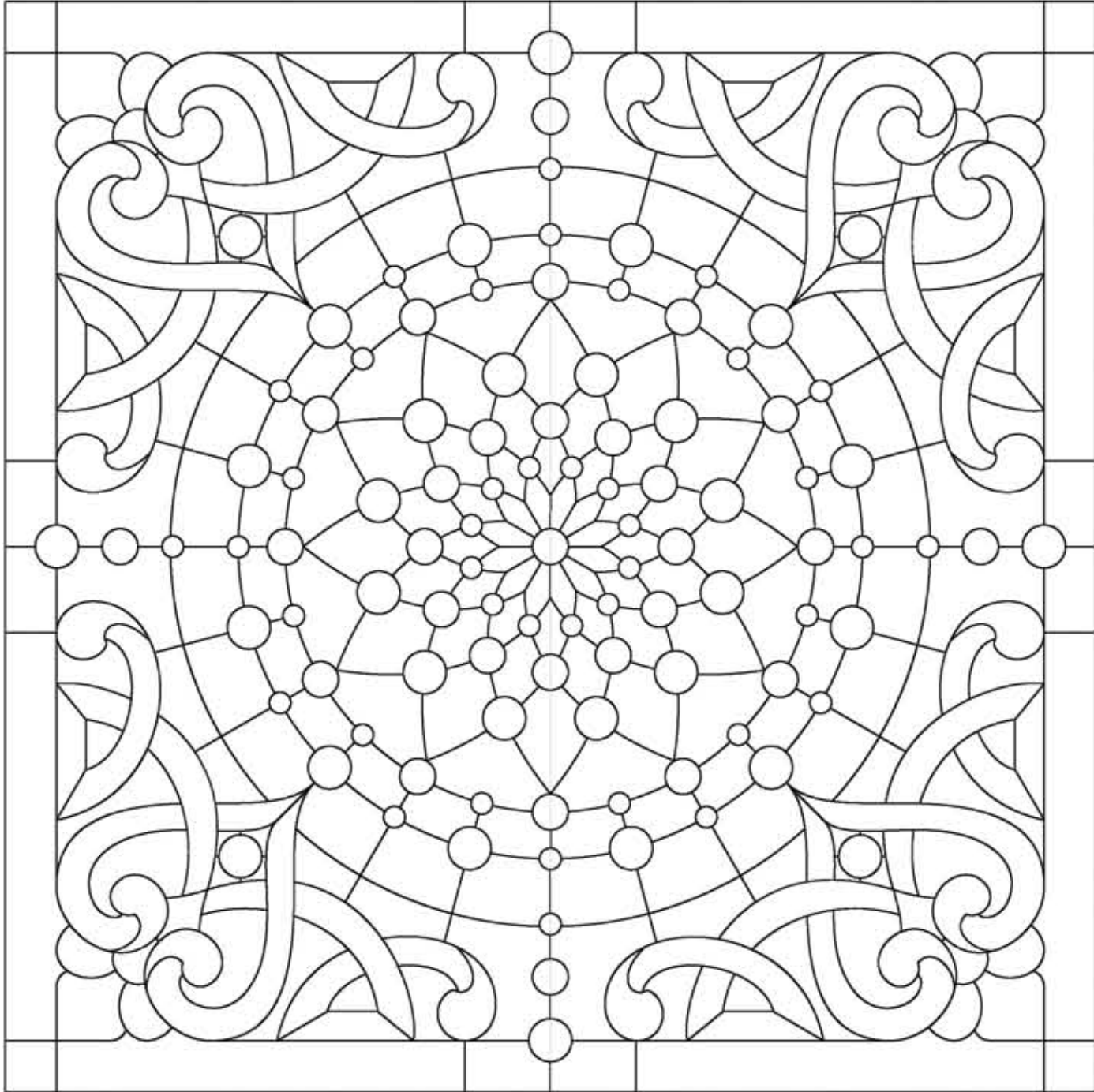
Design by Jean Beaulieu

Wissmach Glass Company
434-L Dark Blue/Medium Purple/Opal/Crystal for Background, 3 Sq. Ft.
WO-503 Opal/Dark Gray/Brown Wispy for Hair and Eyebrows, Scrap
502-L Opal/Medium Gray/Brown for Hat and Hat Trim, 2 Sq. Ft.
71-L Dark Brown/Green/Light Blue/Opal/Crystal for Hatband, Scrap
77-L Light Brown/Yellow Green/Opal for Coat, 2 Sq. Ft.
WO-188 Gray Blue/White Opal Wispy for Shirt, 1 Sq. Ft.
25-L Orange/Green/Opal/Crystal for Tie, Scrap
613-D Williamsburg Blue/Opal/Crystal for Eyes, Scrap
58-L Medium Amber/Opal/Crystal for Face, 2 Sq. Ft.
568 Champagne Pink for Lips, Scrap
Black for Eyes, Scrap
01 White for Eyes, Scrap

Grapes and Wine

Design by Hiroyuki Kobayshi and Jeffrey Castaline

Wissmach Glass Company
100-L Dark Green/Opal for Leaves, 2 Sq. Ft.
WO-61 Green/Brown/Opal for Leaves, 2 Sq. Ft.
WO-94 Medium Purple/Opal/Crystal for Sky, 4 Sq. Ft.
281-D Purple/Opal for Grapes, 3 Sq. Ft.
502-L Opal/Medium Gray/Brown for Tabletop, 2 Sq. Ft.
WO-503 Opal/Dark Gray/Brown for Glass and Bottle Shadows, Scrap
WO-12 Copper Red/Light Opal/Crystal for Wine, Scrap
77-L Light Brown/Yellow Green/Opal for Grape Vine and Bottle Cork, Scrap
163-L.L. Medium Purple/Medium Green/Opal/Crystal for Wine Bottle and Glasses, Scrap
444-L Light Blue/Red/Light Opal for Wine Bottle Label, Scrap
Tools and Materials
7/32" Copper Foil Flux Solder
Black Patina 1/2" U-Channel Zinc



Enlarge to desired size

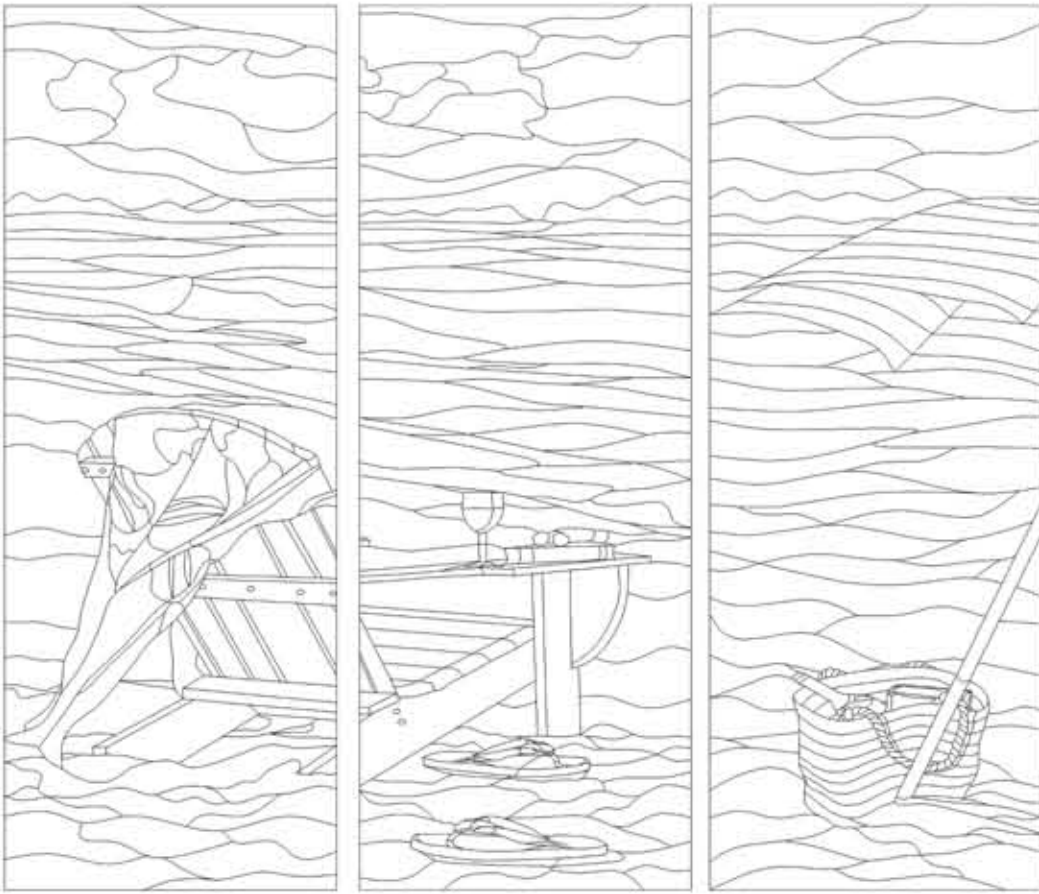
Window of Jewels

Design by Randolph Ruam

Kokomo Opalescent Glass
33tip for Center Design and Second Circular Border, 4 Sq. Ft.
607tip for First Circular Border and Background, 4 Sq. Ft.
266rip for Outer Border, 2 Sq. Ft.



Enlarge to desired size



Enlarge to desired size

A Day at the Beach

Design by Paned Expressions Studios

Wissmach Glass Company
18-D Medium Dark Red, Scrap
1-L Silver Yellow/Opal/Crystal, Scrap
378 Midnight Blue, Scrap
Uroboros Glass Studios
11-006 Clear/White/Snow-White Fractures/Clear Streamers, 3 Sq. Ft.
52-62 Yellow/Red/Pumpkin/White, 1/2 Sq. Ft.
60-071-90 Warm Gray, 2-1/4 Sq. Ft.
65-92 Amber/Yellow/Cream 1-1/4 Sq. Ft.
60-705-90 Kelly Green, Scrap
60-402-90 Aqua Blue, Scrap
60-076-90 Blue Gray Opal, Scrap
60-56-90 Black, 1 Sq. Ft.
Armstrong Glass Company
1800S Opal/Clear/Streaky, 1/2 Sq. Ft.
1826S Opal/Rust/Streaky, 1/4 Sq. Ft.
88S Orange Opalescent, 1/2 Sq. Ft.
0442CS 3 pieces Scrap
1449SR Opal/Aqua/Purple/Streaky, 1/2 Sq. Ft.
1414S Opal/Light Blue/Cobalt Blue/Streaky, 2-1/4 Sq. Ft.
4142SO Light Blue/Opal/Cobalt Blue/Streaky, 5-1/2 Sq. Ft.
049CS Cobalt Blue/ Clear/ Dark Purple/Streaky/Luminescent, 2-1/4 Sq. Ft.
4244PR Aqua/Blue/Streaky/Ripple/Iridescent, 1/2 Sq. Ft.
25S Black Opalescent, Scrap
1825S Opal/Black/Streaky, 1 Sq. Ft.
016DSR Flamingo/Clear/Wispy/Iridescent Scrap
1800AS Almond/Opal/Clear/Streaky, 2-1/2 Sq. Ft.
F0616 6 pieces Scrap
901S Light Purple/Opal, Streaky, Scrap
0018VS Clear/Ivory/Opal/Wispy, Scrap
0018S Clear/Opal/Wispy, 3-1/2 Sq. Ft.
Spectrum Glass Company
317-2S Medium Amber/White, Scrap
201-61S Ivory Opalescent, 3/4 Sq. Ft.
538-4RR Steel Blue Rough Rolled, 1-3/4 Sq. Ft.
100SFS Clear Cathedral, Scrap
444-1W Deep Violet/Pale Purple, Scrap
Youghioghny Glass
5502SP Stipple, 1/4 Sq. Ft.
1717HS High Strike, Scrap
6000HS High Strike, 3/4 Sq. Ft.
1000SP Stipple, 1-1/4 Sq. Ft.
613 Oceana, 1-1/4 Sq. Ft.
Kokomo Opalescent Glass
138, 1/2 Sq. Ft.
266, 1-1/2 Sq. Ft.
805, Scrap
11, 9 Sq. Ft.
149, 1/2 Sq. Ft.
Bullseye Glass Co.
000136 Deco Gray, Scrap
Lamberts Glass
1857F, Scrap
Additional Glass
Dark Slate Gray 1 piece Scrap
Maroon 1 piece Scrap

Grapes and Wine

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

Toasting a glass of wine against a sunset is a festive sight in backyards and gathering places across the world. The celebration of land that yields the wine-making grapes, the aroma, and the time-honored process all come together in a multitude of vintages.

Wine reflects a communal attitude that has been a part of world history for thousands of years. Today there are over 10,000 varieties of wine grapes, everything from Bordeaux to Cabernet Sauvignon. Wine aficionados and patrons alike quickly become loyal to a certain brand or type of wine that suits their fancy and taste buds.

Careful choices of Wissmach glass convey a breezy color palette perfect for summer sunsets. This 26" x 38" stained glass pattern from Aaranku's *Eclectic VI, From the Original Collection Volume 6* is one of 26 exquisite designs featuring dolphins, peaceful gardens, and themed landscapes, plus a red barn, tiger, and Geisha, to name just a few of the patterns. Visit www.abasg.com to preview this and many more design collections from Aaranku. **GPO**



Wissmach Glass Company

100-L Dark Green/Opal for Leaves, 2 Sq. Ft.

WO-61 Green/Brown/Opal for Leaves, 2 Sq. Ft.

WO-94 Medium Purple/Opal/Crystal for Sky, 4 Sq. Ft.

281-D Purple/Opal for Grapes, 3 Sq. Ft.

502-L Opal/Medium Gray/Brown for Tabletop, 2 Sq. Ft.

WO-503 Opal/Dark Gray/Brown for Glass and Bottle Shadows, Scrap

WO-12 Copper Red/Light Opal/Crystal for Wine, Scrap

77-L Light Brown/Yellow Green/Opal for Grape Vine and Bottle Cork, Scrap

163-LL Medium Purple/Medium Green/Opal/Crystal for Wine Bottle and Glasses, Scrap

444-L Light Blue/Red/Light Opal for Wine Bottle Label, Scrap

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/2" U-Channel Zinc

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Hibiscus Bowl

Design, Fabrication, and Text by Kelley Mc Hugh



The beauty of the hibiscus flower is world renowned. It can symbolize everything from love and passion to good luck. This delicate flower is known to attract hummingbirds, butterflies, and even moths. The petals can be dried to color and used to flavor certain teas that offer some health benefits.

The shape of the hibiscus is famous for its design with five petals around a center stalk. The vibrant colors and interesting textures of the hibiscus make it a favorite of glass artists. This fused bowl tutorial combines the wonderful qualities of the hibiscus into a serving dish to be enjoyed for years to come.

System 96® Frit

F1-612-96 Grenadine Red Powder
F1-611-96 Light Cherry Red Powder
F2-2702-96 Orange Opal Fine
F2-355-96 Marigold Fine
F3-00-96 Clear Medium

Creative Paradise Inc.

LF154 Hibiscus Mold
GM04 Slump Mold

Tools and Materials

ZYP Nitride Glass Separator Spray
Powder Sifter Respirator Mask

1

Start by treating the mold with ZYP Boron Nitride Glass Separator Spray and allowing the spray to dry.



2



Use a powder sifter to sift a small amount of F1 Grenadine Red powder into the center of the hibiscus.



Gently press down the powder frit in place with your finger.

3
Put some F2
Marigold fine frit
on top of the F1
Grenadine Red powder
frit that is in the
center of the hibiscus.



4
Sift a light
coating of F1
Grenadine Red powder
around the hibiscus,
focusing on the
edges and veins.



5
Use a finger to
gently brush some
of the F1 Grenadine
Red powder into the
veins of the mold.



This will enhance the details of the hibiscus.

6
Sift a coat of F1
Light Cherry Red
powder all over the
hibiscus, covering
any exposed areas.



7
Add the F2
Orange Opal fine
frit until all of the
frit and raised mold
areas are covered.



8
Add F3 Clear
medium frit in the
mold until the mold
holds a total of
240 grams of frit.



Place the mold on the scale and reset the tare to zero before adding and weighing the frit. Place the project in a kiln and fire using this firing schedule. Because each kiln is different, you may need to adjust the schedule to fit your own particular kiln.

Firing Schedule

Segment 1: Ramp 275°F/hr to 1215°F and hold 30 min.
Segment 2: Ramp 50°F/hr to 1250°F and hold 30 min.
Segment 3: Ramp 275°F/hr to 1465°F and hold 10 min.
Segment 4: Ramp 9999 (AFAP*) to 950°F and hold 60 min.
*as fast as possible

9
Slump the
piece to create
the hibiscus bowl.



After the glass is fused and has cooled, take it out of the mold. Remove any glass separator with soap and water, using a scrub brush if necessary.

To shape the fired hibiscus into a bowl, treat the GM04 slump mold with glass separator and place the flower, texture side up, in the center of the mold. Fire using the following schedule, adjusting as necessary for your own kiln.

GPQ

Slumping Schedule

Segment 1: Ramp 275°F/hr to 1215°F and hold 30 min.
Segment 2: Ramp 50°F/hr to 1250°F and hold 20 min.
Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 60 min.
*as fast as possible

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. Visit www.creativeparadiseglass.com for more tutorials and important firing notes.



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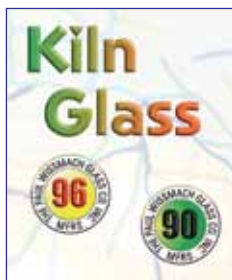
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What's New



Wissmach Glass Company invites you to check the **Transparent Sheet Glass Colors** in its 2017 Kiln Glass Wissmach 90™ and Wissmach 96™ catalog. These new colors include: 90-01 Clear, 90-04 Light Blue, 90-05 Light Green, 90-06 Coral, 90-07 Light Grey, 90-08 Light Amber, 90-09 Violet, 90-10 Orange/Red, 90-11 Bright Green, 90-12 Bright Blue, 90-13 Dark Red, 90-16 Champagne, and 90-17 Yellow, with Coral and Champagne being striking colors. The catalog shows four versions of each color to demonstrate how they will appear before firing as well as when they are fired as a single

layer of color, fired on clear, and fired with two layers of the same color. Visit the company's website to find more information on these and all of the great products from Wissmach Glass. 304-337-2253 wissmach@frontier.com
www.wissmachglass.com

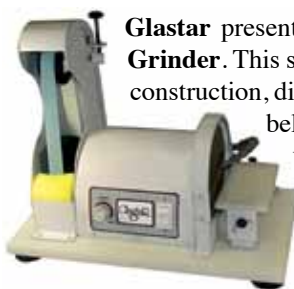
His Glassworks is pleased to offer the **AIR-300**, the newest air powered right-angle grinder from Alpha Tools. This water-fed grinder is more compact with a lighter weight for longer work with less fatigue. It's capable of working with both 2-inch and 4-inch backer pads and diamond disks for more versatility.



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Glastar presents the **Model B15 Combination Wet Belt Sander and Disc Grinder**. This sander has a strong 1/3 horsepower variable speed motor, sturdy construction, direct water hookup, an adjustable water spout, and easy-to-make belt adjustments. Made in the USA, it's completely plumbed for use with either a recirculating pump or city water supply and comes with a 6-inch flush mount disc with polishing pad and three different grit belts.

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Lisa Vogt, award winning artist and pattern book author, presents **two new instructional glass fusing videos**. *Fused Art Design with Lisa Vogt* shares how the application of simple



design theories can elevate your work from craft to the threshold of fine art. A bonus insert includes a look at the elements of good design, tips for working with color, pattern ideas, and custom fusing and slumping guides. *Breaking Through—Making Exhibition Quality Art with Lisa Vogt* shows how to use advanced techniques in combination to take fused glass art to an exciting new level of sophistication. Topics presented include how to develop a personal design style; create



drama with color, texture, and pattern; combine advanced techniques for the "wow" factor; and develop innovative, sculptural ways to present and display finished artwork.

lisa@lisavogt.net

www.lisavogt.net

Firelite Forms has just introduced a new revolutionary method in jewelry making. **EZ4U Molds** (patent pending) allow you to fuse metal wire into your glass art in one operation. This method can be used to hang or link several pieces together. Call for more details.

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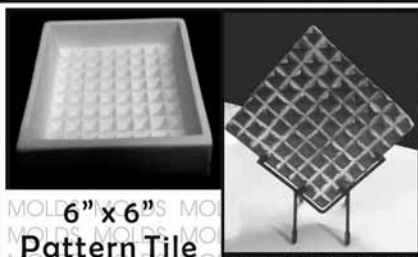
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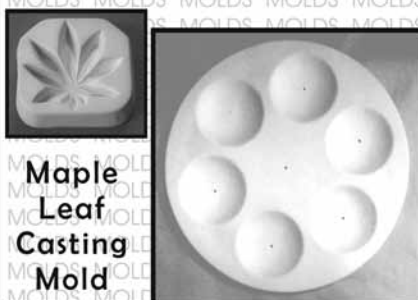
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Gryphon Corporation presents the **Gryphon C-40 Band Saw**, the diamond band saw that is ideal for difficult projects, since it cuts through heavily rippled glass as easily as through the smoothest window glass. The thin diamond blade removes very little material as it cuts, which means that the saw has to do less work to cut through your glass, stone, tile, or other material and cuts faster and easier than saws with wider blades. The thin cut is also advantageous when cutting precious materials.

In addition to the standard configuration for glass, the C-40 is also available in a version optimized for corrosive environments such as salt water and a version that is taller with additional clearance.

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www.gryphoncorp.com

AAE Glass has a new and revolutionary product, **Illusion Transfers**. Each sheet, handmade specifically for the glass or ceramic artist, is a handmade, screen printed design with several layers of black enamel to ensure full coverage and opacity. The transfers are created with a mesh screen on top of a special backing that allows artists to soak their enamel in water and apply to the substrate. They can be used on any COE of glass. Even dichroic can be patterned with your choice of dichroic coloring with the enamel designs to create infinite combinations of patterned colored dichroic. After firing, images are thick, opaque, and glossy black, just as if you had screen printed the glass yourself. Be sure to check out Tanya Veit's free video class on using this extraordinary product, available exclusively at AAE Glass.

239-471-7724

www.aae-glass.com



Unique Glass Colors (UGC) introduces **Details**, its versatile new product. Details comes in powder form, and when mixed with UGC Medium, fine details can be added to artwork on top of color or directly onto the glass. It can be applied with a variety of tools including brushes, calligraphy pens, fluid writers, feathers, and stamps. The powder can also be used to color UGC White MUD. Details comes in 1/2 ounce jars and is available in five colors—Black, Blue, Green, Brown, and White. Visit the company's website for more product information on all the great products manufactured by UGC and join the UGC Facebook group for tips and techniques.

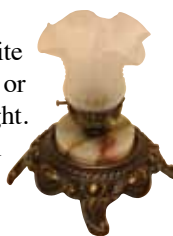
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Lamp Base Specialties has a new heavy **Victorian Nite Lite** with a white frosted shade and a flame bulb. This lamp is ideal for dressers and end tables or a child's room and will enhance any decor with its pleasant, soft Victorian light. Lamp Base Specialties also has many more Tiffany-style lamp bases, all made in America. Visit the company's website for all of its great products.

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www.lampbasespecialties.com



The KBW Foundation presents **GEM II**, its second Glass Experience Madison, August 10–13, 2017, at The Vinery Stained Glass Studio in Madison, Wisconsin. This remarkable event will feature twelve amazing classes sharing the wisdom of eight renowned instructors including Patty Gray, Kent Lauer, Mark Hufford, Tony Glander, Laura Rendlen, Denny Berkery, Josh Krogman, and Charlene Stevenson. The one-time registration fee of \$25 includes a participant T-shirt and helps offset some of the costs for the event, food, and snacks.

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GPO

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Pansy Pocket Wall Vase

Design, Fabrication, and Text by Mark Hufford



Pansies, one of the hardiest flowering annuals, can survive winters and welcome spring and early summers in most climates. The pansy is the flower of free thinkers and is thought to bring a message to be of good cheer, clear mind, and calm spirit. This pansy wall pocket vase may be used to decorate the patio or porch and even brighten up the kitchen with a spot for freshly cut herbs or flowers from the garden.

For those not familiar with the use of fired glass enamels, this is a great project to get your feet wet and learn the fundamentals of the application process on which to expand as you increase your skill. I teach workshops and offer tutorials for painting with Colors for Earth fired glass enamels and make it approachable to glass artists who have little or no drawing and painting experience. It is truly simple, and anyone can do it!

The key things to remember when applying glass enamels for opaque coverage is to puddle and flood the color on the glass surface and gently use the brush tip to push or pull it without letting the brush tip breach the surface of the enamel and touch the glass. You also need to make certain when loading the brush that it is not retaining water in the hairs from washing it. The brush should be just slightly damp, not dripping wet.

The Pansy Wall Pocket Vase project is designed to be outlined with GO-331 Black Outline before filling in the areas with color. This step, however, can be eliminated and the color applied to each shape on the line guide directly onto the glass surface. Should you choose this optional method, make sure that you apply the color in segments and allow them to dry so the colors don't bleed into one another.

System 96®
100SFS/DT Clear Double Thick, 6" x 6" x 3/4"
100SFS Clear, 6-1/4" x 7"

Colors for Earth
GO-331 Black Outline
G302 Glacier White
G324 Yellow Ochre
G338 Orchid Bloom
G339 Grape
G346 Whisper Blue
G350 Light Cerulean
G360 Key Lime
G361 Leaf Green
G362 Laurel Green
GM300 Glass Medium
455-0 Class Brush
Stainless Steel Spatula

Tools and Materials
Bulleseye ThinFire Paper 4" x 13" Fiber Paper
1/8" Fiber Paper 4" x 6-1/2" (2)
Paint Pods Water Bowl Paper Towels
Distilled White Vinegar Needle Nose Pliers
1-1/2"-Long Kemper High Temp Wire (2)
Elmer's® Glue or GlasTac 3/16" Jute Cord
1" Satin Ribbon or Chain for Hanging

Basic Colors for Earth Products

There are two main series of Colors of Earth enamels that were used for this project. The following will help you gain a better understanding of how to work with these products.

G Series

The colors in the "G" series are glossy glass colors that come in a powder formula and are mixed with GM300 Glass Color Medium. Mixing the colors with the medium will ensure an opaque, glossy finish. Mix to a "white glue" or heavy cream consistency for opaque coverage. Two colors can be mixed together to achieve another color. They **do not** have to be capped to have a glossy finish.

When painting with the colors, it is recommended to use a "drop and fill, pool and puddle" method with a liner brush, then push and pull into the areas. Keep the colors mixed up, since they tend to settle to the bottom.

Firing is cone 014-017 or from 1380°F to 1550°F in a ceramic or glass kiln.

GO Series

The glass outline colors in the "GO" Series, available in black and white, are liquid and ready to use straight from the bottle. They are matte in finish and should only be used on top of glass, since they cause bubbles when used between the layers. Attach the Lure-Lock cap and different size tips to use for writing and outlining. Be sure to use a plunger to clean the tip completely after use.

Creating the Vase



1

Prepare the glass and all of the colors.



Cut all of the pieces of glass and fire paper materials required for the entire project in advance. Clean the glass pieces on both sides using distilled white vinegar to remove cut marks, fingerprints, label residue, and dust. After cleaning the glass, prepare all of the colors in pods as described in the product information section.

Tip: If you would like the color to be deeper than 1/4", be sure to add at least 1/2" or more to the top 3 mm piece of glass. It will need more volume to drape over and fuse to the bottom glass.

2

Outline the design with GO-333 Black Outline.



Prepare the bottle of GO-331 Black Outline with a piping tip. Loop a piece of tape on the pansy line guide and center the clean 3 mm clear glass piece on top of the design. Carefully pipe on the lines of the pansies and leaves.

After you have piped the outlines, use the plunger from the outline kit to clean the tip immediately. Remove the glass from the taped guide and set it aside on a piece of paper towel to dry completely before applying the glass enamels.

TIP: The product can dry quickly in the piping tip if you set it down for any period of time. If you should stop the piping, wrap the end of the tip in a damp paper towel to keep it moist or turn the bottle upside down in a cup that has a damp sponge or paper towel at the bottom.

3

Beginning with G362 Laurel Green, G361 Leaf Green, and G360 Key Lime, fill in the leaves and stems.



Puddle the color in the leaf areas and use the tip of the brush to push it and tuck it gently to the black outline. It must touch or even slightly overlap in order for there not to be gaps as the enamels dry. Apply the color right to the edge of the glass. Any drips or run off will be removed prior to firing.

TIP: Using all three greens in the leaves creates a sense of depth and contour in their shapes. Lightly blend two colors where they meet to create a smooth transition between the colors. Blend with the brush tip by skimming the surface. **Do not allow the brush to touch the glass surface.**

4
Choose the color combinations you want for the pansies and begin filling in the areas in the same manner as the leaves.



G302 Glacier White, G338 Orchid Bloom, G339 Grape, and G346 Whisper Blue are used on the pansy flowers. Then use G324 Yellow Ochre and G302 Glacier White to fill the small centers of each pansy. Set the completed piece aside to dry.

TIP: Hold the brush upright, and gravity will assist the color puddling on the surface of the glass. This also helps you learn to control the tip of the brush for smaller areas. The brush tip should never touch the glass surface or bend at any time.



5
Apply G350 Light Cerulean around the edges of the black outline on the upper portion of the design.



Fill in approximately 1/2" above the uppermost portion of the design. Then with a water-loaded brush, use a patting motion across the top edge to diffuse the color, thinning it as you approach the top edge.

6
Check for any gaps or areas of transparency and fill those in before firing.



Hold the dry piece up to the light. If there are gaps between the black outline and the colors you applied, fill in those areas using the tip of the brush. Another option is to paint the back side of the glass to ensure opaque coverage.

7

Prepare the hanging hooks.



Use a pair of needle nose pliers to bend the 1-1/2" lengths of high-fire wire in half. Grab one end and wrap it around the end of the pliers toward the inside to create a loop. Repeat this on both sides.

Gently squeeze the two end loops to tighten the gap between the two sides. Closing these two small gaps is necessary so that the glass can melt around and encase the wires to prevent them from sliding out when the pocket vase is hung on the wall.



8

Assemble the glass pieces and fire the vase.



Clean any glass enamel from the sides of the top piece that may have dripped over in the application process. Then center the top glass, lining up the top edge of the vase opening with it slightly overhanging on the sides and bottom. The top glass is slightly larger to allow for the stretching and slumping to the back layer on the borders.

Wrap the two to three pieces—depending on the depth of the desired pocket—in 1/8" fiber paper and place them on the background glass. Extend the wrapped fiber paper at least 1/2" over the top edge to prevent spiking in the opening when it is fired. Place this piece on your fire paper-lined kiln shelf, then line up the top piece of glass with the sides and bottom of the background glass. Place the two hooks 1/4" from the outside edge of the bottom glass and use a bead of Elmer's Glue to hold it in place. Prop two small pieces of 1/8" fiber paper under each hanger loop on the kiln shelf to prevent any slipping during the firing process after the glue has burned off.



Firing Schedule

This project is written for 96 COE glass. If you are using 90 COE glass, make any necessary adjustments to your firing schedule for both firings. Also remember that each kiln fires differently, so you may need to make adjustments to fit your own kiln.

#1 Color Firing

Segment 1: Ramp 300°F/hr to 1100°F and hold 10 min.

Segment 2: Ramp 350°F/hr to 1380°F to 1400°F and hold 20 min.

Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 60 min.

Segment 4: 300°F/hr to 600°F and no hold.

*as fast as possible

GPQ



Mark Hufford began his journey as a fine artist at the age of 4 when he picked up his first pencil and began drawing. He has a degree in graphic design from the Art Institute. The artist attributes his success and skill in all art forms to learning how to see things differently and to increasing his observational skills. These elements are also key components in his teaching style. He provides private art lessons in his home studio when he is not teaching fused glass painting workshops across the country.

Mark's inspiration is firmly established, and he is known for his wildlife and nature themed work. While fairly new to the artistry of the fused glass world, it is simply Mark's canvas that has changed. He continues to adapt his knowledge and skills in oils, acrylics, pastels, watercolor, and scratchboard in addition to his passion for graphite drawing to this new medium in glass enamels.

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Song of the Sea

Design and Text by Leslie Gibbs

When we reminisce about our first trips to the beach, whether they were to a landlocked lake or an endless sea, who has not experienced someone instructing us to put a shell up to our ears so we can “hear the ocean.” As children, we took that tale to heart and hunted for the lyrical seashells that would share the song of the sea with us.

Such pure and innocent adventures as these are often lost with the “wisdom” of adulthood, and yet, they still remain a sweet but distant memory for many of us. Bring that blurry memory to light by creating a photograph in glass of that pure, sweet moment when we believed in magic.

This scene can be created in colored glass, but a rendering done in black-and-white tones would make for an interesting glass piece, evoking an old photograph. It’s amazing how many shades of white and gray we have available in the glass world. Whether you choose to fabricate this glass photograph in color or in ancient black and white, you will be able to return to that enchanted day and almost feel the warm sand between your toes each time you glance at your crystal memory.

GPQ



Wissmach Glass Company

- WO-87 Sky Blue/Opal/Crystal for Water, 1/2 Sq. Ft.
- 166-LR Sky Blue/Light Amber/Opal/Crystal for Water, 1 Sq. Ft.
- WO-166 Sky Blue/Light Amber/Opal/Crystal Wisspy for Shoreline Water, 1/2 Sq. Ft.
- 145-D Dark Amber/Opal/Crystal for Shoreline Sand, Scrap
- 315-L Medium Amber/Opal for Bottom Sand, Scrap
- WO-522 Opal/Crystal/Light Champagne for Arm Back, Shoulder, and Face in Sun, Scrap
- WO-567 Opal Champagne for Arm in Shadow, Scrap
- 140-D Medium Purple/Opal/Crystal for Swimsuit in Sun, Scrap
- 266-L Light Mauve/Light Opal for Swimsuit in Shadow, Scrap
- 91-D Dense Opal/Light Purple for Hat Crown and Brim, Scrap
- 7-D Gold Pink/Opal/Crystal for Hatband, Scrap
- 67-L Dark Purple/Opal/Crystal for Hat Brim Interior and Face Shadow, Scrap
- 145-SP Dark Amber/Opal/Crystal for Hair, Scrap
- 317-D Dark Amber/Opal for Starfish, Scrap
- P51-DD Dense Pink Cast Opal for Shell Interior, Scrap
- WO-502 Opal/Medium Gray/Brown for Shell Exterior, Scrap
- 18 Medium Red Double Rolled for Pail Exterior, Scrap
- 18-D Medium Dark Red Double Rolled for Pail Interior, Scrap
- BLACK, Dense Black Double Rolled for Scrapbook Page, 1 Sq. Ft.
- 51-DD Dense White Cast Opal for Picture Border, 1/2 Sq. Ft.

Tools and Materials

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

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Ana-Maria Nava

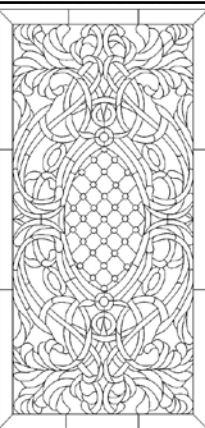


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Purple Pot Melt

Design, Fabrication, and Text by Janet Ellis



My first exposure to pot melts was in 2013. I was fascinated by the potential to create beautiful fused glass art from smaller pieces of glass left over from other projects. After a few disappointments, it became clear that it wasn't as easy as it sounded, so I experimented for about a year to find ways to achieve looks that I enjoy.

Pot melts require high-temperature firings. Glass is put into a pot melt bowl, which is supported above the kiln shelf, and fired at a very high temperature. The softened glass drips through holes in the bowl onto the prepared kiln shelf. The resulting melts often have interesting swirls and unusual patterns. Melt bowls can have

varied placement, size, and patterns of holes, which provides a wide range of possible looks.

A melt bowl is used repeatedly, so keep in mind that a small amount of glass from your last melt will become a part of your next melt. This is one of the reasons that there are so many variables, and melts can never be precisely duplicated. They should start out with approximately the same quantity of glass in the base layer as in the melt bowl. The instructions for this melt should produce a similar result to what is pictured here. If after the initial firing or later in the process you want to modify what I have done, remember that this process is all about using your creativity and having fun!

Bullseye Glass Co.

90 COE Sheet Glass

1100 Clear Tekta for Base, 12" Diameter
1442 Neo-Lavender Transparent, 9" Diameter
Remaining Glass Cut from Scrap
1442 Neo-Lavender Transparent
0142 Neo-Lavender Opal
0421 Petal Pink Opal
1234 Violet Transparent
1215 Light Striker Pink Transparent

90 COE Glass Frits

Clear Frit, fine
0118 Periwinkle Opal Frit, coarse
0142 Neo-Lavender Opal Frit, coarse
1105 Deep Plum Transparent, coarse
1215 Light Pink Striker Transparent, coarse
1234 Violet Striker Transparent, coarse
1428 Light Violet Transparent, coarse
1442 Neo-Lavender Transparent, fine

Tools and Materials

1/8" or 1/4" Fiber Paper ThinFire Paper
1" Kiln Posts (12) 20" Kiln Bars (2)
9"-10" Annular Pot Melt Bowl Glass Cutter
Breaking Pliers Safety Glasses
Ceramic Slumping Mold Scale
Mosaic Cutter Circle Cutter

Prepare the shelf with fiber paper and the ThinFire paper, then place the clear base glass inside the kiln.

1



Cut a 16" square piece of fiber paper and place it on the kiln shelf, smooth side up. Melts sometimes spread, so the fiber paper should be at least 3" larger than the anticipated dimensions of the piece. Next cut a 16" square piece of ThinFire paper and place it on top of the fiber paper. This will provide the smoothest surface possible for the bottom of the melt. Finally, cut and clean the 12"-diameter clear base glass. An imperfect or broken circle works fine for melts. Place the base glass on top of the ThinFire paper.

2

Add the kiln supports for the bowl and verify that the support positions are correct by testing with an empty bowl.



Place the kiln furniture at 4 locations on the prepared kiln shelf to elevate the bowl 3" to 4" inches or more above the shelf. Top the supports with kiln bars long enough to support the bowl. Place the supports at least an inch beyond the base glass perimeter.

Test for proper placement of the supports while the bowl is empty. The bowl must be stable, and all of the holes in the bowl should be unobstructed by supports. When you are certain that the supports are in the correct position, remove the empty bowl.

3

Cut the sheet glass into various shapes and sizes and use them to fill the melt bowl.



Cut, clean, and place approximately 1-1/2 pounds of glass into the melt bowl. This is about the same weight as the base glass. Do not apply kiln wash to the melt bowl, since it can flake into your piece.

The bowl will contain about 1/2 pound of each of a variety of shapes/sizes of the following colors: Neo-Lavender Transparent (1442), Neo-Lavender Opal (0142), and Petal Pink Opal (0421). Add 2 to 3 pieces of the Violet Transparent (1234) and Light Pink Striker (1215) that are about 1" x 4" in size to the bowl.

Note: Sizes and shapes of glass in the melt bowl can vary as long as all of the pieces of glass fit *inside* the bowl with none sticking up or over the edge.

4

Close the kiln and fire using the suggested schedule.



Remember that each kiln fires differently, so you may need to make adjustments to the schedule to fit your own particular kiln.

Bowl Melt Schedule

Segment 1: Ramp 250°F/hr to 1000°F and no hold.
Segment 2: Ramp 450°F/hr to 1680°F and hold 1 hr. and 45 min.
Segment 3: Ramp 9999 (AFAP*) to 1520°F and hold 20 min.
Segment 4: Ramp 9999 (AFAP*) to 900°F and hold 2 hr.
Segment 5: Ramp 100°F/hr to 800°F and hold 1 hr.
Segment 6: Ramp 50°F/hr to 700°F and hold 30 min.

*as fast as possible

5

Embellish the melt using any frits in pinks, purples, whites, or other colors that you like, then fire again.



Close the kiln and fire using the following suggested schedule, making any adjustments as necessary.

Frit Firing Schedule

Segment 1: Ramp 200°F/hr to 1250 °F and hold 45 min.

Segment 2: Ramp 600°F/hr to 1520°F and hold 20 min.

Segment 3: Ramp 9999 (AFAP*) to 900°F and hold 2 hr.

Segment 4: Ramp 100°F/hr to 700°F and hold 30 min.

*as fast as possible

6

Provide additional depth and more color by adding a partial cap in Neo-Lavender Transparent glass.



The melt pattern suggests flower petals. Cut a circular piece of Neo-Lavender Transparent glass that is approximately 9" in diameter. Use wavy edges to reinforce the suggestion of a flower shape and to add more lavender color.

7

Place the Neo-Lavender Transparent glass on top of the existing melt and add fine Neo-Lavender frit to the top and sides of the new glass.



8

Close the kiln and fire using the schedule in step 5.



9

If you would like to make the surface of the bowl safe for use with food, add a clear glass covering.



Sprinkle a layer of fine clear frit over the top and refire the piece using the firing schedules in steps 5 and 8.

10

To finish, slump the piece using a mold of your choice.



I like using oversize molds for a very open look. For this 16"-diameter bowl with a 2-1/2" depth, I used the following schedule. Remember to make any necessary adjustments for your own kiln and project dimensions.

GPO

Slumping Schedule

Segment 1: Ramp 150°F/hr to 1100°F and hold 10 min.

Segment 2: Ramp 800°F/hr to 1225°F and hold 25 min.

Segment 3: Ramp 9999 (AFAP*) to 900°F and hold 2 hr.

Segment 4: Ramp 150°F/hr to 700°F and hold 15 min.

*as fast as possible

Janet Ellis was nearing the end of a 40-year career in business in 2000 when she was first exposed to fused glass art. She had not been involved in art since grade school, was timid about experimenting, and was afraid of trying new things, not wanting to fail. For over 10 years, Janet worked to improve her technical abilities and design sense, but she still stayed conservative in her efforts to produce beautiful pieces.

In 2013, when Janet's husband reminded her that she had frequently talked about experimenting with her glass art, a switch in her head flipped on. She let go of her fear of making mistakes and began to allow her pieces to evolve and emerge as she worked, coaxing a very fluid design process to unfold.

Since that day in 2013, Janet has frequently pushed the limits of what the glass will do. The artist has also played with more organic shapes in her work, often delighting in purposeful voids and asymmetrical components. Her work has sold at a variety of galleries, juried art shows, gift shops, and home shows. She lives in Vancouver, Washington, with her husband and two cats.





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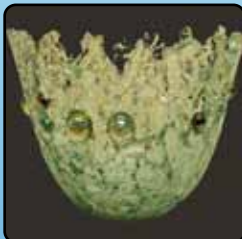
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Mica Powder Fish Bowl

Design, Demonstration, and Text by Erica Biery Collins



This project was inspired by the iridescent fish swimming around in the ocean in tropical blue waters. I was able to achieve the iridescent effect using several colors of mica powders applied to rubber-stamped fish and swirl pieces. I wanted to give this piece depth, so I placed the transparent colored pieces down on the kiln shelf first, then the clear circle. Finally, glass pieces stamped with fish and swirls were placed on top.

Wissmach 96™

96-01 Clear Glass Strips, 2" x 7"
96-01 Clear Circle, 11" Diameter
Remaining Glass Cut from Scrap
96-13 Transparent Deep Sky Blue
96-15 Transparent Cornflower Blue
96-16 Transparent Sapphire Blue
96-19 Transparent Peacock Feather
96-11 Transparent Honey

Mica Powder

Gold, Silver, Russet, and Copper

Tools and Materials

Black and White High-Temp Enamel
Glass Stamping Medium
Lavender Stamping Oil
6" x 6" Clear Glass Mixing Palettes
Palette Knife Brayer Hand Inking Roller
Isopropyl Alcohol X-Acto® Blade
Fish Stamp Starry Swirl Stamp
Paper Cups Respirator Premade Frit
Paper Towels Pencil
Mosaic Cutters Apron or Work Clothes
12" Kiln Washed Metal Bowl

1

Gather all of the supplies you will need before cutting the glass strips and mixing the enamels.



I precut several pieces of glass 2" x 7" to match the stamp size in clear, white, and black to show the difference of the micas on light or dark glass. For this project, I only used the clear strips.

Stamping is messy, so I always make extra strips for additional projects. It is well worth the mess to achieve some awesome, one-of-a-kind results. Make sure that the glass strips are clean and dry before stamping for the best results.

Mix the black high-temperature enamel with the Glass Stamping Medium to a thick and creamy consistency. If necessary, thin the mixture with the lavender stamping oil. It works best to mix the enamel and medium on a square piece of glass that is approximately 6"x6". In addition to the black enamel, you can mix up a palette of white enamel for a variety of colors. For this project, the color of enamel does not matter, because it will be covered with mica.

2

Roll the brayer on the palette to fully cover it with the enamel mixture, then cover the stamp evenly for a clear print.



3

Apply the inked stamp to the clear glass.



Always stamp on the smooth side of the glass for the best results. Place the glass over the stamp and press evenly on the stamp. Flip the glass over, press again on the stamp gently, and peel the stamp from the glass.

If you are not pleased with how the first stamp comes out, use an X-Acto blade to scrape off the stamp, put it back on the palette, and clean it with isopropyl alcohol.

The stamps used to create this project were originally made to emboss clay, so they do not have a wooden backing. Clean the stamps, brayer, palette knife, and all of the tools used for stamping with isopropyl alcohol.

4



Add the mica powders.



Once the glass is stamped, take out all the fun mica powders. For this project, I used russet, gold, copper, and silver mica powders to get some colorful results.

Pour each color of mica powder into a separate paper cup to reduce any mess and lessen the chance of a contamination of the mica colors. To apply the mica to the stamp, dip your finger into the mica and gently slide your finger across the stamp in a circular motion. Be careful not to press too hard and smudge the stamp.

Glide all of your fingers across the stamped piece in different colors of the micas, then use a damp paper towel to gently rub off the extra mica. **Be sure to always wear a respirator when you are working with micas or powders.** I also suggest wearing an apron or old clothes, since mica powders get everywhere!

5

Fire the stamped pieces to set the ink.



Place all the stamped pieces in the kiln close to each other, but not touching. Quick-fire these pieces to 1200°F using the suggested firing schedules provided.

6

Cut the stamped glass strips into pieces of various shapes and sizes.



Remove the stamped pieces from the kiln, clean them thoroughly, and let them dry. You may notice that some of the mica rubs off during the cleaning process. Cut the stamped glass pieces apart for individual fish pieces and swirls, being careful not to cut through the designs. For easy trimming of the edges on the fish and the swirls, I used my mosaic cutters. No worries if you cut through some designs, since these pieces along with the scrap stamped pieces can be used for a bonus project that we'll explore a little later.

7

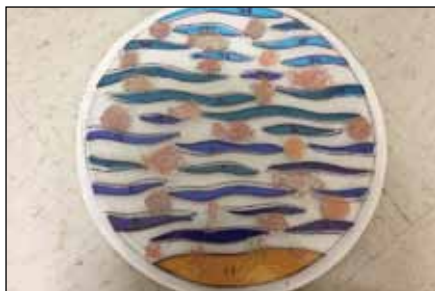
Cut an 11" diameter circle from the clear glass and draw a circle the same size on a piece of fiber paper.



Trace and cut out an 11"-diameter circle from the clear glass. Also use a pencil to trace the circle pattern onto a piece of fiber paper and place the fiber paper on a kiln shelf.

8

Assemble the glass design pieces, clear circle, and stamped glass pieces, then tack-fuse and slump the project.



Cut the transparent sand- and wave-colored pieces and arrange them directly on the fiber paper inside the circle outline as desired. I used the darker blues toward the bottom of the piece and used the lighter shades as I moved up the piece.

Carefully place the clear circle on top of the wave pieces to give the water and sand pieces more depth. Next place the stamped fish and swirl pieces on top of the clear glass circle between the waves and on the sand, as desired, to complete the design. I used the starfish, seaweed, and shell stamped pieces toward the bottom of the project.

Take the piece to a tack-fuse to give the fish some texture. The micas will burn off if they are taken to a full fuse with this application. Next, place the piece over the slumping mold and fire it according to the slumping schedule.

This project is a great piece to display in any beach house or give as a gift to any beach lover. Using the fish and swirl stamped pieces helps to create a detailed piece that all artists can enjoy creating.

For bonus projects, you can use the leftover scraps of the stamped pieces on a black square, any size, and take it to a tack fuse, then a slump. The black background really makes the micas pop! Be sure to make plenty of extra stamped pieces to create a variety of projects such as tiles, bowls, suncatchers, and more. All stamping supplies can be purchased on my website at www.glassbyerica.com. There is also a video you can view on how to mix the enamel with the stamping medium. Happy stamping!

GPQ

Firing Schedules

Remember that all kilns fire differently. You may need to adjust the following schedules to fit your own particular kiln.

Quick-Fire Schedule

Segment 1: Ramp 9999 (AFAP*) to 1200°F and hold 2 min.

Segment 2: Ramp 9999 (AFAP*) to 120°F and cool to room temp.

*as fast as possible

Tack-Fusing Schedule

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

Segment 2: Ramp 9999 (AFAP*) to 1400°F and hold 15 min.

Segment 3: Ramp 9999 (AFAP*) to 1000°F and hold 10 min.

Segment 4: Ramp 800°F/hr to 950°F and hold 45 min.

Segment 5: Ramp 500°F/hr to 700°F and no hold.

Segment 6: Ramp 200°F/hr to 120°F and no hold.

Segment 7: Cool to room temp.

*as fast as possible

Slumping Schedule

Segment 1: Ramp 300°F/hr to 1000°F and hold 10 min.

Segment 2: Ramp 9999 (AFAP*) to 1225°F and hold 15 min.

Segment 3: Ramp 9999 (AFAP*) to 1000°F and hold 10 min.

Segment 4: Ramp 800°F/hr to 950°F and hold 45 min.

Segment 5: Ramp 500°F/hr to 700°F and no hold.

Segment 6: Ramp 200°F/hr to 120°F and no hold.

Segment 7: Cool to room temp.



Erica Biery Collins is a glass artist from Northampton, Pennsylvania, who was introduced to the glass industry many years ago while working at a stained glass warehouse. During her tenure there, she traveled the country learning various glass techniques from world-renowned artists. She now uses her knowledge and skills to create stunning glass pieces using fused glass, stained glass, and mosaics.

Erica currently teaches weekly fusing classes at her studio and has taught classes in North Carolina, Canada, and at the Glass Craft & Bead Expo in Las Vegas. She also offers her glasswork at gift shops and galleries throughout the East Coast. Erica emphasizes finding ways to integrate the various mediums for architectural purposes such as lighting, wall mosaics using fused pieces, stand-alone stained glass, or mosaic designs with fused glass accents.



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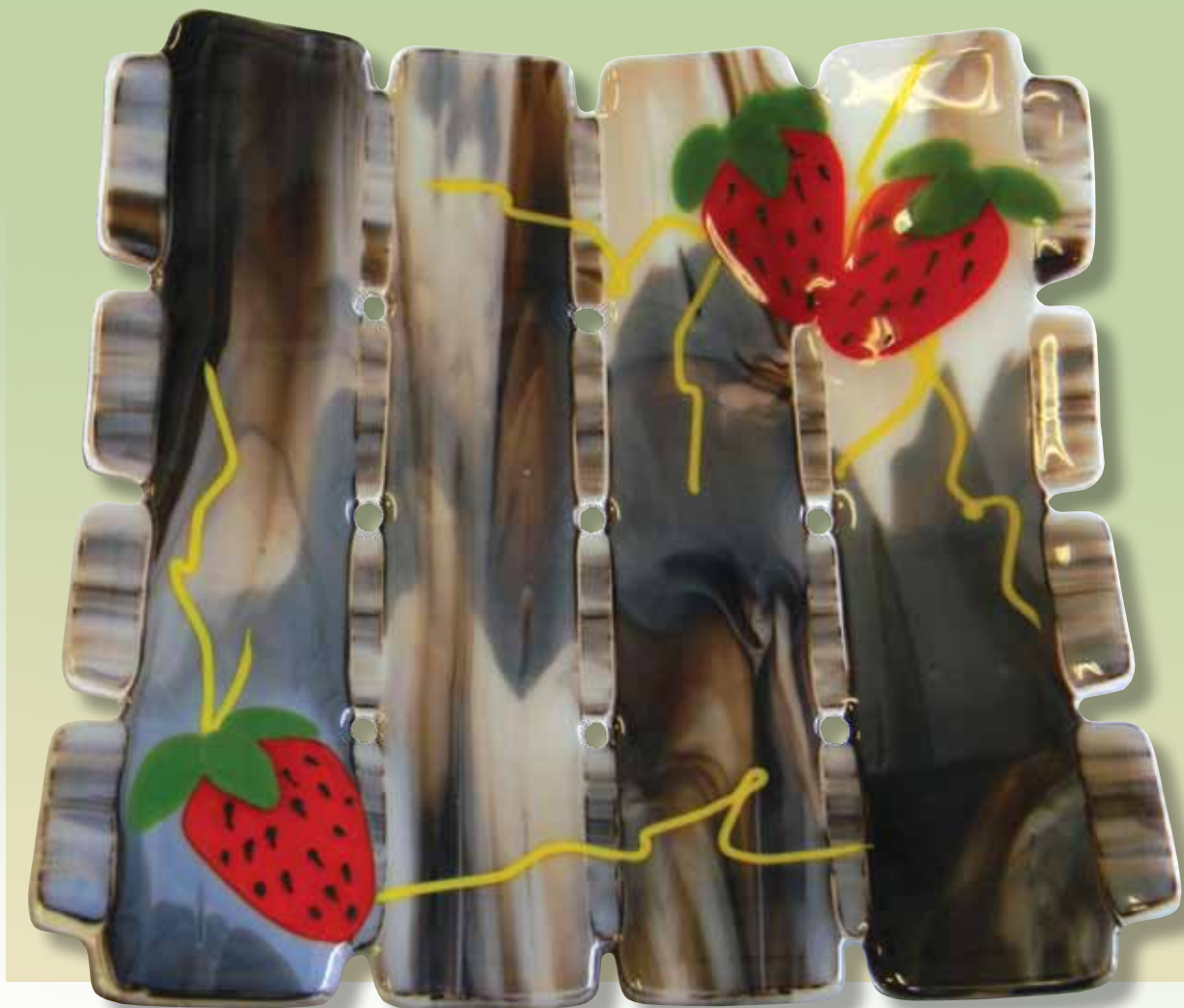
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Strawberry Farm Plank Bowl

Design, Fabrication, and Text by Lisa Vogt



Dish up sweet summer fun with this refreshing 10" x 10" wood tone berry bowl. Breaking free from the ho-hum square is easy when you start thinking beyond the limitations of four straight sides. The fastest and easiest way to jazz up any project is to give it a unique shape, which doesn't have to be super complex to get attention. Just add a little unexpected something to the edge and you'll have a project that everyone admires.

The bulk of my projects are assembled on a single, solid base layer of clear glass. The second design layer is usually made up of pieces that create a pattern. The third layer is minimal and made with a few accent pieces. This type of construction is convenient, because I can comfortably put the project together on my worktable, then simply carry it to the kiln when it's ready to be fired. It's a quick and easy way to build strong pieces, but the straightforward perimeter shape can lack originality.

Spectrum Glass Company

100SFS Clear for the Base Layer, 1 Sq. Ft.

Uroboros Glass Studios

60-5005-96 Chocolate/White for Design Layer, 1 Sq. Ft.

60-2502-96 Red Opal for Strawberries, Scrap

60-755-96-4 Fern Green Opal for Leaves, Scrap

Additional Glass

Prepared Yellow Stringers for Vines

Tools and Materials

Glassline Black Glass Paint

Fine Applicator Tip Small Candle

Square Slumping Mold

For this project we're going to break tradition and shake things up with an irregular edge that flatters our sweet strawberries. In this type of construction, the base layer and the design layer are both made up of multiple pieces. What makes this project even more unique is that we'll use the same pattern to make both the base and design layers. We will simply cut the base layer out of clear glass and the second layer out of a warm-colored streaky glass that mimics aged wood.

1

Cut the clear glass base according to the pattern.

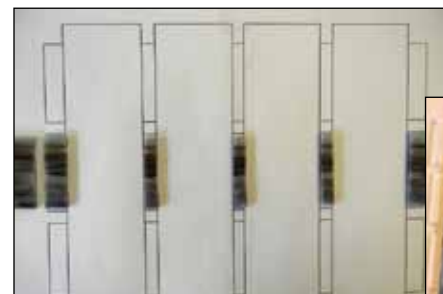


2

Assemble the clear base on a primed or shelf paper-lined kiln shelf.



3



Following the grain, cut the second layer out of the chocolate-colored glass and test the fit for the two layers.



4

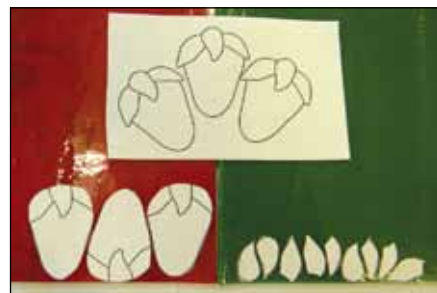
Arrange the second layer on top of the base layer.



Now comes the sweet part.

5

Using the pattern as a guide, cut the strawberries and leaves.



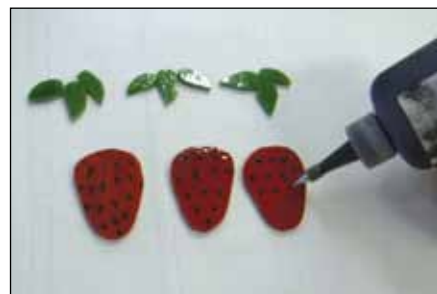
6

Grind the cut leaves and berries to improve the rounded shapes.



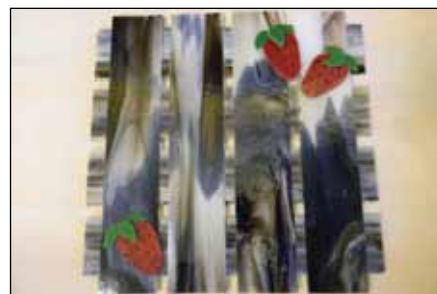
7

Apply the strawberry seeds using the black paint and a fine applicator tip.



8

Arrange the berries and leaves on top of the brown glass.



9

Prepare the yellow stringers.



The yellow stringers represent a wild vine, provide added color, and lend a nice linear detail to the finished project. I held the yellow stringers in a candle flame, bent them, and placed them so they would frame the bowl.

Bending stringers is fun and easy. The trick is to hold the stinger in the candle flame and apply a little pressure until the glass bends. Then move the stringer through the flame until you have a shape you like. Keep in mind that the stringer will be hot within an inch

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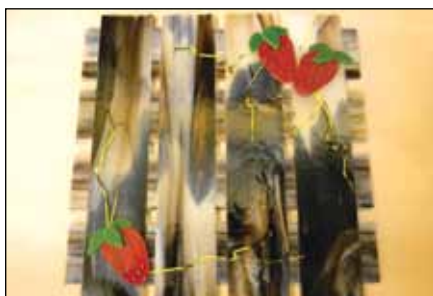


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of the flame, and it's *a lot hotter* than you think for a *lot longer* than you think it should be. I bend a bunch of stringers at one time and set them aside for a while so that I'm not tempted to pick them up before they're cool to the touch.

10

Arrange the stringers on the design.



To size the bent stringers, snap them by hand before arranging them decoratively around the berries.

11

Return the assembled glass to the kiln and fire using the suggested full fuse schedule.



NOTE: All kilns fire differently. Test-fire these guides in your own kiln and make any adjustments as needed.

Full Fusing Schedule

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.

*as fast as possible

12

Finish by slumping the fused glass in a square mold using the suggested schedule.



Don't forget to make any necessary adjustments to fit your own kiln.

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

Enjoy!

GPO

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, PBS, and Glass Patterns Quarterly Webinars. 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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Lake Geneva Painted Sunset

Design, Demonstration, and Text by Helen Dyne



If you are lucky enough to visit the banks of Lake Geneva, then hopefully you have witnessed one of the magnificent sunsets there. Lake Geneva, which also goes by the name Lac Léman, is the largest body of water in Switzerland. Whether or not you have witnessed it, you will now be able to paint it.

Since I am a self-taught glass artist, I have spent much of the last sixteen years working primarily with glass. Sometimes I use mixed media to complement my glass designs. I find much of my inspiration in nature on many a walk. I keep my camera in hand to capture some beautiful moments, then go home and paint.

This project is a sunset that was captured by a friend of mine, Debs Kerr, while on holiday on the banks of Lake Geneva. It screamed out to be painted.

Glass

4 mm-Thick Float Glass, 16" x 8"

Sunshine Glass Enamels

Black, Blue, White, Orange, and Red
Water Friendly Medium

Tools and Materials

Assorted Artist Brushes
Gold Mica Powder Black Sheet
Frame with a Black Background

Getting Started

1

Cut the float glass to 16" x 8" and determine which side of the glass is tinned.



I am using float glass because I love its natural green shade, which adds to the water effect. You can get certain paints that are compatible with float glass, but I have had no problems with my usual Sunshine Glass Enamels.

Float glass also tends to fire at a higher temperature than clear stained glass, so decide which works best for you. If you do choose to use float glass, you will have to check for the tinned side of the glass. Float glass picks up residuals during the manufacturing process, so it's important to know which side of the glass to work on. You can use a UV light, but you don't have to. Just check for which is the tinned side of the glass by using the water droplet method. Simply let a droplet of water fall from 1-1/2" above the glass and watch to see how the droplet reacts. If it spreads out, you are on the correct side. If the droplet remains tight, you are on the wrong side.

2

Prepare the enamel paints.



The paints can be mixed with an oil-based solution, which allows you to work the paint longer. I prefer the Sunshine Water Friendly Medium, however, since I find that oil can be a bit thick to work with.

Gather a range of shapes and sizes of the artist brushes needed to create different effects in your painting.

3



Now to Paint, Day 1

Before I begin painting, I put down a black sheet to work from, since I intend to frame on a black background. I like to leave some of the glass free of paint, since it adds to the final look once framed. Working on a black background gives me a better idea of how the painting will look when it's finished.

4

Randomly drizzle a good amount of the water friendly medium across the float glass.



This is an important first step, because once you mix the paints and drag them across the glass, you begin to get the effect immediately.

5

Mix up the white and blue enamels with a touch of green and drag the paint brush freely from side to side.



Once you are happy with the results, mix up some gold mica powder and make a circle for the sun and a long, thick line for the sun rays.

6



Wait for the paint to nearly dry, then with your large, flat brush gently pull out the sun and the rays. Keep doing this, going over the sea area as well. As the gold mica powder dries, it creates a wonderful effect.



7



Finish arranging the enamels as desired on the rest of the panel and fire the project.

At this point, you can use a paintbrush or the tips of your fingers, if you prefer, to finish spreading the enamels on the panel. Have fun with this part of the project. There are many effects this technique will create, but my advice is that when you are happy with the way it looks, stop! You don't want to lose the look of your piece by overworking it.

Fire the project according to the schedule at the end of the tutorial. Remember, however, that all kilns fire differently, so you may have to adjust this schedule to fit your own kiln.

Day 2

Once fired, we are ready for Day Two of building up the panel. First we are going to work on the reverse side of the glass. This adds a wonderful depth to the finished piece.

8

Paint in the horizon with a strong black line right under the sun, then dab the line to soften it into the sky.



You may decide you want to see it more clearly, but we will be adding more to the horizon line later on. For now, I want to blend the two together.

Mix some of the white enamel with some gold mica powder and use the large, flat brush to paint strokes across the bottom of the piece. Wait for the enamel mixture to nearly dry, then pull it out again. Add more details and fine lines on top of what you did yesterday to create a ripple effect. Now back to the front side.

9

Once the piece is dry, gently turn the glass over and add a strong splash of orange right down the middle.



Keep mainly to the sunset and the rays, with a little dab here and there in the sky. You may decide you want to use more golds or reds or pinky blues. Go for the colors you prefer. After all, sunsets come in many colors!

Now we are ready to fire again. Place the glass front side up on a treated kiln shelf. You won't lose the wonderful effects on the back side.

Day 3

It's time to build up the colors in the sky with some warm pastel shades of grays and blues or other desired colors.

10

Once the panel is painted, use the flat ended brush to dab and blend the colors together.



Build up the haze of the sun using more of the gold mica luster. By pulling the colors into the sea, you can either softly go over the entire sun or simply make pockets of luster and pull the color out around the sun. Go into the water but keep moving the brush all the time.

11

Enhance the horizon with a strong, fine black line, then add white streaks for the clouds.



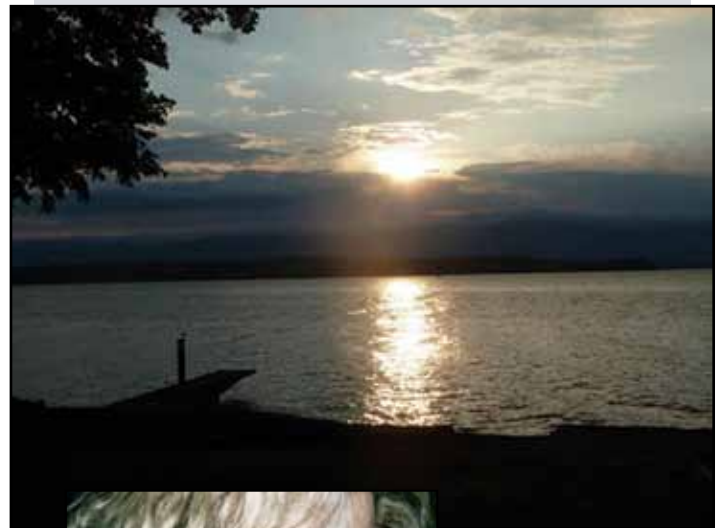
Paint in another strong line, but this time create a much finer line for the horizon in black paint. Add some white paint streaks and fine lines in the sky to represent the clouds.

Now we're ready for the final firing. You may want to keep going, but I like the security of knowing that what I have done today will be safe for me to paint over tomorrow. Then if I don't like the added colors or think I have overworked the design, I can wash the new colors off and today's work is still there!

GPO

Firing Schedule

Segment 1: Ramp 332°F/hr to 998°F and hold 5 min.
Segment 2: Ramp 430°F/hr to 1436°F and hold 10 min.
Segment 3: 9999 (AFAP*) to 998°F and hold 10 min.
Segment 4: Ramp 100°F/hr to 100°F and no hold.
Segment 5: Switch off kiln and cool to room temperature.
*as fast as possible



*Photo of Lake Geneva
by Debs Kerr*

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 be in a third, Lazyhill Gallery. She has also just opened her own gallery in the village where she lives.

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

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Kiln Corner

A Checklist for Evaluating Used Kilns

by Arnold Howard

Photography Courtesy
of Paragon Industries, L.P.

Though Arnold Howard works for Paragon Industries, L.P., the information here applies to all brands of glass kilns. Feel free to send questions for this column no matter what brand of kiln you own.

Take this checklist along when you visit someone who is selling a used kiln. Visually inspect the kiln and if possible, turn it on. If the kiln is away from a power source and cannot be turned on, then check the elements with an ohmmeter.

Visual Inspection

Making a careful visual inspection is one of the most important tools you have at your disposal whenever you are considering buying a used kiln. As you examine the kiln, be sure to carefully check all of the following areas for any damage or signs of excessive wear.

- Rust on the kiln case and screws. Severe rust indicates high humidity or firing moist glass molds. This is hard on a kiln.
- Tight screws on the switch box.
- The condition of the stainless steel. Splashed kiln wash or glass paint indicates a lack of maintenance.
- The condition of the paint.
- Whether the kiln has the correct stand. If you are not sure, check the kiln manufacturer's website for a picture of the kiln, which is always shown with the stand.
- Missing rubber feet on the stand or kiln base.
- The condition of the cord and plug. Is there any heat damage? Cracked insulation or a corroded plug indicate heavy usage. You will need a new cord set.
- The condition of the firing chamber floor. Minor cracking is normal. Look for embedded glass, which indicates poor maintenance. As long as the glass is not too deep, it is easy to remove. You would not necessarily need to replace the floor. Patching with a firebrick section is usually sufficient.
- The condition of the kiln walls. Check for dripping glass and excessive cracking. Vertical, regularly spaced straight cracks in firebricks indicate that the kiln has been overfired.
- The condition of the kiln lid.
- Whether the elements are bulging out of grooves. Have the element coils collapsed and bunched up? That results in elements falling out of lid grooves.
- Whether the digital keypad has any melted plastic or stains.

Operation

Turn on the kiln and heat to 200°F. Check to make sure that all of the elements turn on and that the controller (or switches) work. Next check the digital display, looking for any burned out digits or any error messages that the controller is giving you.

Now listen to the kiln. Do you hear any abnormal chattering or popping noises from the relays/switches? Also be sure to test the elements with an ohmmeter if the kiln is not close to a wall outlet and cannot be turned on. Disconnect the power, open the switch box, and place the ohmmeter leads on the two element connectors of each element. You can obtain the correct ohm readings from the kiln manufacturer.

GPQ



The glass that has embedded into the firebrick floor can usually be repaired without replacing the floor. Note the missing sections of sidewall element groove and the element staple. This is minor damage that will not affect the firing results.

Arnold Howard writes instruction manuals and advertisements for Paragon Industries, L.P. His hobbies are glass fusing and karate. He also enjoys studying history and watching classic movies. You can reach Arnold at ahoward@paragonweb.com with questions for future columns. Sign up for his kiln newsletter at www.paragonweb.com.

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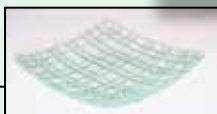
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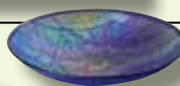
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