

GLASS PATTERNS

— Q U A R T E R L Y —

Fall 2017

Volume 33 • No. 3

Holiday Issue

Stained Glass

Agate Lantern
Bethlehem Star
Fall Leaves
Cobweb Eddy
Oktoberfest

Fused Glass

Aspen Leaves Tower
Frit Slurry Mushroom
Snowman Sconce
Sir Sooty Kat

Mosaic

Star and Snowflake

Painting

Happy Halloween



Volume 33 No. 3

\$6.00 U.S. \$7.50 Canada



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Amplified



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2013

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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



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Publisher ~ Maureen James

Editor ~ Delynn Ellis

Graphic Artists ~ Dave Burnett,

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Accounting ~ Rhonda Sewell

Circulation Manager ~ Kathy Gentry

Copy Editor ~ Darlene Welch

Advertising ~ Maureen James

Contributing Designers and Writers

Lidia K. Anderson, Cherie Bosela

Margot Clark, Delynn Ellis

Leslie Gibbs, Mary Harris

Arnold Howard, David Kennedy

Kelley Mc Hugh, Paned Expressions Studios

Chantal Paré, Jared Provencher

Randolph Raum, Mary Terziani

Kevin Thornhill, Lisa Vogt

Darlene Welch, Laura Williams

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8300 Hidden Valley Road,

P.O. Box 69, Westport, KY 40077

Telephone 502-222-5631

Facsimile 502-222-4527

E-Mail info@glasspatterns.com

Graphic Transfer

info@glasspatterns.com

Website GlassPatterns.com

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From the Editor

Stolen Moments . . .

That's how we can find time to do things that feed our souls. Finding long blocks of time might seem laughable as you get ready for the holidays. It might be a better idea to pursue your creativity in small snippets instead of expecting to block out an entire weekend for working on your holiday gifts. It's great if you happen to have large chunks of time to do that, but after working while juggling friends and family, it may seem overwhelming just thinking about your creative to-do list. Let me offer a few suggestions to help with the process.

Try to carve out time in 15- to 30-minute increments. Pencil in time for artwork slated for gift giving as part of your weekly routines. I strongly suggest that you take this magazine with you to your daily appointments or keep it in your car so you can scan for project ideas and read up on the latest happenings. Jot down some ideas and plan out your calendar time for creating your holiday list.

Glass Patterns Quarterly has project offerings for small decorative gifts along with larger, more intricate panels. We love putting together something for everyone including fusers, painters, stained glass artists, and mosaicists. I strongly encourage you to try some crossover techniques if you haven't done so already.

Something I'm proud to introduce in this issue is that many projects are from new and/or novice artists who are submitting for the first time. Business owner, instructor, and artist, Dennis Brady sincerely believes that, "When we all share, we all gain." That's important, whether we learn from a beginning glass artist or a sage veteran.

Many of you reading this letter are also instructors. Isn't it true that when you are working with a new batch of students, you also take away something innovative? Whether it's seeing an original way in which they interpret the glass or how they develop a composition from their own unique backgrounds, often the teacher learns as much as the student.

The same is true for this magazine. We love to see similar ideas through different sets of eyes. I've said before that most techniques have already been done by someone, but you haven't done them all. You will put your own expression and creativity behind the patterns in the pages ahead, which is where inventiveness is born.

The holidays are such a busy time, with to-do lists covering every aspect of our lives. *Glass Patterns Quarterly* aims to help you cross a few items off of that list with inspirational idea recipes that will turn your stolen moments into works of art.

Happy Glassing,

Delynn Ellis

Delynn Ellis



Cobweb Eddy
by David Kennedy

Upcoming Submission Deadlines

Spring 2018 *Glass in the Garden - Glass Flowers, Planters, Birdbaths, and Garden Art*

Editorial November 1, 2017

Ad Closing January 20, 2018

Ad Materials January 30, 2018

Summer 2018 *Slice of Summer - A Nostalgic Look at Scenes of Summers Past and Present*

Editorial February 20, 2018

Ad Closing April 20, 2018

Ad Materials April 30, 2018

Glass Patterns Quarterly

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Above: Falling Leaves by Laura Williams.

On the Cover: Mosaic Star and Snowflake Ornaments by Cherie Bosela with details for Square Panel Bevel Magic by Randolph Raum, Oktoberfest by Chantal Paré, and Regal Aspen Tower and Stand by Lisa Vogt.

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Agate Lantern

An Introduction to Stained Glass

Design, Fabrication, and Text by Jared Provencher

As a beginner in stained glass, I wanted to do a unique stained glass project like this agate lantern and put a special twist to it. I happened to be walking through a thrift shop one day when I found two different lanterns I liked, one for the metal cap and the other for the lantern bottom. Since they were inexpensive—around \$20 altogether—I bought both.

I wanted to take something from the earth and combine it with the stained glass. I chose agates, not only for their unique shape but also for their color. Using agates to accent the glass, I was able to make something rustic and old-fashioned. The result was a lantern that stands out with the kind of country style that you can place or hang anywhere and admire day or night. It's a piece that everyone will ask about once they see it.

This is a perfect idea for the holiday season, since you can make the agate embellished lanterns as gifts or build one for yourself to suit your own home decor. It's a project where you don't need to have years of work under your belt to make something beautiful.

Art Glass

Clear Crinkle Textured Glass
Additional Clear Textured Glass
of Your Choice

Tools and Materials

Toyo Pistol Grip Glass Cutter
Glass Grinder 60/40 Solder
Fine-Tipped Black Marker
7/32" Black-Backed Copper Foil
Black Patina Gel Flux Soft Cloth
Glass Wax Brass Cleaning Brush
Brass Scrubbing Pad Patina Brush
Purchased Lantern Battery Candle
Small Metal Bracing Plates





1

Purchase the lantern that will hold the glass/agate panels.

When I got my lanterns home, I took off the metal cap from one and threw away the bottom part. For the second lantern, I kept the bottom and threw away the metal cap, since it was not very pleasing.



2

Add any desired decorative hardware to the wood bottom.



I decided to add some nice hinges to the lantern, then I assembled the top and bottom. That part of the lantern was now finished.

3

Trace around the factory glass to obtain the correct size and shape for the new panel.



Remove the factory glass panels that came with the purchased lantern, then place one of them on top of the clear crinkle glass, and trace around it. Do the same for the other clear textured glass. If you line up one long side and one short side of the factory glass with the edges of the clear glass sheets, you will only need to make two cuts to free the glass rectangles.

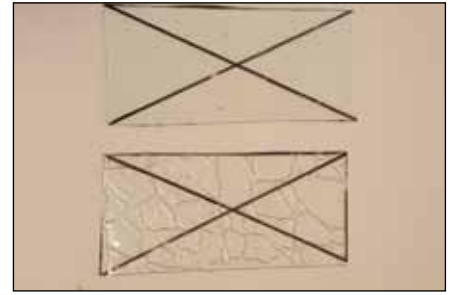
4

Use a ruler to draw a diagonal line from one corner of the glass rectangle to the opposite corner in both directions.



5

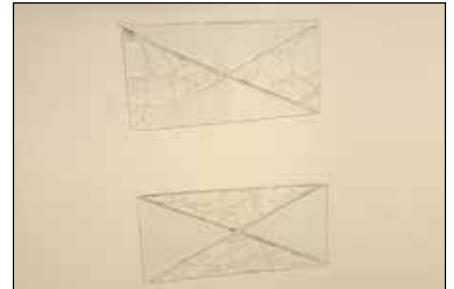
Cut out all of the clear textured rectangles, then cut along the diagonal lines on each rectangle.



When you're finished cutting, you will have 4 triangles cut from each glass rectangle.

6

Take 2 triangles from each type of glass and assemble the 4 triangles to form a rectangular glass panel.



Alternate the two types of clear textured glass around the panel, with the same type of glass across from each other. You will need the remaining 4 triangles later.

7

Select the agate for the center of the panel.



Agates are gemstones that are composed of the mineral quartz. No two are alike, so you will have endless design and color possibilities. I bought a bunch of agates at a local store, but they can also be ordered from numerous Internet sources.

8

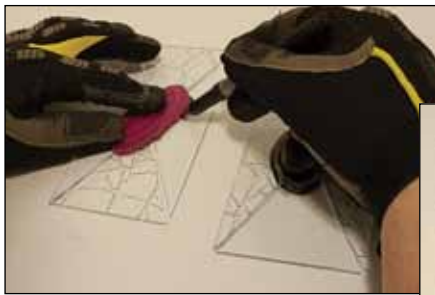
Clean the sides of the agate with a brass brush to help the copper foil stick better.



9

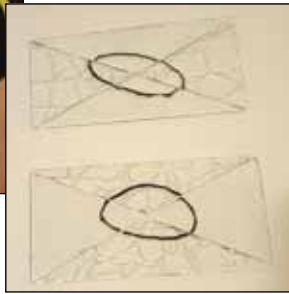
Add a good amount of foil around the edge of the agate, using several layers of the foil to help create a snug fit.



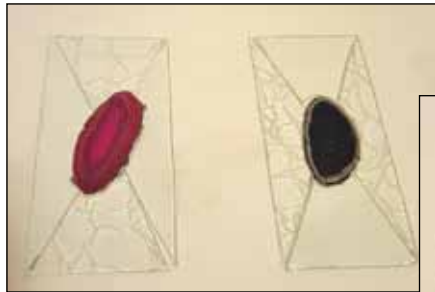


10

Center the agate on top of the glass panel where the tips of all 4 triangles meet and trace around the agate.

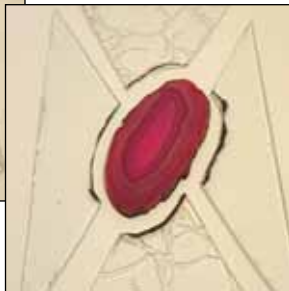


Remove the agate and start to cut along the outline of each triangle.



11

Grind the glass to ensure a good fit.



Once you have cut out the rough outline, grind the glass to make a snug fit around the unique shape of the agate.

12

Foil all of the glass pieces.



13

Fit all of the pieces together, then begin to solder.



14

When the soldering is finished, pass a brass scrubbing pad over the solder.



15

Use a patina brush to apply the black patina to the solder lines.



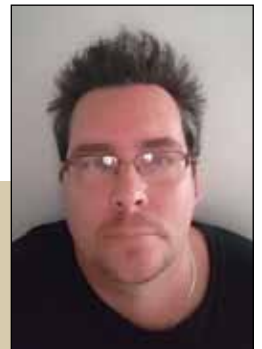
16

Apply the glass wax to the panel and buff with a soft clean cloth to give it a nice shine.



I slid the panels into the lantern and held them in place with some small metal plates. If the outer ends of the panel are not perfect or they don't match up perfectly, it doesn't really matter since they are hidden behind the frame of the lantern.

You will need a total of three panels the same size to finish the lantern. The fourth panel for the door on the one I purchased was a little smaller than the panels for the other sides, so I used a smaller agate for that one. The pattern provided for this project was based on the size of the glass panels in my lantern. Depending on the size of the lantern that you buy, you might need something different for your own project. All that's left to do now is enjoy. **GPQ**



Jared Provencher has been a tech in plastics for the past nineteen years and started working with glass in memory of his late grandfather who was a master in stained glass. He always regretted not learning from his grandfather when he had the chance and is only beginning in the amazing medium of glass art.

Jared seeks to make things that he's never seen before and hopes that other people enjoy them as well. He can't wait to turn all of his ideas into reality and has begun to work in different kinds of glass including came, mosaic, and fusing. Jared loves them all and is looking forward to many years of fun with stained glass.

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Falling Leaves

Design, Demonstration, and Text by Laura Williams

Photography by Hank Williams

In the Fall of 2016, I was wracking my brain trying to think of the first stained glass project I could do all by myself, from design to finished piece, with my newly acquired and admittedly limited knowledge of this frustratingly beautiful art form. I was staring out of my workroom window looking at my little maple tree and thinking how pretty all the different colors of the leaves were. That was my inspiration for this 8" x 16" *Falling Leaves* panel.

Wissmach Glass Company

42-LL Burgundy/Medium Amber Streaky
for Bottom Leaf, 1 Sq. Ft.

57-LL Medium Green/Opal/Crystal Streaky
for Top Leaf, 1/2 Sq. Ft.

35-L Gold Pink/Silver/Light Blue/Opal/Crystal
Light Opal Base for Center Leaf, 1/2 Sq. Ft.

Hammered-01 Clear Hammered
for Background, 1 Sq. Ft.

155-LL Dark Purple/Green/Light Opal/Crystal
Streaky for Branches, 1/2 Sq. Ft.

Tools and Materials

Toyo Pencil Grip Cutter Running Pliers

Nippers Glastar Grinder

Soldering Iron

Miter Box and Handsaw Light Box

Foil Pattern Shears

Cutting Surface with 90-Degree Jig

7/32" Black-Backed Copper Foil

Gel Flux 60/40 Solder

Stained Glass Finishing Compound

Copper Patina Grease Cutting Dish Soap

1/4" Zinc U-Channel 14" x 17" White Paper

Rubbing Alcohol Colored Pencils

Clear Contact Paper Spray Hobby Adhesive

Black Fine-Point Permanent Marker

Cotton Swabs Inexpensive Paint Brush





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.

Optional touch screen controller

Order your CS-5630 with the optional Sentinel Smart Touch controller. The Sentinel can check the voltage and amperage and can be programmed with easy-to-follow screen descriptions.



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Better
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1

Draw the outline of the design and color it in with colored pencils.



Coloring in the design will give you an idea of what the project will look like when it's finished and will help to keep you focused when you are purchasing the glass for your panel.

2

Decide what size you would like your finished panel to be and make two copies of the pattern.



Use one copy for cutting and one for building the project in your desired size.

3

Number the sections of each pattern with corresponding numbers and directional arrows to show the placement and flow of the glass.



Cover both sides of both large patterns with clear contact paper.

4

Prepare the two patterns to use for cutting and building the glass pieces.



Cut out all of the pattern pieces on one copy of the pattern using foil shears. Place the other pattern that you will use for building the project on your work surface with a 90-degree jig setup to ensure that the project will remain square as you build.

5

Select the glass colors and grains you plan to use according to your colored design.



6

Spray the back of each pattern piece with spray adhesive and let it set until the spray is tacky but not wet.



7

Place the pattern pieces on the glass, remembering to follow the directional arrows you have drawn to indicate the glass grain.



Let the pieces set for at least 10 minutes so there is really good adhesion.

8

Cut and grind each glass piece, checking as you go to make sure that it fits the pattern.



9

Dry-fit all of the pieces together on the building pattern inside the jig.



Make any necessary adjustments **now** to any of the pieces to make sure that the panel is still square.

10

Remove the contact paper from the glass pieces and clean them thoroughly with rubbing alcohol.



If alcohol doesn't work, try using lighter fluid. Make sure that each piece is cleaned on both sides and on all of the edges to ensure that the foil will stick.

Foil and burnish all of the glass pieces and place them back on the building pattern inside the frame.

11



Check to make sure that everything is still square.

Flux and solder all of the glass pieces.

12



Apply gel flux to all of the foiled lines with an inexpensive paint brush and solder one side. Then flip the piece over and repeat on the other side.

13

Measure, cut, and solder the zinc U-channel frame into place.



After the zinc frame is installed, wash the panel in warm water using a grease cutting dishwashing liquid and dry thoroughly. Use a soft rag to polish the panel with Clarity Stained Glass Finishing Compound. Keep the rag handy for later.

14

Apply copper patina with a cotton swab to just the soldered and polished lines.



Try not to get any patina on the glass, since that will make the next step easier. Let the patina dry for at least 5 minutes.

15

Using the rag saved from earlier, polish the panel once more before framing.



GPO

Laura Williams is a self-confessed newbie to glass art. She lives in Loveland, Colorado, and has been married for 25 years to her best friend—and sometimes custom frame maker—Hank, who has always enthusiastically supported all of her artistic endeavors.



This longtime stay-at-home mom of two woke up one day and found herself an empty nester. In the summer of 2016, a friend suggested that with all of their newfound time they should take a stained glass class. Laura was intrigued, because although she had always drawn and painted, she had never ever attempted glass art. After taking three classes, the rest, as they say, is history.

Laura would like to thank her great teachers, Stacey and Deb at Dimensions in Art Glass in Loveland, Colorado. The ladies at Northern Colorado Stained Glass Supply in La Porte, Colorado, also receive a sincere thank-you for sharing all of their knowledge, passion, patience, and support.

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GLASS ART SOCIETY



JOIN US IN MURANO, ITALY

For the GAS conference
May 16-19, 2018
Il Percorso di Vetro - The Glass Path

THE ISLAND OF MURANO, ITALY will host the 47th annual Glass Art Society conference! *The Glass Path* will lead attendees through the winding path of the island's remarkable history while exploring the future of glass and discovering the hidden routes connecting the conference venues. A selection of Murano's glass factories and studios will provide the Glass Art Society with the incredible opportunity to use these facilities as venues for the conference. Attendees will also partake in highly anticipated GAS conference programs including glass demonstrations and lectures on inspiring glass topics, and also enjoy special programming unique to Murano while surrounded by the beauty of the region of Venice.



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Heirloom Lace Bethlehem Star

Design, Demonstration, and Text by Lidia K. Anderson

Trimming the Christmas tree is one of the joys of the holidays. It's even more special when one of those decorations is a family heirloom. This 12-point Bethlehem star is made from microthin glass with lace sandwiched between the two thin layers. Everything is then soldered together in order to make a spectacular star that is worthy of sitting atop your tree.

The lace used for the star can be a vintage piece saved from a special event, such as a wedding, or new lace purchased from the fabric store. In addition to becoming a tree topper, the star could also simply hang from a hook anywhere you would like to enhance your holiday decor. Other design options include making the star with your favorite color of glass or texture. (Think glue chip or iridized clear.) However you make it, it is sure to be a twinkling marvel for all to see.

Glass

Microthin Clear Glass, 1/16" thick

Tools and Materials

60/40 Solder Flux Marker

1/4" or 1/2" Silver-Backed Foil

12" Lace Square Glass Cutter

Pencil Tape Mirror Grinding Bit

Temperature-Controlled Soldering Iron

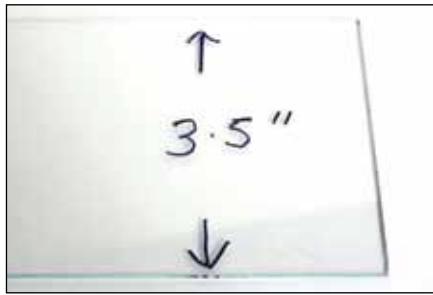
Rubbing Alcohol Polishing Compound

Morton Glass Cutting System (optional)



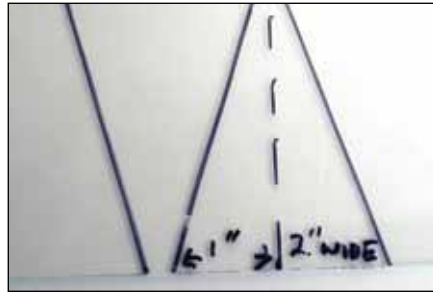
1

Strip-cut a piece of glass to measure 3-1/2" tall.



2

Mark the cutting lines for the triangles.



Starting with a base of 2", mark the center of the base at 1" and run a line from the center of the base line to the top edge of the glass. Draw a line on either side from the top to the edges of the 2" mark. If you are using a Morton system, adjust the angle accordingly.

3

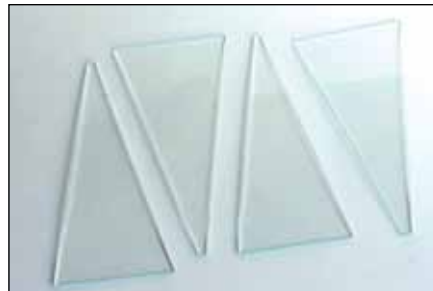
Cut 20 triangles and set them aside.



Accuracy is **crucial** here.

4

Cut the second set of triangles and grind the edges of the glass.



Strip-cut the glass to measure 4-1/2" and repeat steps 2 and 3 but only cut 4 triangles. Using a mirror bit, grind around all the edges of the glass until it's rounded and smooth. Clean the glass thoroughly with rubbing alcohol, handling it only by the edges.

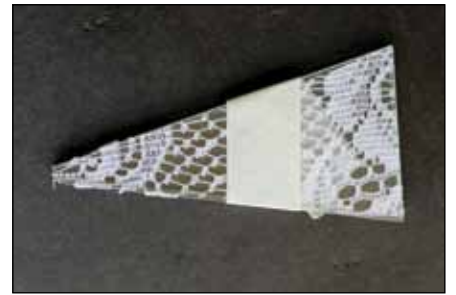
5

Trace the triangles onto the lace with a pencil and cut out the 10 small and 2 large triangular pieces.



6

Sandwich the lace between the glass layers.



Place the lace between the appropriate glass triangles and trim the edges of the lace as close as possible to the glass. Secure the glass triangles around the middle with tape. You will have 10 small and 2 large pieces.

7

Foil and burnish all of the glass pieces.



If using microthin glass, use 1/4" silver-backed foil. If using 1/8" glass, use 1/2" silver-backed foil.

8

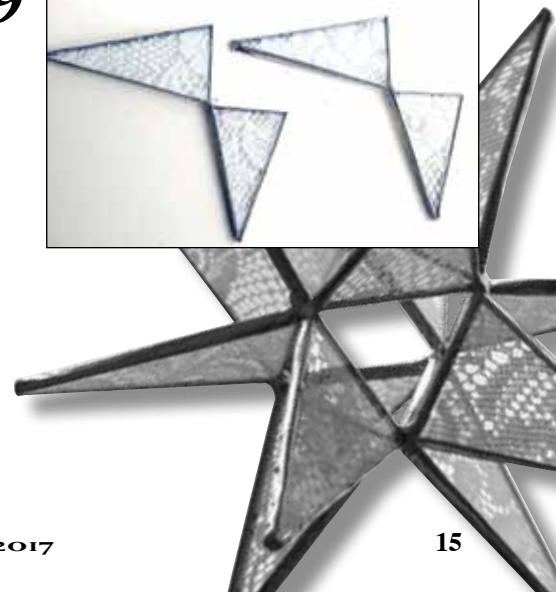
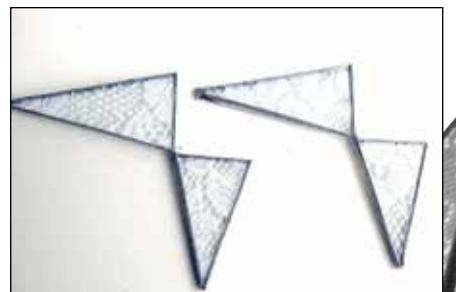
Flux and solder all of the glass pieces.



Using a very small amount of flux, coat all of the surfaces and edge pieces, then tin-solder around all of the pieces. Turn down the temperature of the iron slightly and bead-solder around all of the edges. Clean all of the glass pieces as you go with a small amount of flux remover or rubbing alcohol. You will not be able to clean this piece later by immersing it in soapy water because of the lace between the glass.

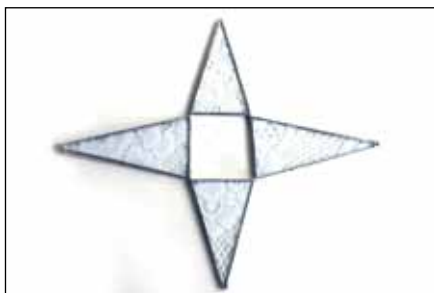
9

Arrange the pieces with one long and one short triangle meeting at a 90-degree angle, then flux and solder the 2 points.



10

Join the 2 pieces together and solder the spots on the inside of the square.



If you would like to solder a ring to the longer point for hanging, now is the time to do that.

11

Arrange the pieces as shown and solder the 2 pieces together, each at a 90-degree angle.



When you're finished, there will be 4 single pieces left.

12

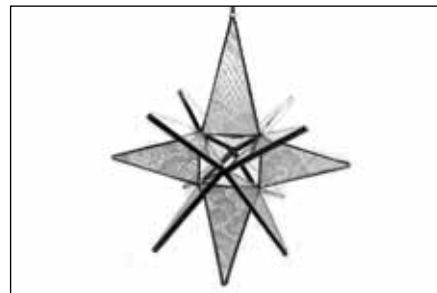
Arrange the flat 4-sided piece on top of the soldered, right-angled base piece.



Hold the 4-sided piece upright, flux lightly, and solder into the joints on both sides. Clean the joints as you go.

13

Turn the star over and repeat steps 10 and 11, then polish the star and make it shine.



You are now ready to place the star on top of the tree. Simply slip the point of the tree in back of the long points of the star and enjoy!

GPQ

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



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

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



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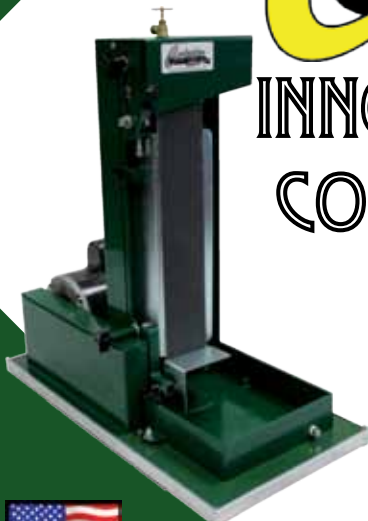
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Oktoberfest

Design, Fabrication, and Text by Chantal Paré

"Come, gentlemen, I hope we shall drink down all unkindness."

William Shakespeare.



In late summer or early autumn, wheat, barley, and hops are harvested to be fermented into stouts, lagers, and ales according to various local traditions. It is a time for friendship, merriment, and togetherness. Did you know that mankind has been brewing for nearly 4,000 years, beginning in Mesopotamia?

Oktoberfest itself is considerably more recent, starting with the celebration of a princely wedding in 1810 and becoming a yearly tradition. Here we are honoring this history and time of year with a traditional 16-3/4" x 13-1/2" painted project celebrating these popular fall festivities.

The message on the pattern is interchangeable, and five options are offered on the pattern page—"Let Us Be Merry," "Ale Is Good," "Conserve Water," and "To Friendship." The fifth option illustrated in this tutorial is "Weizenbier," which means "white beer" in German. It is a pale beer made with a high proportion of wheat to barley. Its American cousin, American Wheat Beer, is popular with microbreweries and home brewers.

Wissmach Glass Company

4901 Clear English Muffle, 1 Sq. Ft.

4914 Medium Olive English Muffle, 1 Sq. Ft.

4929 Medium Copper Blue English Muffle, 1/2 Sq. Ft.

4910 Flesh Tone English Muffle, 1/2 Sq. Ft.

Additional Glass

Sky Blue Cathedral, 1 Sq. Ft.

Grape Cathedral, 1/2 Sq. Ft.

3 mm Clear Float, 1 Sq. Ft.

Clear Float Glass for the Palette, Scrap

Tools and Materials

Stencil Black

Gum Arabic Warm Water

60/40 Solder Soldering Flux

Flux and Patina Neutralizer Spray

Calcium Carbonate (Whiting)

Masking Tape or Electrical Tape

2" Paint Brush Badger Brush

#5 Liner Paintbrush Palette Knife

Blunt Hog Bristle Brushes

Kiln Light Box Came Miter Saw

3/16" Black-Backed Copper Foil

14-Gauge Pretinned Copper Wire

Grinder Permanent Marker

Laundry Detergent Black Patina

1/2" U-Channel Zinc Came

Carpenter's Square

1

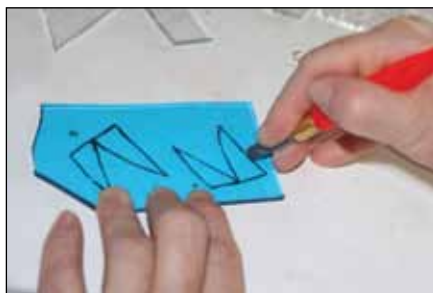
Trace the pattern onto the glass pieces.



Print a single copy of the pattern and trace out each piece of cathedral glass, following the outlines with a permanent marker.

2

Score just inside the marked lines and break the glass until all of the pieces are cut.



3

Grind each piece with an electric grinder to ensure a perfect fit within the pattern lines.



4

Clean the glass pieces that will require painting.



Scrub the glass with a moist rag dipped in whiting until you hear a whistling sound as you rub. Soak the glass in about 6 cups of warm water with 1/2 teaspoon of laundry detergent, then rinse thoroughly. Even a trace amount of industrial residue on the glass surface will impede the paint from sticking to the glass.

5

Prepare the glass paint on a piece of scrap float glass.



Add 2 teaspoons of stencil black to the glass and sprinkle a small amount gum arabic (about the size of half a grain of rice) onto the black powder.

6

Add about 2 teaspoons of water to the black powder/gum arabic mixture and blend with a painting knife until creamy.



7

Using a liner paintbrush, trace the black highlights of the design onto the glass.



Once the paint is dry, kiln-fire the pieces to set the paint. Below is the same firing schedule that I used for the *Snail and Coneflower* design in the *GPQ* Summer 2016 issue. As before, remember that each kiln fires differently, so you may need to make adjustments in the schedule to fit your own kiln. After the kiln finishes the program, let it cool to near room temperature before opening.

Firing Schedule

Segment 1: Ramp 550°F/hr to 900°F and hold 5 min.

Segment 2: Ramp 9999 (AFAP*) to 1080°F and hold 10 min.

Segment 3: Ramp 50°F/hr to 986°F and no hold.

Segment 4: Ramp 9999 (AFAP*) to 950°F and no hold.

*as fast as possible

8

Add a matt layer to the glass pieces.



Prepare more glass paint as in step 5, adding more water this time to achieve a milky consistency. Using a wide paintbrush, paint a translucent matt layer on the glass one piece at a time.

9

While the matt is still wet, create a uniform coat by very lightly crisscrossing it with the badger brush, then allow the matt to dry.



Using the blunted bristle brushes, remove the excess matt to illuminate the lighter areas of the painted pieces.

10



Fire the glass as in step 7.

11

Foil all of the pieces.



12

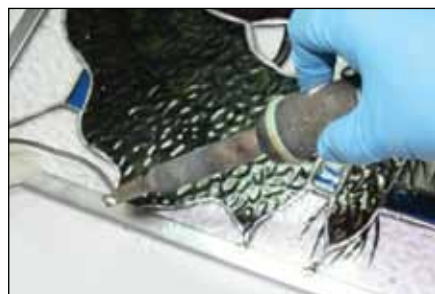
Solder both sides of the project.



Prepare a jig around the project to keep the pieces from moving while you solder the panel, using a carpenter's square to ensure perfect corner angles. Brush small areas at a time with flux, then solder the piece, leaving about 1/2" unsoldered around the edges to help ease the placement of the U-channel zinc.

13

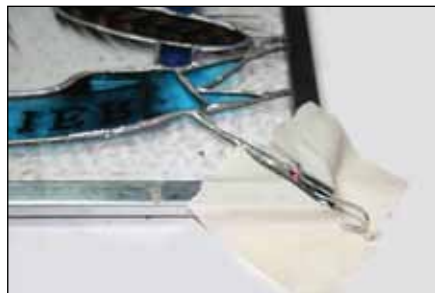
Prepare and install the zinc frame.



Using a saw, cut mitered pieces of the zinc came to custom fit the panel. Slide the cut U-channel came onto each side of the project and join the zinc came to each lead line with solder. Zinc requires more flux and the effect of the flux is short-lived, so solder only one joint at a time.

14

Nestle bent pieces of the pretinned copper wire inside the top joints to serve as hooks.



Use masking tape as solder resist to contain the solder inside a narrow line. Do not use patina on the painted glass, since this product dulls the surface. To finish, clean your project with flux neutralizing spray and soap, and it's ready for display! **GPQ**

A decade ago, Chantal Paré quit the fast-paced world of molecular biology to devote herself to the full-time pursuit of glass. She's liable to melt it, blow it, break it, paint it, or cast it, sometimes just to show it who's boss. Nothing else comes close to creating an object through which light can pass the same way it does through water.

In her free time, Chantal draws patterns in a variety of styles ranging from Victorian to geometric and self-publishes them on the Internet. Lately, she's concentrating her efforts on glass painting.



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Sir Sooty Kat

Design, Fabrication, and Text by Leslie Gibbs

Photography by Jon Gibbs

It's after midnight when all the cool kats are down in the Quarter jammin' to some howling jazz. Sporting his dapper derby, snazzy bow tie, and trademark monocle, Sir Sooty is the leader of the band. Invite this Crazy Cat into your work space and share his mellow vibes. All it takes is some cutter action and a bit of fusion, and you, too, will be boppin' to the beat.



90 COE Glass 3 mm Glass

Medium Amber Iridized for Base Circle, 7" x 7"

Orange Iridized for Border, 6" x 6"

Deep Plum Iridized for Derby Hat, 3" x 4"

2 mm Glass

Black Iridized for Face and Pupils, 4" x 5"

Petal Pink for Nose, Scrap

Spring Green for Eyes and Hatband, 3" x 4"

Red for Mouth, 2" x 3"

Canary Yellow for Bow Tie, 3" x 4"

White for Tiny Cat Teeth, Scrap

Tools and Materials

White Hobby Enamel Fine-Tipped Artist Brush

Toothpicks Cotton Swabs Tweezers

Craft Glue Adhesive

Flux Remover Circle Cutter

3/16" H-Came Lead 3/16" U-Channel Lead

Horseshoe Nails 17-Gauge Wire

Colored Craft Wire Wire Cutters

Fusible Pink Shading Paint

Kem-O-Pro Glass Polish

Soft Small Towel Small Soft Polishing Cloth

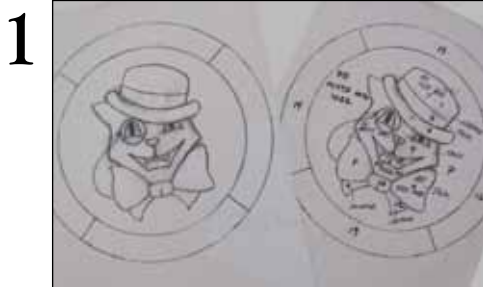
Black Patina Needle Nose Pliers

Optional Tools

Profusion Black Decal Sheet Paper Punch

Small Sponge Distilled Water

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



Transfer the pattern onto the glass.



Use a circle cutter to cut the base and border glass.

Cut out all of the glass pieces for the face, derby, and tie from the appropriate glass.



Grind all of the glass sections, clean, and set aside.



Those tiny teeth can be a pain!



For an optional look, add decals to the bow tie.



Using a paper punch, punch out several dots from the sheet of black decal paper to decorate the bow tie. Punch some of the dots as half circles to enhance the pattern. Soak the dots in distilled water for 30 to 40 seconds until they begin to slide off the paper backing.

With tweezers, place the dots around the bow tie. Use a small, damp sponge to secure the dots and remove any air bubbles. Let the decals dry overnight. The decals can be fired at the same time as the mouth and eye sections after Mr. Sooty has his dental work and eye exam.



Attach the pupils, teeth, and hatband with craft glue.

Apply a tiny bit of craft glue to the little teeth, placing them on the red mouth. Follow the same procedure with the Black Iridized pupil of the eye, using tweezers to place the pupil over the green eye. Add the hatband to the derby in the same way. Let the adhesive dry.

Place the derby with hatband, mouth, eyes, and bow tie sections into the kiln.



Vent the kiln until it reaches 1000°F, then close the kiln and ramp up to between 1415°F and 1425°F. Closely monitor your kiln, since they all vary. When satisfied that the details are cooked, close the kiln and let it cool to room temperature.

Place the fused cat face, derby, and bow tie on the base glass and secure them with a tiny amount of craft glue.



Using fusible pink shading paint, draw the mouth and nose details onto the cat's face.



Clean up any messy line work with a toothpick and let dry.

10

Set your kiln to tack-fuse the face, derby, and bow tie to the base.



Since all kilns vary, check your kiln instructions to determine temperature and time for a tack fuse. Monitor the kiln and let it cool to room temperature when you are satisfied with the progress. When the piece has cooled, it's time to get the lead out.

11

Lead the base glass and border pieces and assemble the panel.



Stretch the lead, then place the H-channel came around the base glass and between the border sections, securing it with horseshoe nails. Use the U-channel came for the outer border and secure everything with horseshoe nails, making sure that all of the joints line up.

12

Add flux to the lead joints and border, then solder the joints closed on both sides of the disk.



I use a towel to protect the cat's face when soldering the back of the disk. Clean off any excess flux.

Note: I did not use putty and whiting on this piece, since it is so small. However, if you make it much larger, I suggest that you putty the lead.

13

Solder the hooks for hanging the piece onto the back of the panel.



Protect the face of the cat once again by placing the disk, face down, on a towel before soldering the hooks onto the back of the disk. With flux remover, clean up any remaining flux.

14

Create the monocle.



Cut the 17-gauge wire to the desired length, bend it into a small circle, and solder the circle closed. Create a tiny loop to accommodate the wire ribbon and solder it to the circle at the solder joint where the wire was closed into the circular shape. Clean all of the excess flux from the monocle.

15

Use a cotton swab to apply black patina to the lead came on both sides of the panel, including the hooks.



16



Polish the panel.



With a soft cloth, apply the glass polish to the glass and lead on both sides of the panel. Let the polish dry to a soft haze, then using a gentle touch and a soft cloth, polish both the panel and the lead.

17

Add the whiskers with white paint.



No cat goes out for an evening without his whiskers groomed, so with the white hobby enamel and a fine-tipped artist brush, paint a few whiskers onto the face of your cat. Let the paint dry.

18

Add the wire "ribbon" to the monocle.



Cut a small length of colored craft wire and wind one end of the wire through the small loop of the monocle. Secure the craft wire with needle nose pliers. Form a wider loop with the other end of the wire.

19

Secure the monocle and wire ribbon with adhesive.



With a toothpick, add a tiny bit of adhesive to a few spots on the monocle's edges and the middle part of the wire ribbon. Place the monocle on the cat's face and gently press the glued areas to the glass base. Let dry.

There you go. Your cool cat is ready to roll and howl along while you listen to some of your favorite jazz, blues, or catcalls. You could even enjoy a beverage to sooth the sounds of the cater-wauling, but don't let Sir Sooty imbibe. He is way off key after a few saucers of milk.

GPO



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

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

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Cobweb Eddy

Design, Fabrication, and Text by David Kennedy



When we think of cobwebs, we think of the old tangles left behind by a spider that are reminiscent of dusty corners found in scary movies. Add a skeleton wearing a top hat, and you get a novel design that is ready to start conversations among your Halloween loving friends. This round panel uses iridized and ring mottle glass plus glass globes and has earned the name *Cobweb Eddy*, an affectionate term for this scary gent. Have fun with the trick-or-treaters by hanging this fun yet gothic design in your window and see if they are still brave enough to come to the door.

Wissmach Glass Company

WO-28 Orange/Opal Wisspy for Border and Hatband, 3/4 Sq. Ft.

BLACK Double Rolled Cathedral for Border and Hat, 1 Sq. Ft.

Dew Drop-01 Clear Iridized Texture for Cobwebs, 1/2 Sq. Ft.

51-DDXXM Opal Swirled with Crystal Iridized for Background, 1 Sq. Ft.

155-LL Dark Purple/Green/Light Opal/Crystal Streaky for Eyes, Nose, and Mouth, 1/4 Sq. Ft.

Additional Glass

White Ring Mottle for Skull, 1 Sq. Ft.

Ivory Opal for Teeth, Scrap

Glass Globes for Web Centers, 4

Tools and Materials

7/32" Copper Foil 3/16" Copper Foil
 7/32" Black-Backed Copper Foil
 Burnishing Tool Pencil
 50/50 Solder 60/40 Solder
 4 x 4 C- or U-Channel Lead Came
 3/4" Grinding Bit Band Saw
 Tinned Copper Wire 0.5 mm Chain
 Fine-Tipped Permanent Marker
 Small Paintbrush Stiff Brush
 Dish Detergent Black Patina

1

Make two copies of the pattern, one for cutting out the pattern pieces and one for using as a template.



2

Prepare a jig for building the panel.



Mine is 16-3/4" in diameter. The finished panel will be hung in a window, and the jig will make for a nice, neat finish.

3

Cut out the border pieces from the black and orange glass.



Using the Black Double-Rolled Cathedral, cut a section of three border pieces as a pattern, then cut four border pieces from each of those three sections. Repeat this process using the WO-28 Orange/Opal Wisspy glass.

4

Alternating the black and orange colors, arrange the pieces inside the jig to form the outer border of the panel.



5

Assemble the pieces for the hat.



Use the Black to cut the pieces for the hat and the Orange/Opal for the hatband.

6

Cut out the pattern pieces for the skull and trace them onto the White Ring Mottle with a permanent fine-tipped marker.



7

Use the band saw to cut out the glass pieces.



Keep outside the lines as you cut so that fine adjustments can be made later as needed.

8

Cut out the cobweb pieces CA, CD, CF, and CJ from the clear glass.



9

Cut all of the background pieces using the 51-DDXXM Opal Swirled with Crystal Iridized glass.



The glass globes can now be placed on the cobweb centers. Mark around them and trim the pieces for a snug fit.

10

Add the eyes, nose, and mouth pieces cut from the 155-LL Streaky glass.



Make sure they are not too tight, since that will lead to cracks when soldering. Trim the skull pieces at this time, if needed, for a proper fit.

11

Trace the teeth onto a scrap piece of Ivory Opal glass and cut out each individual tooth.



The teeth can be cut and shaped using the grinder and band saw.

12

Working from one side of the mouth to the other, place the individual teeth, gradually adjusting them as you go.



This is fairly intricate work and worth taking your time over.

13

Once all of the pieces are cut, begin to foil each one.



It's always best to foil the border pieces first on a panel such as this one. There is no need to foil the outside edge of the border pieces, since the lead came will cover those later. Remove the pieces from the template one at a time, apply the foil, and replace, making any necessary adjustments as you proceed.

14

Make sure the foil is well burnished onto the glass edges.



I find that a putty knife is excellent for this procedure.

15

On the pieces of glass for the mouth where the teeth will be, use a pencil to press the foil into the tooth cavities.



Be careful here. Use 3/16" foil for the teeth and black-backed foil for the clear pieces and glass globes.

16

When all of the pieces have been foiled, apply flux to the seams and solder them flat using 50/50 solder.



Remove the panel from the jig and repeat the fluxing and soldering process on the reverse side of the panel.

17

Frame the panel with C- or U-channel lead came.



Stretch a length of C- or U-channel lead came and cut a length approximately 54" for a 16-3/4"-diameter panel. The came can be eased around the outside edge to provide a neat finish.

18

Complete the soldering.



Reapply flux to the seams and use the 60/40 solder to bead-solder the panel on both sides. Hanging hooks can be added at this point.

19

Once all the soldering is complete, clean the panel using a tiny amount of dish detergent and warm water.



A stiff brush will help to remove all of the flux and solder residues.

20

Apply patina to the seams using a small paintbrush.



Let the panel sit for a couple of hours, then give the panel a final clean and polish.

GPO

David Kennedy began his stained glass journey in 1984. After mastering the basics, he moved on to art glass, which has now become his passion. The artist doesn't use plating or painting techniques, preferring instead to take his inspiration from the glass itself.



David is now in the process of publishing his original designs on Etsy.com with the help of his wife Sharon. They live on the Hook Peninsula, located in a rural historic southeastern section of Ireland, where he produces panels and designs in his own unique style.

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Mosaic Star and Snowflake Ornaments

Design, Fabrication, and Text by Cherie Bosela

Every year since I was born, my sister and I have gotten a new ornament for the Christmas tree. We always picked out something unique. As I got older and had my own tree, I carried on the tradition of buying one new ornament each year. I always like to buy an ornament that an artist created, which gave me the idea to start creating my own.

Since I have lived in Florida most of my life, I believe that's where my love of color comes from. When I create snowflakes and stars, I use nontraditional colors on wooden cutout shapes. I will show you how to lay out the design, so you don't need a pattern.

Art Glass

Clear Rainbow Iridescent, Scrap
Canary and Sunflower Yellow Frit/Sunflower
Yellow Streamers Clear Base Collage, Scrap

Glass Beads

Pressed Glass Dagger Beads
Glass Bugle Beads
6/0 Glass Seed Beads
Millefiori

Tools and Materials

Ribbon 22-Gauge Wire
Wooden Circle and Star Cutouts
White Paint Glue
Medium and Fine Clear Iridescent Glitter
Medium and Fine Turquoise Blue Glitter
Fine Yellow Iridescent Glitter
Permanent Marker Clamps
White Sanded Grout Wheeled Nippers
Tweezers Dental Tool Pick
Microfiber Towel



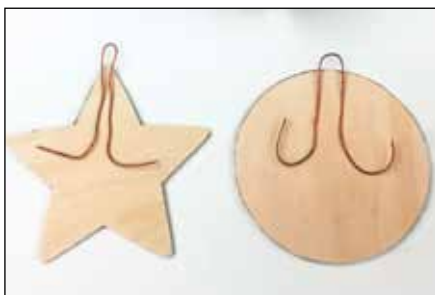
1

Paint the front of both of the star and wooden circle shaped cutouts with white paint and let the paint dry.



2

Prepare the hanging wires.



Cut 2 pieces of wire about 3" long. Bend them in half and curl up the sides to help keep the wires from pulling out.

3

Assemble the star and circle wooden cutouts.



Paint the glue onto the unpainted sides of all the wooden cutouts. Put the glued sides of the matching cutouts together with the hanging loop sticking out of the top between the two pieces. Line up the shapes, clamp them together, and let them dry overnight.

4

Cover the front of the cutouts with glue and apply the clear, blue, and yellow glitters.



Paint the front of the wooden cutouts with glue. Sprinkle the circle cutout with the medium and fine iridescent clear glitter. Sprinkle the medium and fine blue glitter on the outer edges of the star shape and the yellow glitter on the center of the star. Make sure you overlap the yellow and blue glitter to make a nice transition between the two colors.

5

Repeat step 4, as needed, to make sure the entire surface of each cutout is covered in glitter.



Paint a final coat of glue over the glitter.

6

Draw design guidelines on the glitter-covered circle and star cutouts.



With a permanent marker, put an off-center dot on the circle and draw 8 lines coming away from the dot. On the star, put a dot in the center and draw lines from the center to each point of the star.

7

Create the design by gluing the millefiori and glass beads onto the circle and star shapes.



Glue a millefiori over the dot. Then use tweezers to place and glue down the beads in a row over the lines you drew. On the snowflake, add a bugle bead, then seed bead, bugle bead, seed bead, then 2 bugle beads on every other line. On the other lines, glue down 2 bugle beads, a seed bead, then a bugle bead.

8

On the snowflake, glue down the dagger beads at the end of the bugle beads in a fan shape.



You will need to use wheeled nippers to cut the dagger beads to the correct length so that they don't hang over the edge.



9

Cut the glass into pieces using the wheeled nippers and glue them in place with the glue.



The Clear Rainbow Iridescent glass goes on the snowflake and the Canary and Sunflower Yellow Frit/Sunflower Yellow Streamers Clear Base Collage glass goes on the star.

Make sure you cover the entire back of each piece of glass with glue. This will seal the edges so the grout doesn't seep under the glass. Let the glue dry overnight.



10

Prepare and apply the grout.



Mix up the grout, which should be thick like cake frosting. If it's too wet, it won't stick to the sides of the ornament. You can mix a little bit of glue into the grout to help make it stronger for the edges.

Use your fingers to spread the grout, pushing it into all of the nooks and crannies. Let it sit for about an hour before cleaning it.

11

Use a damp sponge to clean the surface.



Have a bucket of water nearby so you can clean the sponge. Keep cleaning the surface until all of the grout is off the glass. Don't worry about cleaning all the grout from around the beads. You will do that in the next step. Let it sit for about an hour.

12

Clean away the grout that is around the beads.



Dig out the grout around the beads with the dental tool, then take the damp sponge and clean all the grout off the beads. Let it dry again for about an hour.

13

Use a microfiber towel to give the ornaments a final cleaning, just wiping the surface with a little water.



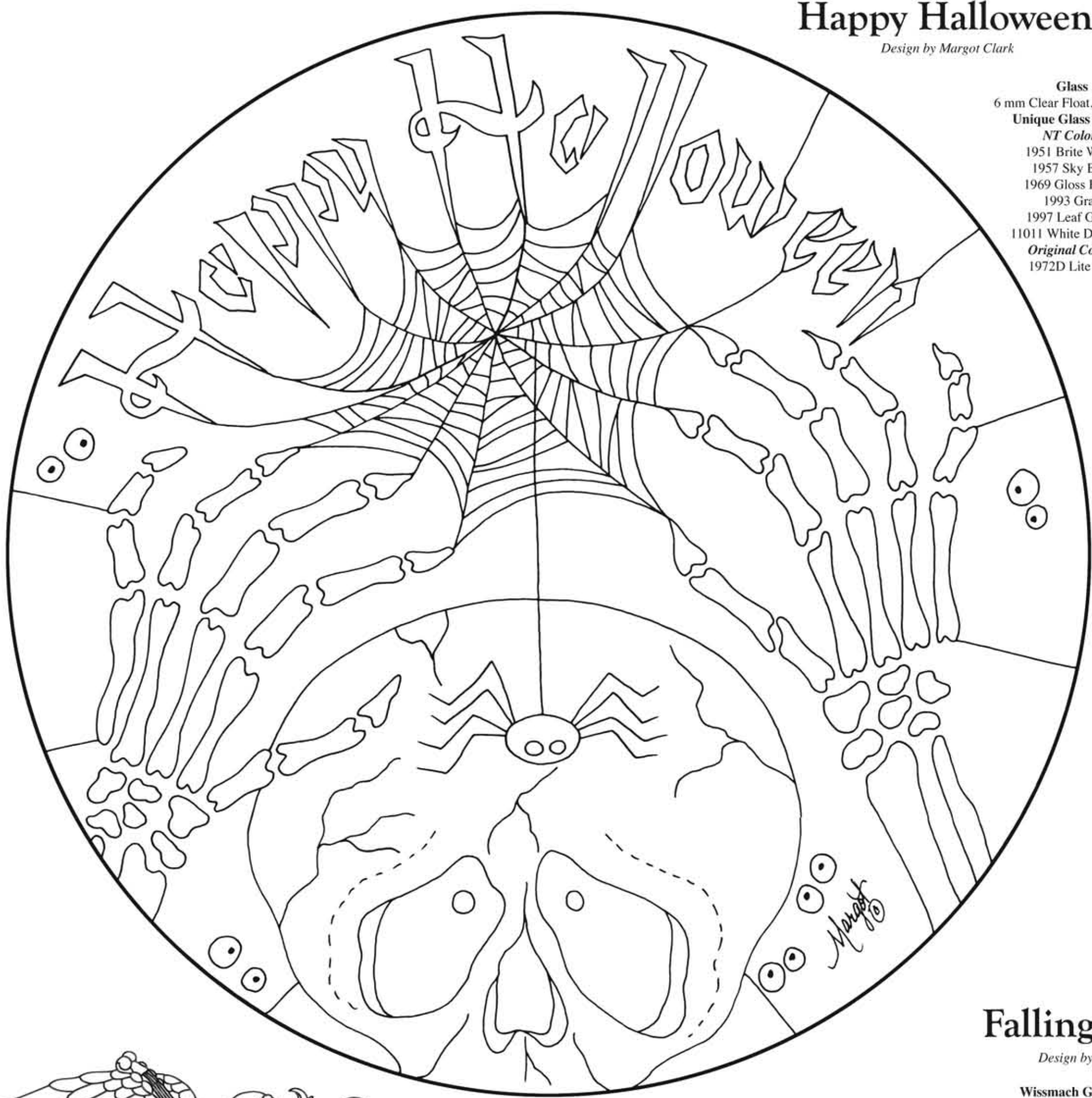
Cut a piece of ribbon about 8" long, fish it through the wire loop, and tie a knot to finish.

GPO



Living and growing up in Florida, Cherie Bosela is inspired by the lush natural scenery that surrounds her and loves taking photographs of the flowers and critters. Her work is also inspired by her travels, and she always tries to capture the essence of the moment to express something that made an impact on her. She takes these photographs and re-creates them as a mosaic using stained glass, beads, millefiori, and smalti with her original photography under the glass, giving life back to that little moment and an experience to all who pass it.

About a year ago, Cherie quit her day job to become a full-time artist. Her artwork has been included in exhibits at The Museum of Glass in Tacoma, Washington, 1st Thursdays at the Orlando Museum of Art, Mayor's Gallery in Orlando's City Hall, and CityArts Factory, to name just a few. Several pieces of her artwork have also been published in Bonnie Fitzgerald's Guide to Mosaic Technique. Something new that she has started to play with is glass fusing to print her photography onto the glass and make her own glass to use in her mosaic artwork.

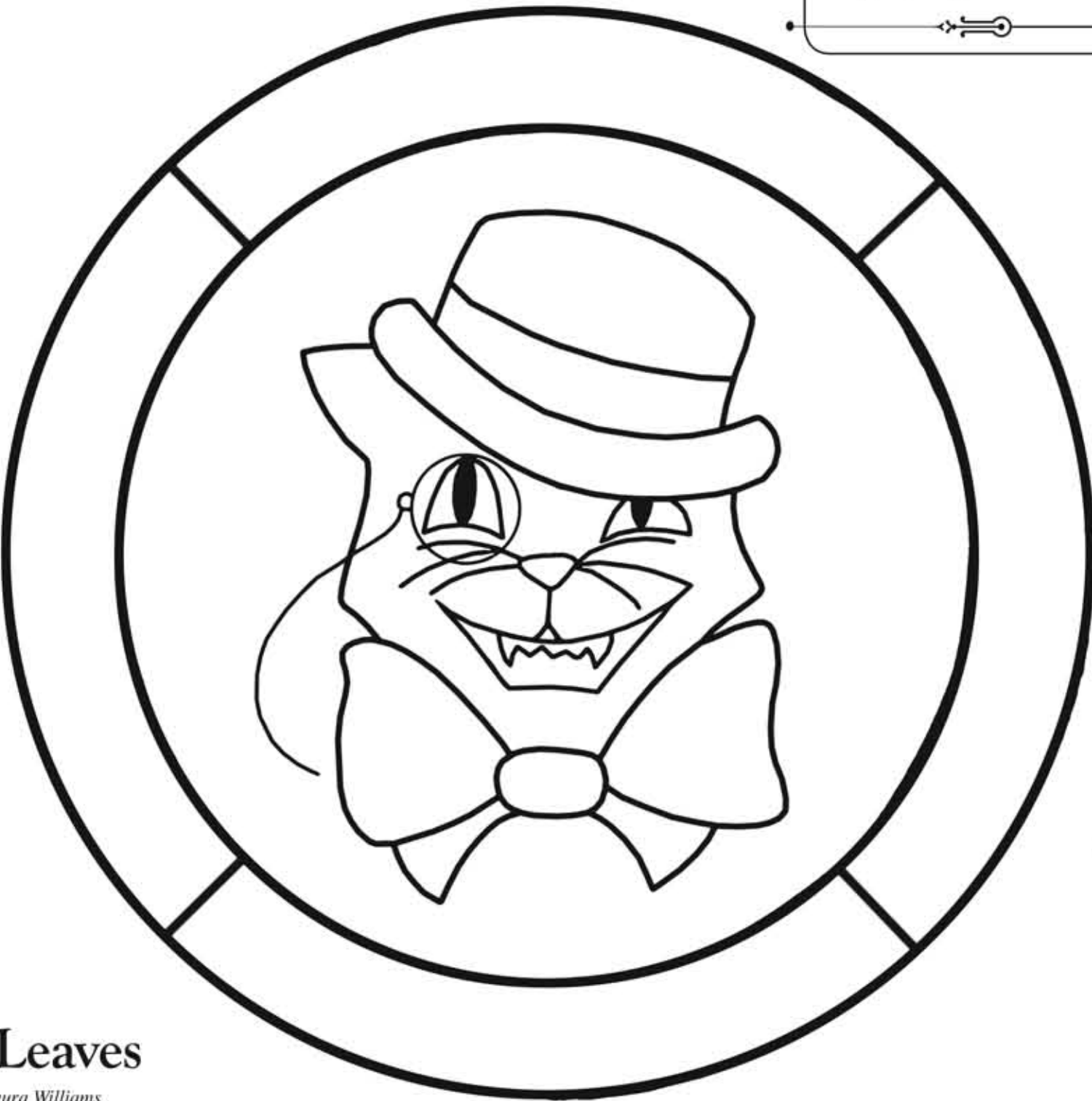


Happy Halloween

Design by Margot Clark

Glass
6 mm Clear Float, 11" round
Unique Glass Colors
NT Colors
1951 Brite White
1957 Sky Blue
1969 Gloss Black
1993 Gray
1997 Leaf Green
11011 White Diamond
Original Colors
1972D Lite Red

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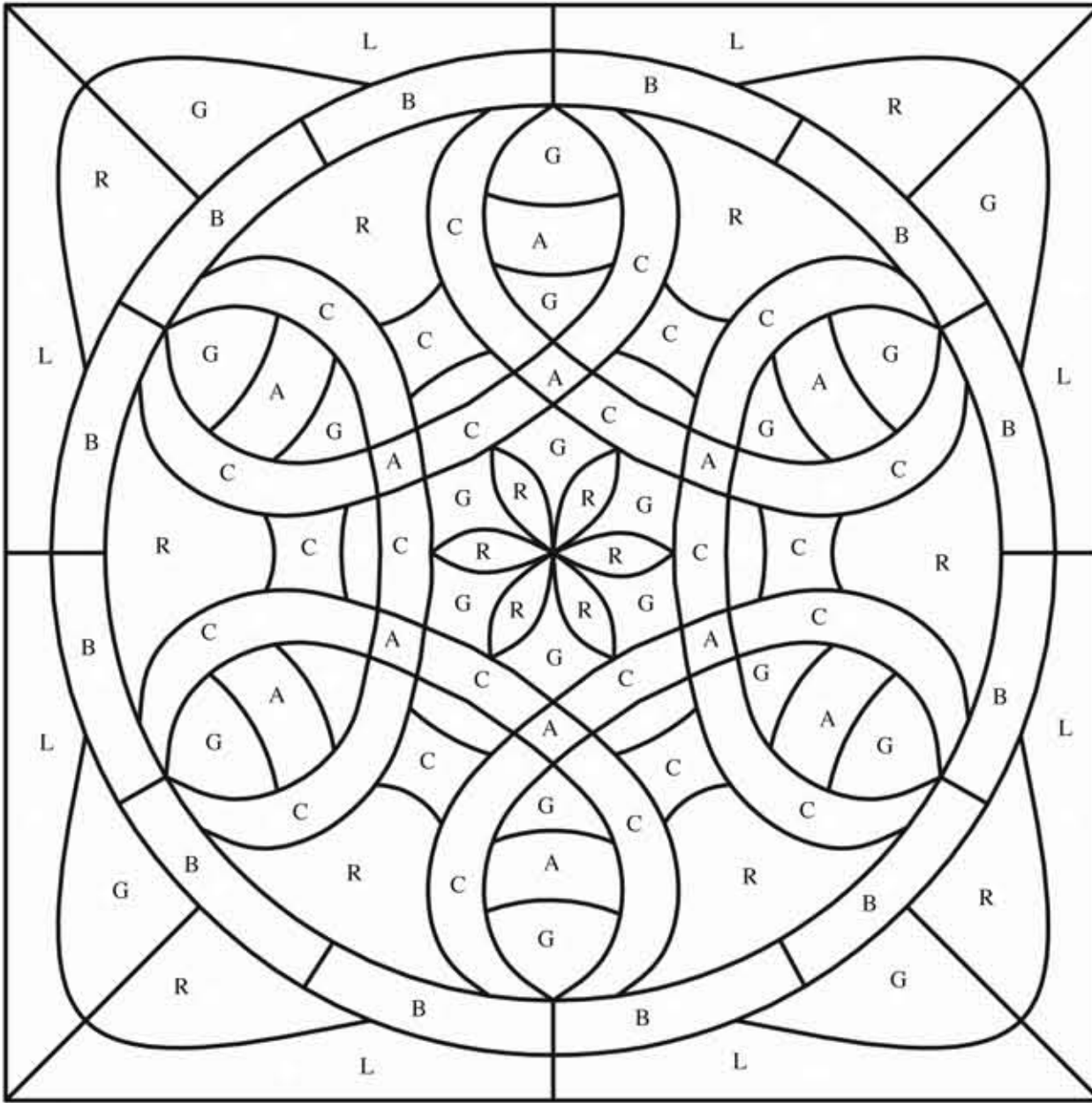


Sir Sooty Kat

Design by Leslie Gibbs

90 COE Glass
3 mm Glass
Medium Amber Iridized for Base Circle, 7" x 7"
Orange Iridized for Border, 6" x 6"
Deep Plum Iridized for Derby Hat, 3" x 4"
2 mm Glass
Black Iridized for Face and Pupils, 4" x 5"
Petal Pink for Nose, Scrap
Spring Green for Eyes and Hatband, 3" x 4"
Red for Mouth, 2" x 3"
Canary Yellow for Bow Tie, 3" x 4"
White for Tiny Cat Teeth, Scrap

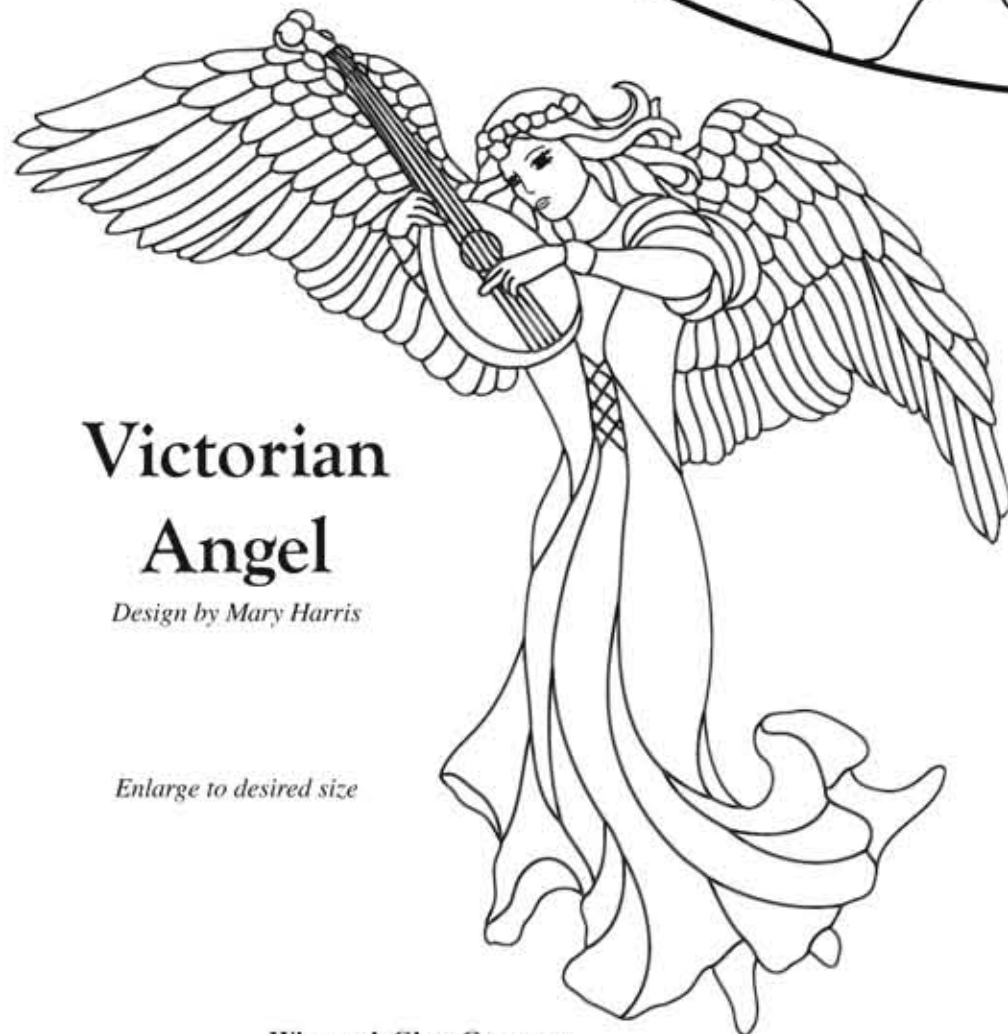
Glass Patterns Quarterly
Pullout Pattern Sheet Fall 2017



Clearly Christmas

Design by Kevin Thornhill

Wissmach Glass Company
L - Williamsburg Blue/Opal/Crystal Wispy for Outer Border, 2 Sq. Ft.
C - Opal/Crystal Wispy for Center Scroll Design, 2 Sq. Ft.
R - Orange/Opal Wispy for Center Flower and Background Accents, 2 Sq. Ft.
G - Dark Green/Opal/Crystal Streaky for Center Circle and Background Accents, 2 Sq. Ft.
B - Cobalt Blue/Opal/Crystal Streaky for Inner Circular Border, 1 Sq. Ft.
A - Medium Amber/Opal Crystal Dense Opal Base for Scroll Accents, Scrap



Victorian Angel

Design by Mary Harris

Enlarge to desired size

Wissmach Glass Company
WO-14 Gold Pink/Silver/Opal/Crystal Wispy for Wings, 3 Sq. Ft.
434-L Dark Blue/Medium Purple/Opal/Crystal Wispy Opal Base for Dress, 2 Sq. Ft.
WO-437 Dark Blue/Light Amber/Medium Purple/Opal/Crystal for Dress, 1/2 Sq. Ft.
Remainder Cut from Scrap
204 Pink Cast Opal Dense Opal Base for Face and Arms
145-SP Dark Amber/Opal/Crystal for Mandolin Top
317-L Dark Amber/Opal Wispy Opal Base for Mandolin Sides, Neck, and Head
WO-58 Medium Amber/Opal/Crystal Wispy for Hair
1-D Silver Yellow/Opal/Crystal Dense Opal Base for Bracelets and Headpiece
Black for Sound Hole

Falling Leaves

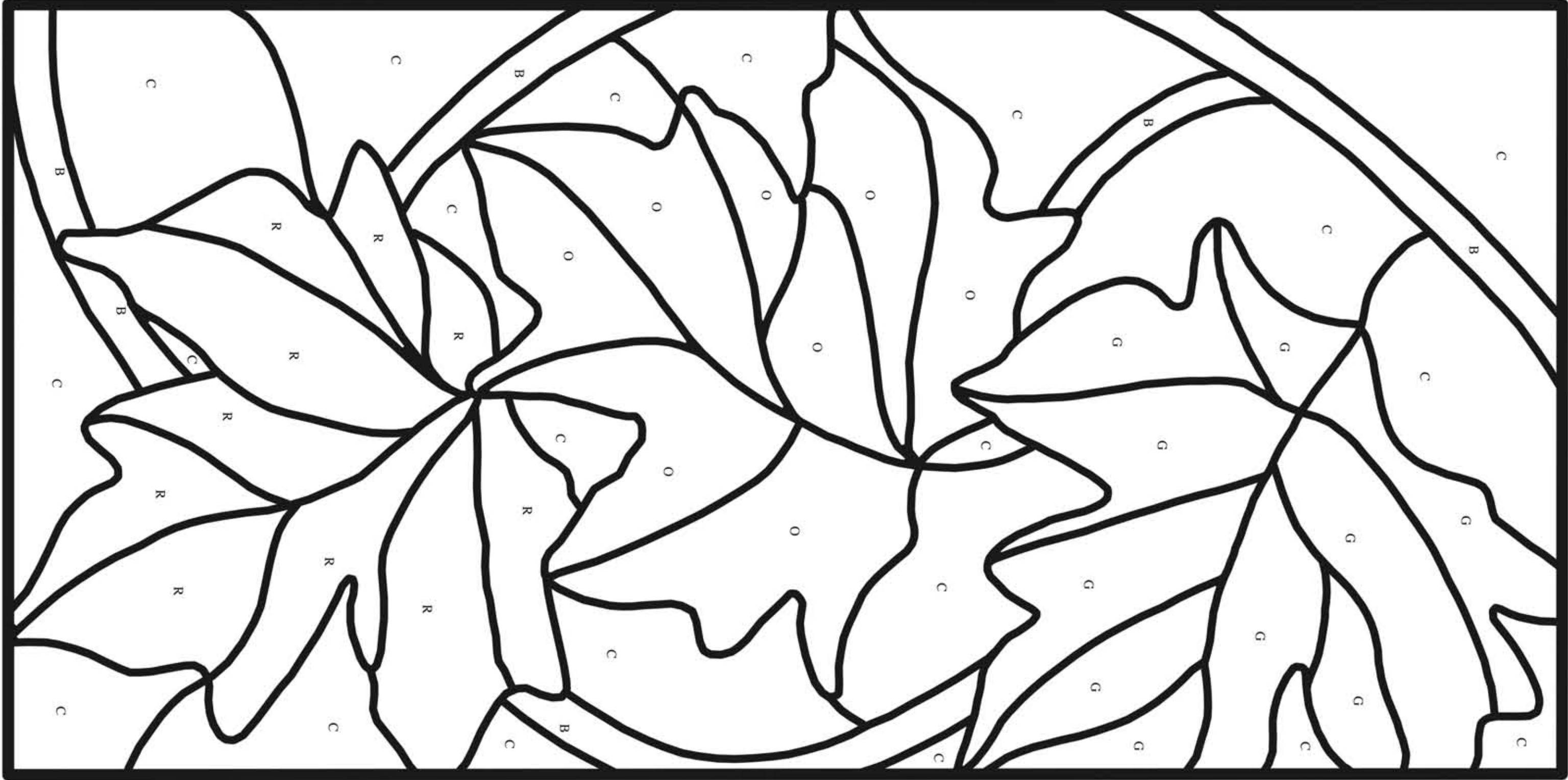
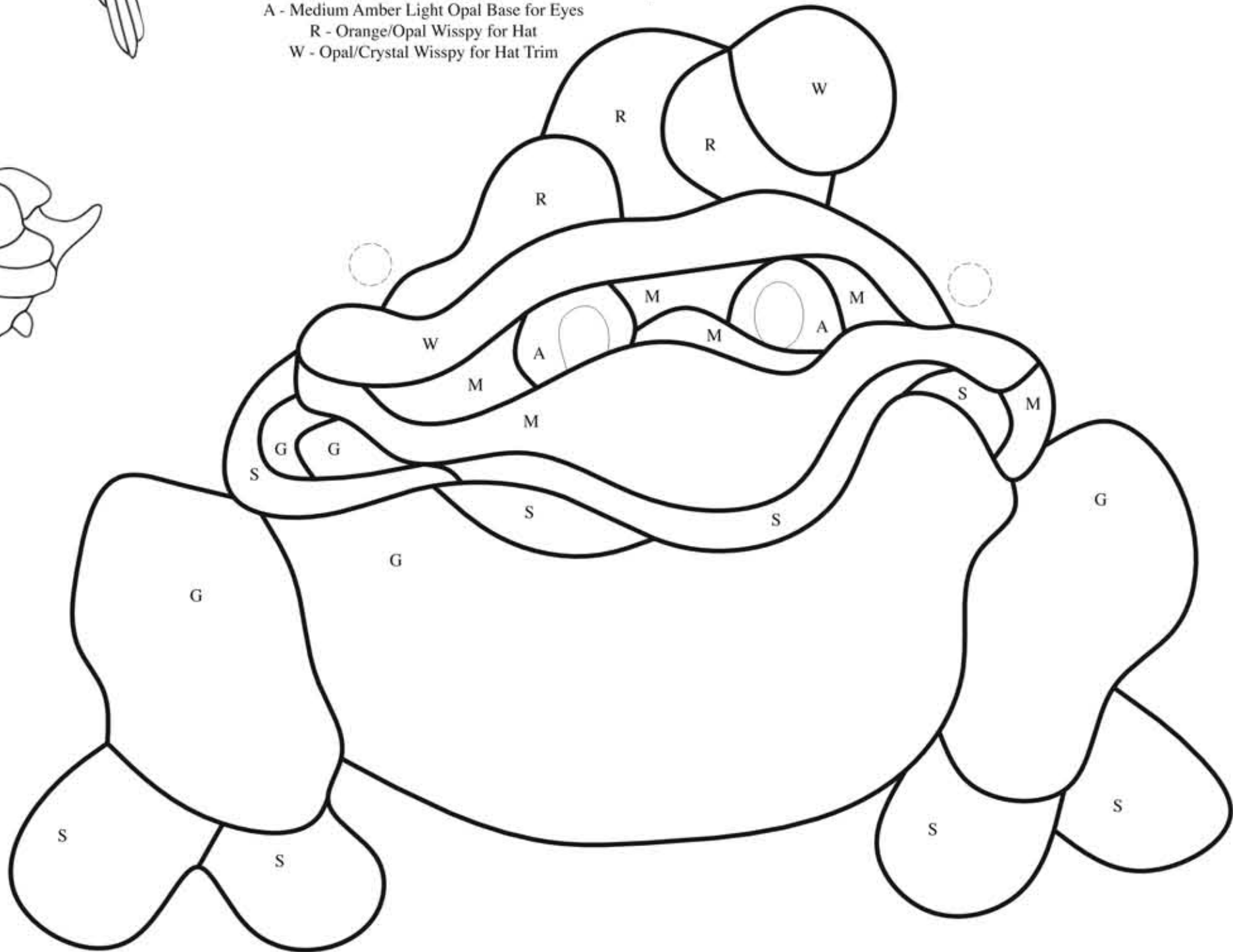
Design by Laura Williams

Wissmach Glass Company
R - Burgundy/Medium Amber Streaky for Bottom Leaf, 1 Sq. Ft.
G - Medium Green/Opal/Crystal Streaky for Top Leaf, 1/2 Sq. Ft.
O - Gold Pink/Silver/Light Blue/Opal/Crystal Light Opal Base for Center Leaf, 1/2 Sq. Ft.
C - Hammered-01 Clear Hammered f or Background, 1 Sq. Ft.
B - Dark Purple/Green/Light Opal/Crystal Streaky for Branches, 1/2 Sq. Ft.

Santa Frog

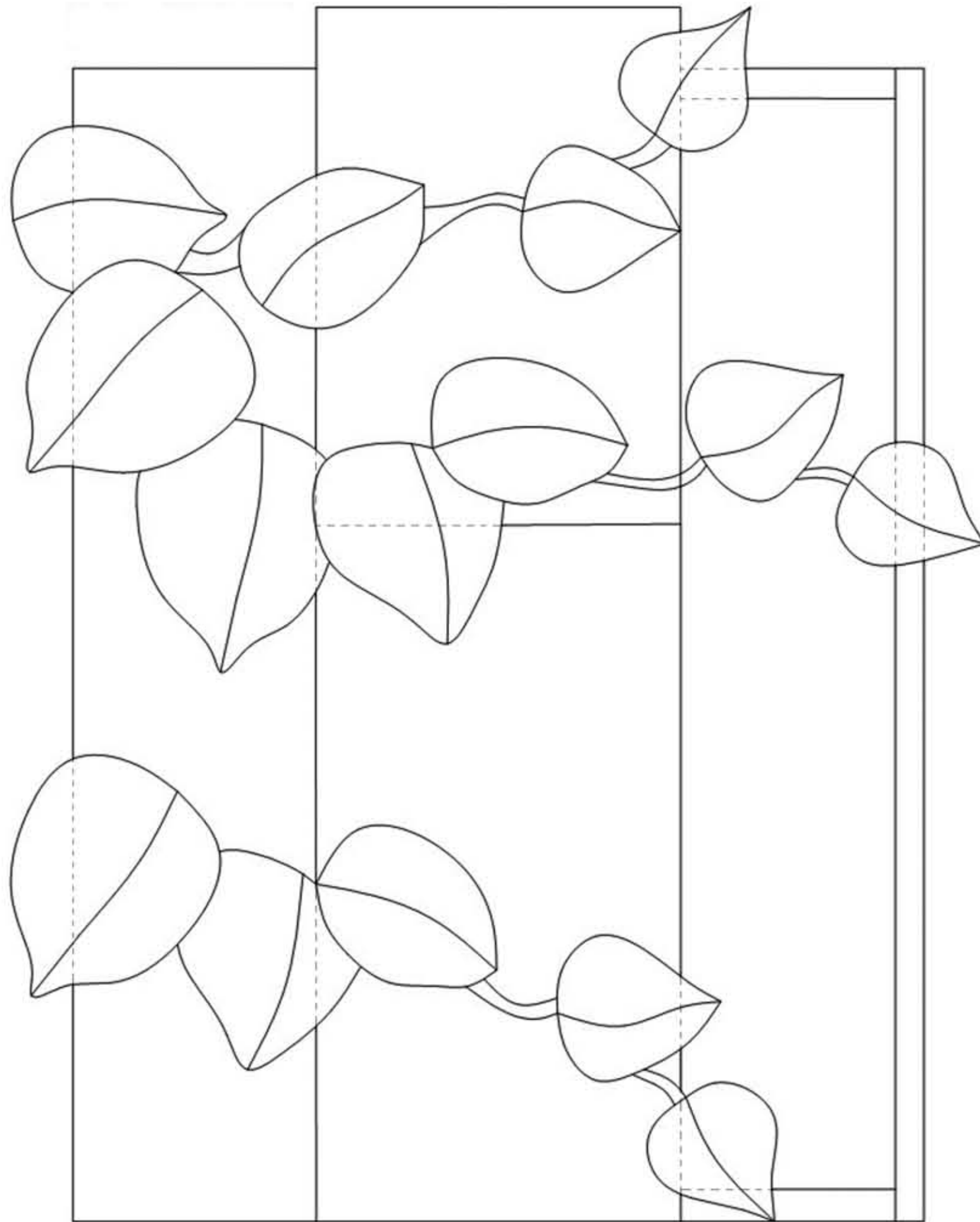
Design by Paned Expressions Studios

Wissmach Glass Company
G - Dark Green/Opal/Crystal Wispy for Body and Legs, 1 Sq. Ft.
Remainder Cut from Scrap
M - Medium Green/Opal/Crystal Dense Opal Base for Upper Lip
S - Medium Green/Opal/Crystal Streaky for Feet and Bottom Lip
A - Medium Amber Light Opal Base for Eyes
R - Orange/Opal Wispy for Hat
W - Opal/Crystal Wispy for Hat Trim



The diagram shows a 3D coordinate system with three axes. The vertical axis is labeled "Layer 1". The horizontal axis pointing to the right is labeled "Layer 2". The diagonal axis pointing towards the bottom-left is labeled "Layer 3". The axes are represented by lines that meet at a common origin point.

Layer 3



Wissmach Glass Company
 WO-28 Orange/Opal Wispory for Border and Hatband, 3/4 Sq. Ft.
 BLACK Double Rolled Cathedral for Border and Hat, 1 Sq. Ft.
 Dew Drop-01 Clear Iridized Texture for Cobwebs, 1/2 Sq. Ft.
 51-DDXX Opal Swirled with Crystal Iridized for Background, 1 Sq. Ft.
 155-LL Dark Purple/Green/Light Opal/Crystal Streaky
 for Eyes, Nose, and Mouth, 1/4 Sq. Ft.

Clearly Christmas

Design by Kevin Thornhill, Text by Delynn Ellis



Clearly Christmas is a whimsical design that combines the colors of Christmas without the cartoon images often seen during the holidays. This 18" x 18" project can be made into a bright, "Christmassy" stained glass panel, like the version here that is filled with vibrant colors from Wissmach Glass. You could also create it in other colors of your choice to complement your year-round decor.

The panel is fashioned with a variety of geometric shapes and offers the illusion of ornaments on a string. You might also think about making a circular design by using the inner circle as your guide.

The designer, Kevin Thornhill, is a retired stained glass artist and former creator of patterns for Focal Point Glassworks. Kevin now enjoys making jewelry when the mood hits him. He creates sterling silver pendants, earrings, and rings at his studio in St. Petersburg, Florida. **GPQ**

Wissmach Glass Company

WO-613 Williamsburg Blue/Opal/Crystal Wissy for Outer Border, 2 Sq. Ft.

WO-051 Opal/Crystal Wissy for Center Scroll Design, 2 Sq. Ft.

WO-28 Orange/Opal Wissy for Center Flower and Background Accents, 2 Sq. Ft.

101-LL Dark Green/Opal/Crystal Streaky for Center Circle and Background Accents, 2 Sq. Ft.

118-LL Cobalt Blue/Opal/Crystal Streaky for Inner Circular Border, 1 Sq. Ft.

58-D Medium Amber/Opal Crystal Dense Opal Base for Scroll Accents, Scrap

Tools and Materials

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

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Frit Slurry Bell Mushroom

Design, Fabrication, and Text by Kelley Mc Hugh



Why not make mushrooms for the holidays? We're not talking about a recipe for a festive meal either. Mushrooms come in interesting shapes and colors, and they have a whimsy all their own. Now you can make a cast frit mushroom using a new mold available at Creative Paradise.

This holiday version was done in red and green, but you can use any 96 COE powder frit colors you would like. Create a mushroom garden for indoors or out, then enjoy the attention they will receive.

96 COE Glass

3 mm Clear Sheet Glass, 6" Circle

96 COE Frit

Dark Green Transparent Powder

Cherry Red Powder

Vanilla Cream Opaque Powder

Black Powder

Creative Paradise

GM209 Bell Mushroom Drape

Tools and Materials

Plastic Spoons Plastic Knife

Small Plastic Cups Respirator Mask

Water Spray Bottle Plastic Cup

Engraving Tool (optional)

Clear Two-Part Epoxy 1/4" Copper Tube

14-4 Copper Crimp Butt Splice

1

Place a small amount of each powdered frit color into its own small mixing cup.



The amount of frit required will vary depending on the area to be covered. ****Note: When working with powdered frits, it is essential that you wear a respirator mask in order to avoid inhaling particulates.**

2

Add enough water to each container to just cover the frit and mix well.



We find that using a spray bottle to spritz water into the frit until it is just covered with water is a great way to accurately add the water to the frit. Mix the powder frit and water together to the consistency of pancake batter. Each color of frit should be mixed in a separate container. Opaque and/or transparent frit powders can be used in frit slurry projects.

3

Cut a 6" circle from the clear 96 COE sheet glass and begin to add the colored frit slurry on top of the glass circle.



Use a small amount of black in the center, circle the black with the Vanilla Cream, then add the Dark Green Transparent around the Vanilla Cream.

4

Finish by adding a ring of the Cherry Red slurry around the Dark Green Transparent.



5

Add some spots of the Vanilla Cream slurry to the Cherry Red and Dark Green Transparent spots to the Vanilla Cream.



6

Blend the slurries.



When the slurries have been applied to the glass as desired, use a plastic knife or other tool and carefully drag some of the slurries into each other. You can also spritz some water from a spray bottle onto the slurries to blend.

Allow the slurry to dry for several hours. Wipe off any slurry that has dripped onto the rim of the glass or underneath the glass.

7

Place the slurry in the kiln and fire it to a full fuse.



I used the following schedule, but remember that each kiln fires differently, so you may need to adjust the schedule for your own kiln.

Full Fuse Schedule

Segment 1: Ramp 300°F/hr to 1215°F and hold 20 min.

Segment 2: Ramp 50°F/hr to 1250°F and hold 20 min.

Segment 3: Ramp 350°F/hr to 1420°F and hold 10 min.

Segment 4: Ramp 9999 (AFAP*) to 950°F and hold 60 min.

*as fast as possible

8

Drape the slurry.



Once the slurry has been fused, let it cool and center it on top of the GM209 Bell Mushroom. Drape in the kiln using this schedule, adjusting as necessary for your own kiln.

Draping Schedule

Segment 1: Ramp 250°F/hr to 1200°F and hold 20 min.

Segment 2: Ramp 350°F/hr to 1300°F and hold 5 min.

Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 90 min.

Segment 4: Ramp 100°F/hr to 500°F and hold 10 min.

*as fast as possible

Let cool, then remove the draped glass from the mold

9

Use an engraving or other tool to abrade the top inside section of the glass to help the epoxy to adhere better.



This is optional.

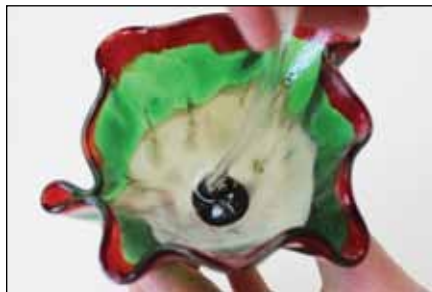
10

Apply a dime-size portion of two-part epoxy to the top inside section of the glass.



11

Stir the epoxy using the end of a plastic spoon.



12

Place a size 14-4 copper crimp butt splice or other mount that can hold a 1/4" copper tube in the epoxy.



13

Once the butt and epoxy are set, place a section of 1/4" copper tube into the butt splice and plant the mushroom.



You can make many different slurry mushrooms using various Creative Paradise, Inc. mushroom caps and mushroom drapes including the GM206 Dome Cap, GM207 Flat Top Cap, and GM209 Bell Mushroom drape molds. **GPO**

Visit www.creativeparadiseglass.com/category-s/142.htm for more information on firing notes.

New Innovative molds from Creative Paradise, Inc.



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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Snowman Candle Cover

Design, Fabrication, and Text by Mary Terziani



This scenic winter fused glass candle curve is the perfect piece for your mantel and winter/holiday home decor. The design was created using fusible glass paints, glass frit, and layered, fused shapes. It adds to the charm of the season when backlit with tea lights or votive candles or when placed in a window.

This demonstration piece stands 6" x 12", but it can be adjusted to any size. You can also create smaller, similar pieces with a 5" x 7" scone mold and make the design into a charming plate or serving piece. Candle curves and sconces are also very popular as gifts and at holiday art shows.

I like to use 2 layers of 3 mm clear art glass for the base of the project. For this one I started with a 12" x 12" sheet of the Icicle Clear, then cut it in half so that there were 2 pieces of 6" x 12" glass. Then I added dimension by layering glass powders on the bottom layer and painting the design on the top layer before fusing the two layers together.

96 COE Glass

Icicle Clear for Bottom and Top Layers, 12" x 12"

White Opal for Snowmen, Scrap

Dark Green Aventurine, Scrap

Terra Cotta Opal Scrap

96 COE Frit

White Opal Powder

White Opal Medium

Ivory Opal Powder

Sky Blue Translucent Powder

Alpine Blue Opal Powder

Cobalt Blue Powder

Fusible Glass Paints

Black

White

Dark Green

Kelly Green

Crimson

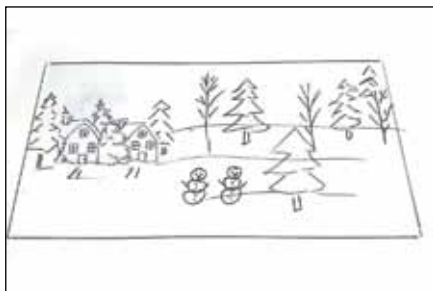
Yellow

Tools and Materials

Kiln Shelf Paper
Card Stock Glass Cutting Tools
Small Spoon Inexpensive Hair Spray
Respirator Mask Paint Brushes Small Sifter
Ceramic Wave Mold
Glass Mosaic Cutters Clear Glue

Make the design template either by creating an original drawing or using a free coloring book page found on the Internet.

1



First trace the outline the size of the 6" x 12" project onto a piece of card stock, then add the design elements.

2

Create the background by using a small sifter to arrange the powdered frit on the bottom layer of glass.



You may want to spray inexpensive hairspray on the glass first to hold the powder in place before sifting on the powders. Add several layers of white with a little ivory powder for the snow and the Sky Blue, Cobalt Blue, and Alpine Blue for the sky. Adding some of the colors with a small spoon will help to create a little more dimension to the background.

****Note: Always use a respirator mask whenever you are working with frit to avoid inhaling the glass powders.** Not doing so can pose a health risk, especially with fine powders.

3

Paint the design details on the top layer of glass and cut out the glass squares for the snowmen.



Using the template, outline the houses and trees with the black paint and let it dry. Add the snow in the foreground by brushing on the white paint and allowing it to dry. Now paint in the background evergreen trees by brushing on the Dark Green and Kelly Green paints. Finally, paint the remainder of the house with the ivory, using crimson for the door and yellow on the windows. Allow the piece to dry and make any desired enhancements prior to stacking the layers and loading them into the kiln.

Hand-cut the squares for the snowmen. For small snowmen, cut 1/4" and 1/2" squares and place them in the kiln along with the stacked design layers. As the squares are fired, they will round into circles. If you want to make larger snowmen, cut 3/4" squares but layer two of them diagonally to create the larger circle shapes.

4

Fire the two layers of the design and the white squares to a full fuse.



You will want to create a bubble squeeze to avoid unwanted bubbles on Segment 2. Slow down the ramp up and lengthen the hold at 1225°F. Also adjust the top temperature for your kiln. My kiln is small and reaches a full fuse at 1440°F. Remember that all kilns fire differently, so you may need to make further adjustments in the schedule to fit your own particular kiln.

Full Fuse Schedule for Small Project with Double Layers

Segment 1: Ramp 250°F/hr to 1100°F and hold 30 min.

Segment 2: Ramp 100°F/hr to 1225°F and hold 90 min.

Segment 3: Ramp 250°F/hr to 1440°F and hold 10 min.

Segment 4: Ramp 9999 (AFAP*) to 950°F and hold 1 hr.

Segment 5: Ramp 100°F/hr to 700°F and hold 1 min.

*as fast as possible

Do not open the kiln until it reaches room temperature or is well under 100°F.

5

Add the painted features on the snowmen and cut out the tree branches and trunk using glass mosaic cutters.



Paint the facial features and buttons on the snowmen prior to placing them on the fused base.

6

Assemble the snowmen and evergreen trees in the foreground of the design and place the project in the kiln for a tack fuse.



I use a few drops of clear glue to hold the glass in place. I also added a few lines of white paint on the trees and over the landscape along with a layer of medium white frit. Place the trees and snowmen at least 1/4" above the bottom edge to ensure that the final curve does not wobble.

Here is the schedule I used for the tack fuse, but once again, adjust it as necessary to fit your own kiln.

Tack Fuse Schedule

Segment 1: Ramp 300°F/hr to 1100°F and hold 30 min.
 Segment 2: Ramp 300°F/hr to 1350°F and hold 12 min.
 Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 2 hours.
 Segment 4: Ramp 100°F/hr to 700°F and hold 10 minutes.
 *as fast as possible

7

When you are satisfied with the look of the design, slump the glass in the wave mold, adjusting the schedule as necessary.



Slumping Schedule

Segment 1: Ramp 250°F/hr to 1100°F and hold 30 min.
 Segment 2: Ramp 250°F/hr to 1220°F and hold 20 min.**
 Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 75 min.
 Segment 4: Ramp 100°F/hr to 700°F and no hold.

*as fast as possible

**Watch your slump and adjust the hold time accordingly.

I hope this winter scene brings a lot of joy to your holidays. There are many variations to this project. Just use your imagination as your guide.

GPQ



Mary Terziani is a self-taught artist and a relative newcomer to glass. She bought her first kiln in 2011, and from that moment she fervently pursued her passion, rarely taking a day off. Mary credits her daily structure and the many glass artists who have generously shared their knowledge and advice for her success. She sells her work in various local galleries and shops as well as at juried art shows near her hometown.

The artist lives in upstate New York and is inspired by the beauty of nature and the changing seasons, which are often incorporated in her work. Much of her art includes flowers or landscape designs, and she loves to use vibrant colors, which are a reflection of her energy and passion for life.

Mary currently works as a Program Coordinator for an urban youth program in Rochester, New York, and finds that the young people she works with challenge her to look at the world with a different view. She dreams of the day when she can open a small glass studio and make glass her full-time profession.

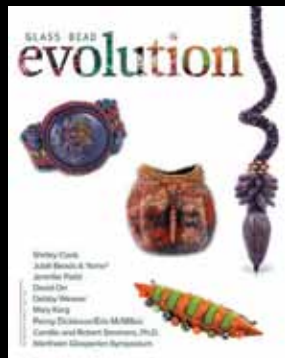


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Margot Clark

Layering Techniques
September 12



Joe Porcelli

Tale of Two Techniques
September 19



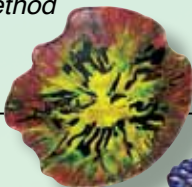
Joe Porcelli

*Doing Business and
Making Money Lecture*
September 21



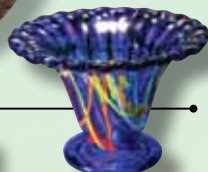
Denny Berkery

The Copper Foil Method
September 26



Dennis Brady

Screen Melt
September 28



Randy Wardell

Joy of Fusing
October 12



Tony Glander

Screen Printing
October 17



Lisa Vogt

Fusing with Frit
October 26



Peggy Pettigrew Stewart

Verre Églomisé™
November 16



Dennis Brady

Glass Weaving
December 12



Joe Porcelli

Cutting Glass
December 14

Visit the Glass Expert Webinars™ link under
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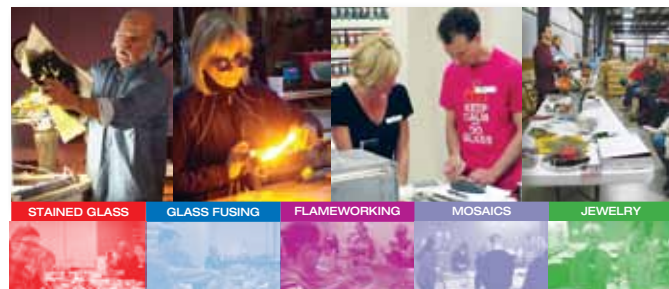
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What's New

Gryphon Corporation offers the **Gryphon Omni-2 Plus Wire Saw**, which is easy to use, requires no adjustments, has few moving parts, and is extremely low maintenance. A built-in pump automatically provides the correct amount of water to the blade, and a mini spotlight illuminates the work area. The round blade has diamonds all around, so the saw will cut in any direction, with cutting very similar to using a ring saw. The blades are very durable and leave a fine edge when cutting so that no additional grinding is required. The saw's unique design with its simple, straight blade also makes it possible to make inside cuts by simply drilling a hole in a piece of glass and passing the blade through the hole before securing it in the saw. An initial low cost plus an extremely low cost for blade replacements and very reliable performance make this a great combination. 818-890-7770

www.gryphoncorp.com



Wissmach Glass Company has included **96 COE Reactive Glass** in its 2017 Kiln Glass catalog. In reactive glass, the metals in one glass react with the metals in another with the result of creating a fine, darker line where the two colors meet. When one of the nine blues and greens are combined with the six other reactive glasses that range from beiges,

yellow green, red, tan, and brown, chances are that you'll get some very nice reactions. 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



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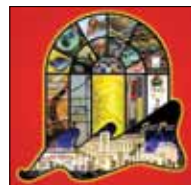


Choice of 400 Molds

Glass Accessories International (GAI) is now distributing **high-quality drill bits specifically designed for boring through hard surfaces** such as glass, granite, marble, quartz, ceramic, and porcelain tiles. The shape of the bit keeps it from "walking" when starting a hole. Designed for use in a standard drill, the GAI Speedbit features a specially formulated mix of metals and superiorly designed carbide tip that make it last longer than its competition at a great price. Sizes include 1/8", 1/4", and 3/8", with others to come soon. Speedbits are available where you buy Toyo Supercutters. You can contact the company to locate a local dealer.

info@glassaccessories.com

www.glassaccessories.com



Glass Craft & Bead Expo and the International Society of Glass Beadmakers (ISGB) are **coming together** for the second year in a row to offer another amazing opportunity in 2018. ISGB will be holding its annual conference, The Gathering, on April 3-8, 2018. Glass Craft & Bead Expo classes will be April 4-8, with the tradeshow on April 6-8. ISGB will add its Glass, Beads & Jewelry Bazaar to the tradeshow on Saturday, April 7. This all takes place in one location at the South Point Hotel & Casino in Las Vegas, Nevada. While the two events still operate independently of one another, the partnership will offer an unprecedented experience for glass enthusiasts. Details on each of these events will be available in the fall.

www.glasscraftexpo.com

www.isgb.org

Glass Art presents **Talking Out Your Glass** podcasts featuring interviews with world-renowned glass artists and experts in hot, warm, and cold glass. Artists discuss their back-

ground and techniques in a conversational and entertaining way with magazine editor and host Shawn Waggoner. Guests have included Lino Tagliapietra, Dante Marioni, Preston Singletary, Ginny Ruffner, Fritz Dreisbach, and many others, with a new episode every two weeks. Recent podcasts featured Judson Studios and its *Resurrection Window*, the largest single composition fused glass window in the world, and Sarah Hall's unique way of capturing usable solar energy in art glass windows through the use of photovoltaic cells. Functional glass is celebrated in conversations with Banjo, Robert Mickelsen, and Salt. Visit the "Talking Out Your Glass" link on the *Glass Art* home page for a free subscription to iTunes or Stitcher to hear these fantastic interviews.

502-222-5631 info@glassartmagazine.com
www.glassartmagazine.com



SilkeMat™ introduces the **noncarcinogenic refractory fiber blanket** for soft and rigidized molds. This new, innovative material requires no special handling, is safe to use as a firing surface, and is especially popular in making molds using nonflammable SilkeMat Rigidizer. Slumping molds are entirely reusable with no release agent necessary, and pot melt and vitrigraph molds, also reusable, can be easily cut to create holes and slots for your

own unique patterns. As an added benefit, SilkeMat does not break down with multiple firings like other fiber products. Open up a new world of kiln glass options with this versatile material, which is perfect for unique kiln carving projects. SilkeMat and SilkeMat Rigidizer are proudly made in the USA and ship from Greensboro, North Carolina. More information and gallery photos are available on the company's website.

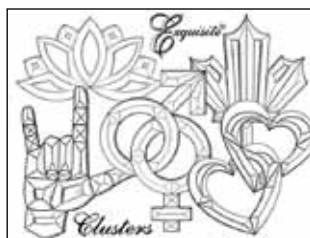
336-580-7063

www.silkemat.com

Rainbow Art Glass continues to introduce new **Exquisite™** clusters in whimsical and traditional styles. Additions include the Lotus, Maple Leaf, Man and Woman, Interlocked Hearts, and the signing "I Love You" Hand—five new clusters in all. These join the company's already vast inventory of over 500 bevel cluster designs and straight-line bevels. Available in all styles, shapes, and sizes, from traditional to themed in clear, colored, and glue chip glass, there is a design available to enhance any project. Visit the company's website to view all of the designs or call for more details.

732-681-6003 info@rainbowartglass.com

www.rainbowartglass.com



Glass Patterns Quarterly has a great fall lineup of **Glass Expert Webinars™**. These two-hour dynamic, interactive, online workshops feature movies and slide shows plus live commentary from the artist instructor, all with no traveling required. Fall and Winter Webinars include: Copper Foil Techniques with Denny Berkery (Sept. 26), Screen Melt with Dennis Brady (Sept. 28), Joy of Fusing with Randy Wardell (Oct. 12), Screen Printing with Tony Glander (Oct. 17), Fusing with Lisa Vogt (Oct. 26), Verre Églomisé with Peggy Pettigrew Stewart (Nov. 16), Glass Weaving with Dennis Brady (Dec. 12), and Cutting Glass with Joe Porcelli (Dec. 14). For more details or to register for these classes and others, visit the "Glass Expert Webinars™" link on the magazine's home page.

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www.glasspatterns.com

GPO

Send your What's New information to

Due date for Winter 2017
October 20, 2017

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Square Panel Bevel Magic

Design by Randolph Raum, Text by Darlene Welch



Bevels and glass, when combined in the same space, create a magic all their own. This 36" x 36" stained glass design from Randolph Raum of Action Bevel, which features carefully matched grain for the wood-like appearance of the Wissmach glass used here, is reminiscent of the custom woodwork that can be found around the world. Add the sparkle of this Action Bevel Square Panel Design, and you will have an exquisite addition to your own decor or to give as a special gift.

This and other bevel and glass designs can be found on Action Bevel's new website for both retail and wholesale accounts at www.ornamentalstainedglass.com. Glass enthusiasts can create one-of-a-kind designs with custom bevel clusters in any size and shape through the company's downloadable patterns. What a wonderful way to let your creative spirit soar!

GPO

Wissmach Glass Company

112-LL Dark Green/Dark Amber/Opal Streaky
for Background, 12 Sq. Ft.

199-G Medium Amber/Dark Amber Brown Granite Streaky
for Outer Border, 4 Sq. Ft.

WO-325 Light Amber/Opal/Crystal Wissy
for Inner Border, 3 Sq. Ft.

Action Bevel

TILE-111 (1 Set)

TILE-106 (8 sets)

COR-115 (8 sets)

Tools and Materials

Black Patina 1/2" U-Channel Zinc

1/4" H-Channel Lead Flux Solder

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NEW WEB SITES

ornamentalstainedglass.com
Retail website for
Action Bevel Clusters.

ornamentalfilm.com
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Glass Art Magazine's Podcast

Judson Studios

Judson Studios recently completed *Resurrection Window*, which represents the first time a notable liturgical window was created completely from fused glass. The podcast highlights how Judson Studios' designer Tim Carey worked in conjunction with artist Narcissus Quagliata to create the world's first fused window wall.

Visit the "Talking Out Your Glass" link on the *Glass Art* website to begin your free Stitcher or iTunes subscription to this and many other great podcasts.

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Santa Frog

Design by Paned Expressions Studios, Text by Delynn Ellis

Frogs provide fun characteristics to introduce to the holiday season. There are so many shades of green glass, from emerald to lime, that are sure to make this little Santa Frog endearing. The pupils in our little friend's eyes are added using copper foil overlay colored in with black patina. Consider turning this 8" x 6-1/2" suncatcher into a Christmas tree ornament by soldering a hook and some chain onto the back. He could also be featured as part of a panel, if your heart desires.



If you could buy only one pattern CD for the holidays, *Catch the Light* from Paned Expressions Studios would cover it all for years to come. The CD offers corner treatments that mimic window valances, suncatchers like our Santa Frog, mosaics, and fan lamp inserts. Included are over 90 smaller stained glass patterns for the holidays and every day, including Christmas, Hanukkah, the Fourth of July, St. Patrick's Day, Halloween, and even Presidents' Day.

The patterns on this CD are image files only, with no software included. All of the patterns are provided in color and black and white in JPG, TIFF, and EYE (Glass Eye) formats for both PC and Mac computers, making it easy to resize, reshape, and recolor the designs. The patterns accommodate all levels of glass expertise.

Wissmach Glass Company

WO-191 Dark Green/Opal/Crystal Wisspy
for Body and Legs, 1 Sq. Ft.

Remainder Cut from Scrap

191-D Medium Green/Opal/Crystal Dense Opal Base
for Upper Lip

191-LL Medium Green/Opal/Crystal Streaky
for Feet and Bottom Lip

34-LL Medium Amber Light Opal Base
for Eyes

WO-28 Orange/Opal Wisspy for Hat

WO-051 Opal/Crystal Wisspy for Hat Trim

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/4" U-Channel Lead

Copper Wire

GPQ

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David Kennedy Stained Glass Designs



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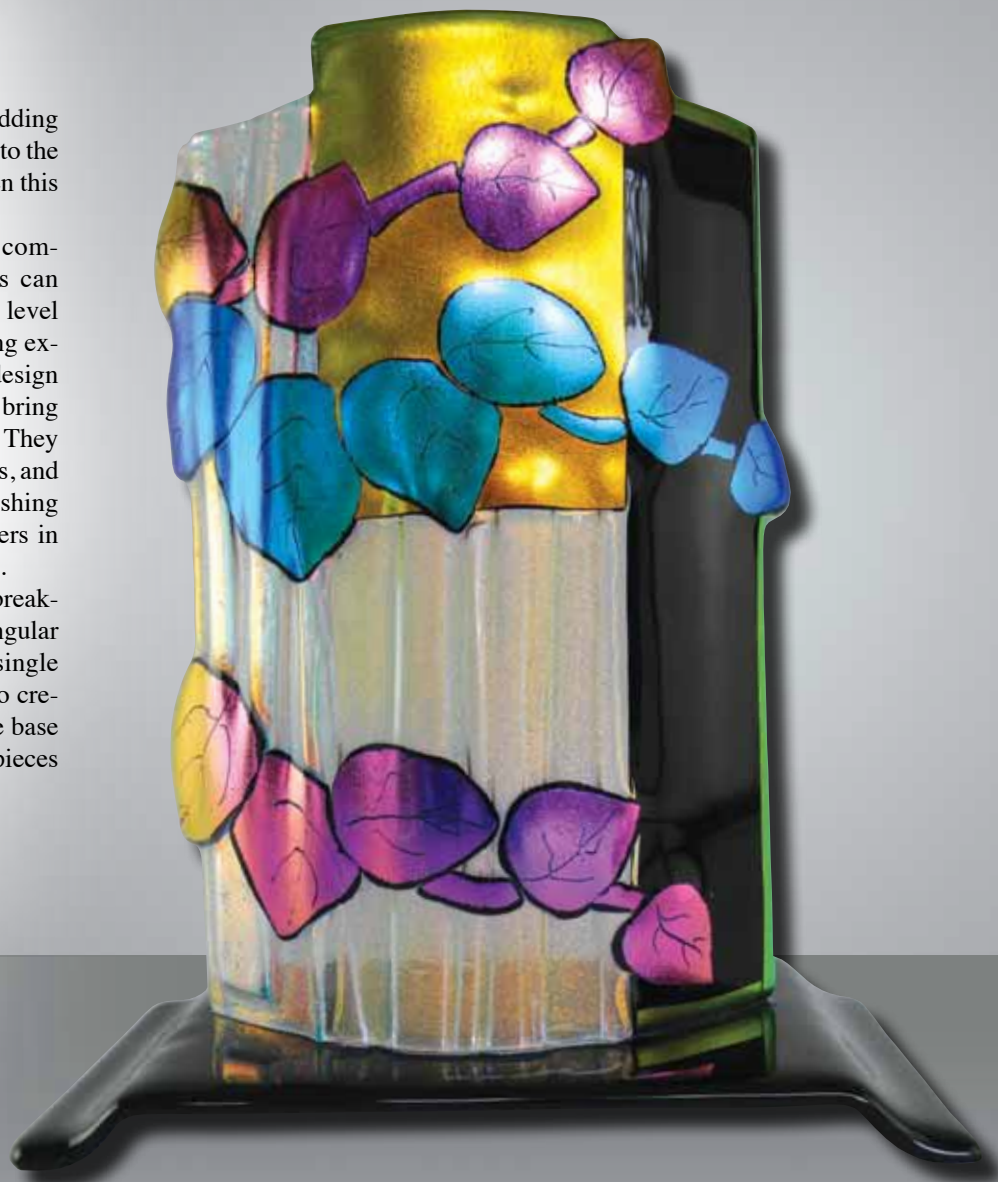
Regal Aspen Tower and Stand

Design, Fabrication, and Text by Lisa Vogt

Are you ready to take your budding talent and capable glass skills to the next level? If the answer is yes, then this is the project is for you.

I'm going to show you how combining different, easy techniques can elevate your art to an exciting new level of excellence. The secret to creating exhibition quality art begins in the design phase. Pieces that are show worthy bring something new to the shelf or wall. They have unique form, intriguing details, and dramatic imagery. It's these refreshing new characteristics that lure viewers in and hold them delightfully captive.

In making *Regal Aspen*, we're breaking away from the traditional rectangular shape. Instead of building on a single piece of clear glass, we're going to create a unique profile. To do this, the base layer will be made with several pieces of clear glass.



96 COE Glass

Clear for Base Layer of Tower and Stand, 1 Sq. Ft.

Black for Base Layer of Dichroic Glass, 1 Sq. Ft.

96 COE Dichroic Glass

Any Three Colors of Dichroic Glass on Black for the Leaves, 1/4 Sq. Ft. each
Any Two Colors of Dichroic Glass on Clear for the Design Layer, 1/4 Sq. Ft. each

Tools and Materials

Rotary Tool 1/8"-Thick Fiber Paper

Diamond Engraving Bits

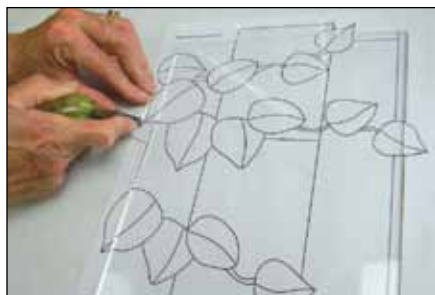
9" x 4" Sconce Slumping Mold

1/2"-Thick Fiberboard Cut (8" x 6")

Single-Edge Razor Blade Glue Stick

Adhesive Pencil

1
Using the pattern as a guide, cut the clear glass for the base and the companion pieces that extend outside the straight edges.



2
Cut the design layer out of the dichroic glass and stack the design layer on the clear base layer to test the fit.



Grind the glass to improve the fit if needed.

3
Cut the leaves out of any three desired colors of the dichroic glass, using the pattern as a guide.



4
Grind the leaves as needed.



Due to the round nature of the leaves, they tend to have ragged edges. You will want to grind them to smooth out the curves and improve the overall appearance of the finished piece. Dichroic glass has a tendency to chip when ground, so I use a light touch and a well-worn grinder bit to minimize the chipping.

5
Add veins to the leaves by engraving lines on the dichroic glass with a diamond bit and rotary tool.



It's this extra attention to detail that makes your work stand out from the rest.

6
Cut the fiber paper strips that will be used for the embossing.



Embossing is a fast, easy way to add physical texture to your fused glass and ramp up the dramatic presence of an otherwise simple design. Here I'm using 1/8"-thick fiber paper that is cut into varying width strips to create a backdrop behind the leaves. The vertical elements give the illusion of tree trunks in the distance.

7
Use a pencil to draw the outline of the clear glass base on the kiln shelf.



Because the base layer is made up of several pieces, this project is assembled, layer by layer on a kiln shelf. The first step is to draw around the base glass on the shelf with a pencil. This gives us a reference line to build inside of.

8
Remove the glass base and position the fiber paper strips within the outline on the shelf.



9
Place the clear base and precut clear glass companion pieces on top of the fiber paper strips.



After placing the base on the fiber paper strips, build up the pattern pieces that extend out beyond the straight edges with the precut clear glass shapes. The design layer comes next.

For the second layer of glass, stack the dichroic glass on top of the clear base.

10



Arrange the dichroic leaves on top of the second layer.

11



Stack the clear and black glass pieces for the stand on the kiln shelf.

12



Presenting your work in a unique way makes a bold statement about the depth of your creativity, and making original stands to show off your work is easy. It's a matter of creating simple, three-dimensional bases that compliment your artwork's shape and lift it up off the table or away from the wall.

This stand is two layers of glass. The base layer is clear glass and the second layer is black glass. Both pieces are cut to 4" x 10".

Fire the assembled pieces to a full fuse.

13



Here is the firing schedule I used, but remember that all kilns fire differently. Test-fire the guides provided in this tutorial and make adjustments as needed for your own kiln.

Full Fuse Firing 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

Place the design piece that will become the tower on a round scone mold and center the base glass on the fiberboard.

14



Fire both pieces to a slumping temperature.

15



Once again, be sure to test this firing schedule and make adjustments as needed for 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

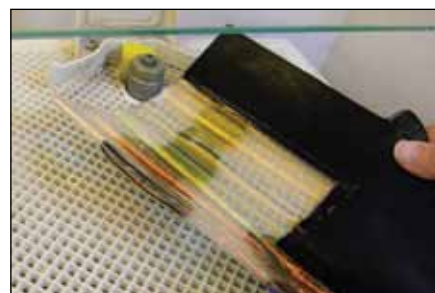
Remove the fiber paper.

16



Straighten out the bottom edge of the fused tower with a grinder if necessary.

17



Inspect the base of the fused tower for uniformity. If needed, lightly grind the edge to make it even.

18

Sign the base using the rotary tool and diamond bit.



Take pride in your creations. Go the extra step and sign your work. A signature makes the artwork more desirable to serious collectors, and therefore increases its real value.

19

Glue the tower to the middle of the base with adhesive and let the glue dry overnight.



In your new work, consider applying these and other innovative techniques in combination. Venture out. Go beyond the simple cut, stack, and fire routine. Try adding pattern, texture, and a focal point to increase and enhance the visual interest of your work. The extra effort will get you and your work noticed. Happy Fusing!

GPO

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



Lisa is the author of fourteen design books and a series of instructional videos in addition to frequent articles for industry magazines and fiction for publication. She also lectures at national and regional seminars and has been a featured artist on HGTV, 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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Happy Halloween

Design, Fabrication, and Text by Margot Clark



EEK! It's almost Halloween, and this is a very fun project to create. One 6 mm-thick 11" round of float glass was used for this project, but the design is easily adaptable to most any size. I have given alternate finishing options, so be sure to read the end of the article before beginning the project to choose the one you like the best.

I want to caution you to not try to be exact with this project, because it really will look better if you are loose! Fire flat for a decorative piece or slump into a bowl for wrapped candies.

Glass

6 mm Clear Float, 11" round

Unique Glass Colors

NT Colors

1951 Brite White

1957 Sky Blue

1969 Gloss Black

1993 Gray

1997 Leaf Green

11011 White Diamond

Original Colors

1972D Lite Red

Additional UGC Products

Medium 1 Ounce Mixing Jars

MUD Kit with Black MUD

5/0 Script Liner Brush

Tools and Supplies

Strong Wooden Toothpicks

Light Box (optional) Kiln

Clear Silicone Caulk (optional)

Paper Towels

Preparation

Trace the pattern onto another sheet of paper or tracing paper to preserve the original. This also gets you familiar with the lines in the pattern, which will make it easier to do when you begin to MUD the design.

1

Clean the glass and prepare the MUD and the powdered colors.



Mix the MUD decorating bag according to the directions in the MUD Kit. Also mix all the powdered colors with the UGC Medium to the consistency of melted ice cream so everything is ready to use. Both the MUD and the colors can be stored for later use.

Next mix a specialty color—I am calling it Graveyard Gray—which is 3 parts each of Gloss Black, Brite White, and Leaf Green. Adjust the color to your liking by adding more Leaf Green or more Gloss Black. The wet color is approximately the color it will fire. Again, read all the instructions through to the end before starting in order to determine just where you are going to use this color.

Creating the Design



2

Outline the pattern with the Black MUD.



Rather than trying to get the whole thing completed in one sitting, I prefer to break it up a bit and only do what is comfortable for my hand in the position I am in when MUDDING. Your arm should be on the table. Use just your wrist and fingers—as you would a pen or pencil—and place a paper towel under you hand so as not to get anything on the glass as you are working.

The metal writing tip should always be in contact with the surface. I am right-handed, so I work from left to right. Let the outline dry for about half an hour, change positions, and add more MUD lines. Let the MUD dry 24 hours or at least overnight before adding wet color next to it.

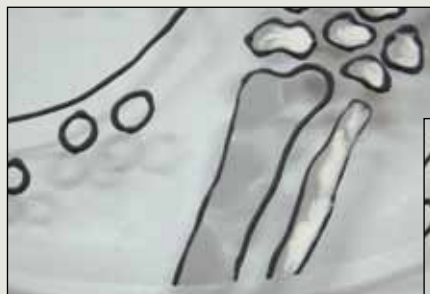
3

Fill in the lettering with Lite Red using the 5/0 script liner brush.



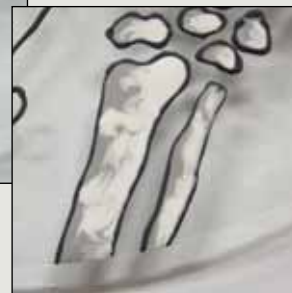
Using the liner brush, puddle the color on, then push or pull the color up to the edge of the Black MUD. **The brush is only in the color and never touches the surface of the glass.** Periodically stir the color as you are using it, since these colors are enamels as opposed to paint, and the color will settle.

Prop up the edge of the glass on the lid from the jar of color. This will allow you to actually see the color touching the line of Black MUD. Also check from underneath to be sure you have not missed an area or have not gotten color up to the MUD line. If you have a lightbox, you can use it for adding in all the colors so you will not have any empty spaces.



4

Apply the Gray and Brite White to the bones of the hands and blend the colors.

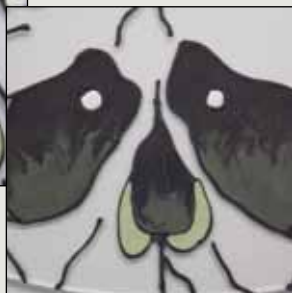


Let's start with the hands to get the feel of blending before going to the skull. Begin by working one bone at a time, but once you get the hang of it, you can do three or four at a time. First apply Gray to the inner edges, toward the skull, then place Brite White in the remaining space. You can let the colors diffuse on their own or use the tip of the brush to move the Gray into the Brite White. Whatever pattern is created will be how it fires. Repeat for the remaining hand.



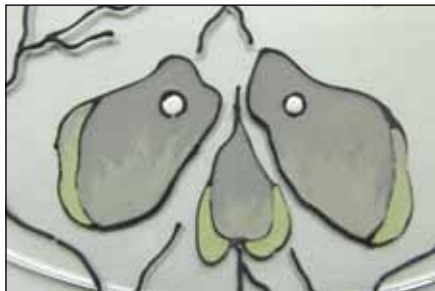
5

Color in the eye sockets, nose, and little eyes that are around the edge of the circle.



Add Brite White to the center circle of the eye socket. Fill in the space under the nose with Leaf Green and allow to dry. Using Gloss Black, fill in the upper half of the eye socket, then fill in the bottom half with Graveyard Gray. Blend with the tip of the brush. Repeat for the other eye and for the nose. Fill in all the little eyes with Leaf Green. Allow to dry.

6

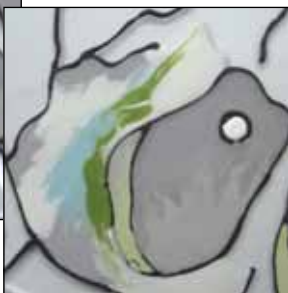


Finish the eyes.

Use Graveyard Gray on the top outer edges of the eye socket areas, fill in the bottom parts of the eye sockets with Leaf Green, and blend.



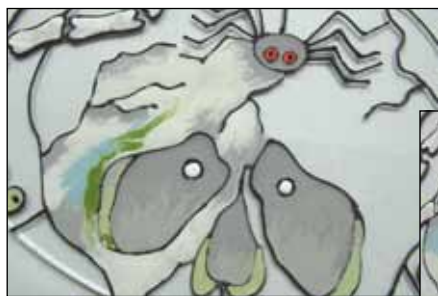
7



Begin to color in the skull.

The skull is the focal point of the design, so take your time with this part. Add Gray to the areas shown in the photo, then Sky Blue, then Brite White, then a bit of Leaf Green. Note how I am working in a loosely defined area.

The edges of color need to be wet in order to blend, so do not work large areas at a time. Add more Brite White and blend. This is how the rest of the skull is worked. You can follow the photos or add color in wherever you would like it to be. This part is just to create a moldy skull.



8



Still staying within a defined area, add more color and blend as you go.

It is best if you can do this step in one sitting, but if you have to stop, be sure it is somewhere that will not be hard to make a connection with wet colors next to dry colors.

9



Allow all of the colors to dry.

Here is what the whole design looks like at this point. All of the color is dry. Note that the little green eyes do not have pupils any longer. I put them on and then popped them off and will add them back on near the end.

10



Add the spiderweb.

For the spider's web, the look we are after is like dew glistening on the web. Carefully add White Diamond to the tops of all the spider web lines including the one the spider is hanging from as it goes to the skeleton's head. **Allow the color to dry thoroughly.** Scrape off any excess that gets on the glass with a toothpick. Remember, you are not looking for solid coverage—just glistening dew!

11



Begin filling in all the clear areas.

Skip around so you are not working wet next to wet and again, look for logical stopping places. Be sure to check the information at the end of the article first before doing this step in case you decide to use one of the additional options for finishing the project.

12



Finish filling in the clear areas, add the Black MUD pupils to the little green eyes, and allow the colors to dry.

This photo shows all the areas filled in and the dots of Black MUD back in place for the eyes. Before firing, look from underneath to see if you have any areas that have no color and add it in, since the color does not move during firing. If you have an empty spot before firing, you will have the same thing after firing. Let the piece dry.

*Fire to mature
the colors and round
the edges of the glass.*



A piece of float glass was used for this project, so the colors just need to mature and the edges slightly round over. I use a digital programmable fiber kiln, 120V. Your firing schedule will need to be adjusted depending on how many layers of glass and at what COE that glass matures. Also remember that each kiln fires a little differently, which may require some adjustments to the schedule to fit your own kiln. **Note: I always vent to 800°F but especially this time because of the Lite Red.**

Firing Schedule

Segment 1: Ramp 450°F/hr to 1440°F and hold 10 min.
Segment 2: Ramp 9999 (AFAP*) to 1000°F and hold 10 min.
Segment 3: Ramp 300°F/hr to 850°F and hold 20 min.
Segment 4: Ramp 80°F/hr to 300°F and hold 1 min.

*as fast as possible after schedule

All done! Note how the spider web looks like a very fine web with dew caught on the strands. The design could now be used in a stand or slumped for use as a wrapped candy dish—because the Lite Red is not food-safe—or mounted on a fun mirror using clear silicone caulk.

GPQ



Margot Clark is co-owner of Unique Glass Colors (UGC) along with Harold Clark and Saulius Jankauskas, MD. UGC manufactures kiln fired glass color and MUD, so “working” at UGC involves lots of “playing” with color!

Margot teaches art in all forms and mediums, but glass is her passion. She participates in local art exhibits, her work is in private collections worldwide, and she has works that are part of permanent museum collections.



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Additional Options for Finishing the Project

NOTE: Here is why the whole article needed to be read before beginning the project. There are some alternate finishing options. For this project, all the rest of the empty spaces will be filled in with Gloss Black, because the finished project will be mounted to a mirror and the extra weight of two pieces of glass is not desired. I also like jigsaw puzzles and detail work, so I am looking forward to the filling in!

- Fire as is with no further color, just the clear background. The piece could be slumped at the same time if desired.
- Apply the Gloss Black to the back of the glass and cap from the bottom with another piece of clear glass.
- On the back of the glass, apply a combination of Graveyard Gray behind the skull, hands, web, and lettering and fill in the rest with Artisan 611 Charcoal, which will create fine bubbles when the piece is backed with a piece of clear glass. If you are using this option you will want to be sure to mix up sufficient Graveyard Gray.
- Use a piece of compatible black glass as a backing.
- Use a piece of compatible glass with a subtle pattern as the backing piece. Just be sure the glass used does not interfere with the design.



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Victorian Angel

Design by Mary Harris, Text by Darlene Welch



This beautiful, freeform Victorian style angel design from Mary Harris will be a welcome addition to your Christmas decor and continue to bring a glow to your home long after the holidays are over. Being careful when selecting the glass color and grain, particularly for the flow of the angel's gown and wings, will add realism and depth to this 18"-tall stained glass panel.

The decoration for the center of the gown's bodice is represented here by diamond shaped pieces of glass. If you prefer, the need for the cuts in the bodice can be eliminated by soldering loops in the design lines, which will allow you to string multicolored ribbons there.

Tracing Black, fired to 1300°F, was used to enhance the details of the eyes and fingers. Add copper wire strings for the instrument plus loops and a chain to the back for hanging and your exquisite angel is complete.

GPQ

Wissmach Glass Company

WO-14 Gold Pink/Silver/Opal/Crystal Wisspy for Wings, 3 Sq. Ft.

434-L Dark Blue/Medium Purple/Opal/Crystal Wisspy Opal Base for Dress, 2 Sq. Ft.

WO-437 Dark Blue/Light Amber/Medium Purple/Opal/Crystal for Dress, 1/2 Sq. Ft.

Remainder Cut from Scrap

204 Pink Cast Opal Dense Opal Base for Face and Arms

145-SP Dark Amber/Opal/Crystal for Mandolin Top

317-L Dark Amber/Opal Wisspy Opal Base for Mandolin Sides, Neck, and Head

WO-58 Medium Amber/Opal/Crystal Wisspy for Hair

1-D Silver Yellow/Opal/Crystal Dense Opal Base for Bracelets and Headpiece

Black for Sound Hole

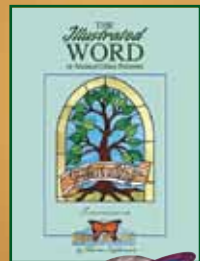
Tools and Materials

7/32" Copper Foil Flux Solder
Black Patina 1/4" U-Channel Zinc
Tracing Black Copper Wire

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in Stained Glass Patterns



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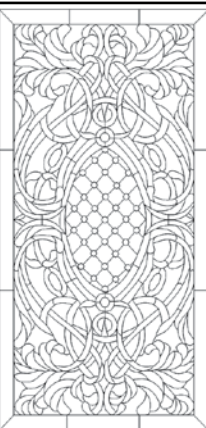
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Kiln Corner

Digital Controllers

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.

Why would a temperature controller overshoot the program on the ramp up?

If you're driving 80 miles per hour and slam on your breaks, the car will slide some distance before it finally stops. The same concept goes for heating a digital kiln. If you program the kiln with a full rate (as fast as it can go) to a low temperature, it will have a hard time "slamming on the breaks" and stopping, for instance, at exactly 135°F. It will bypass this temperature, but it will eventually level back out within several degrees of 135°F. The lower the temperature and the faster the rate, the greater the difficulty in stopping exactly at the hold temperature.

When I'm firing my SC-2 jewelry kiln, opening the door to slide in an enameling rack drops the temperature from 1450°F to under 1300°F. Does the timing for a temperature hold begin again right then or when the kiln gets back to 1450°F, which is 90 seconds later?

The Sentry Xpress hold time will begin the first time the target temperature is reached. At that point, the temperature display will start the hold time countdown. You can watch the countdown timer to check on the amount of time left in hold.

If I open the door while my digital kiln is hot, will the kiln continue to fire within the programmed firing schedule after I close the door, or will I have to restart the kiln and adjust the firing schedule?

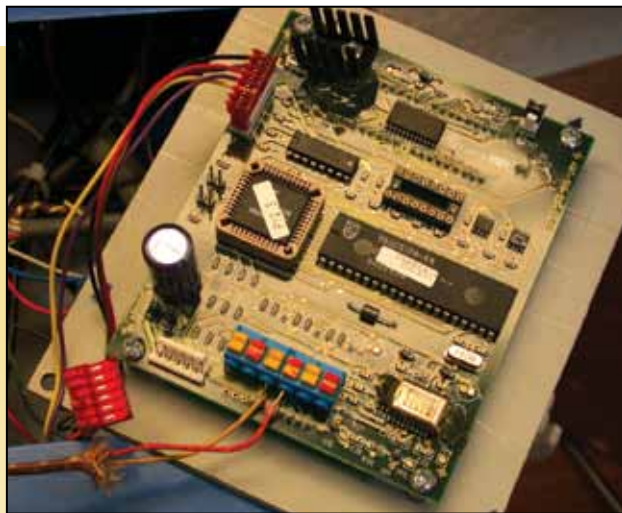
The controller will automatically begin raising the temperature again to continue firing the segment that you programmed. You do not need to reprogram the kiln. Opening the door may trigger an alarm message that indicates the kiln cannot heat as fast as you had programmed, but the kiln will continue to fire.

I am getting the "TCR" (thermocouple reversed) error message and negative temperature readings, but the thermocouple wires are attached to the correct terminals.

Visually check to be sure the thermocouple wires and lead wires are attached to the correct terminals on the oval connection block and the back of the controller. If all is correct, hold a magnet to the red thermocouple wire (the wire marked red that comes from the thermocouple and goes to the connection block). The red wire should attract the magnet. If not, reverse the thermocouple wires at the connection block.

If you still get a TCR message after doing the above, remove the thermocouple wires from the back of the controller and replace them with a bent paperclip. You should get a room temperature reading. If you still get a negative temperature reading, the problem is with the controller itself rather than the thermocouple. (This is assuming that the room is not freezing.)

GPO



When reinstalling the controller, avoid twisting the thermocouple wires, which can cause them to touch at the bare ends. This will give a low reading.



Note that one of the thermocouple wires is marked red. That is the side that should attract a magnet. If you think the wire may have been incorrectly marked red, touch the wire to the door magnet on a bead kiln or a magnetized screwdriver tip to check it.

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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