

GLASS PATTERNS

— Q U A R T E R L Y —

Summer 2019

Volume 35 • No. 2

Slice of Summer

Stained Glass

Dragonfly Suncatcher
Sculpted Water Lily
3-D Lighthouse
Painted Candy Collage

Fused Glass

Flaming Flamingo Panel
Bumblebee Portrait
Yellowstone Serving Tray
Indian War Horse
Tropical Fish Tray
Molded Succulents



Volume 35 No. 2

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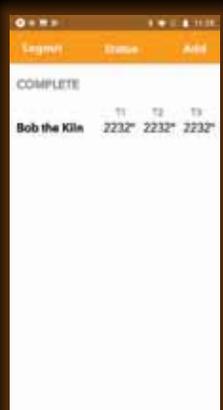


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From the Editor

Moving On

It was more than seven years ago that I came on board to work for *Glass Patterns Quarterly* as managing editor. For a glass artist with a journalism degree, it doesn't get more perfect than that. As with many things in life, there comes a time when it's time to move on. I have recently relocated to Lincoln, Nebraska, where my husband took a new position at the university. We are both starting over in more ways than one.

I've connected with so many of you artists, both as your editor and as an admirer of your collective work. Finding new and emerging artists, then coaching them on writing articles comes very naturally to me. Over these past seven years, I've seen the glass community come together as a strong and supportive entity.

I would love to give a shout out to the contributing artist/writers whom I have worked with. While many of you are experienced contributors, there are at least a dozen emerging artists who are worked into the publication every year. I am more than aware of the planning, work, and giving of your time and materials that are required. I do firmly believe that nothing takes the place of tried and true experience with a helpful spirit. I've seen the payoff for both the submitting artists and readers in so many ways.

I was a fan of glass art before I knew anything about it. Now, after working in the genre both as an artist and a journalist, I'm even more of an enthusiast of glass art and those who do the work. Please stay in touch.

Very truly yours,



Delynn Ellis



Dear Readers,

We will certainly miss working with Delynn Ellis and are appreciative of the work she did over the years to bring new and exciting glass projects to *GPQ*.

I don't have a person in mind at this time to replace Delynn as managing editor. Our current plan is to use an editorial board made up of some of the same writers and artists you have come to love. I would like to invite you, our readers, to suggest ideas and designers that you admire and would like to see in our publication.

Things are always evolving, and this method has proven beneficial in other publications. I believe that it will prove valuable to ours as well. I'm eager to try this new team effort and look forward to hearing your creative ideas and suggestions as we continue to improve our offerings to our *Glass Patterns Quarterly* readers.

Happy cutting,



Maureen James, Publisher
Glass Patterns Quarterly



Upcoming Submission Deadlines

Winter 2019 *Winter, Wildlife, and Landscapes*

Editorial August 20, 2019

Ad Closing October 20, 2019

Ad Materials October 30, 2019

Spring 2020 *DIY Home Decor, Lighting, Tiles, Tables, and Wall Art*

Editorial November 1, 2019

Ad Closing January 20, 2020

Ad Materials January 30, 2020

Glass Patterns Quarterly

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Above: Yorkshire Rose by KevinThornhill.

On the Cover: Indian War Horse by Mary Harris.
Details of Cattail and Dragonfly Suncatcher by Barbara Zimmer, Sumptuous Succulents by Kelley Mc Hugh, Water Lily by Lidia K. Anderson.

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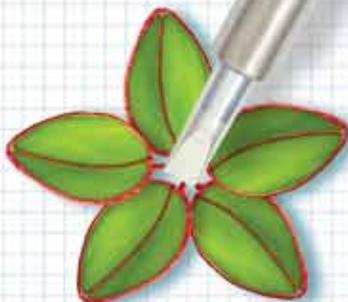
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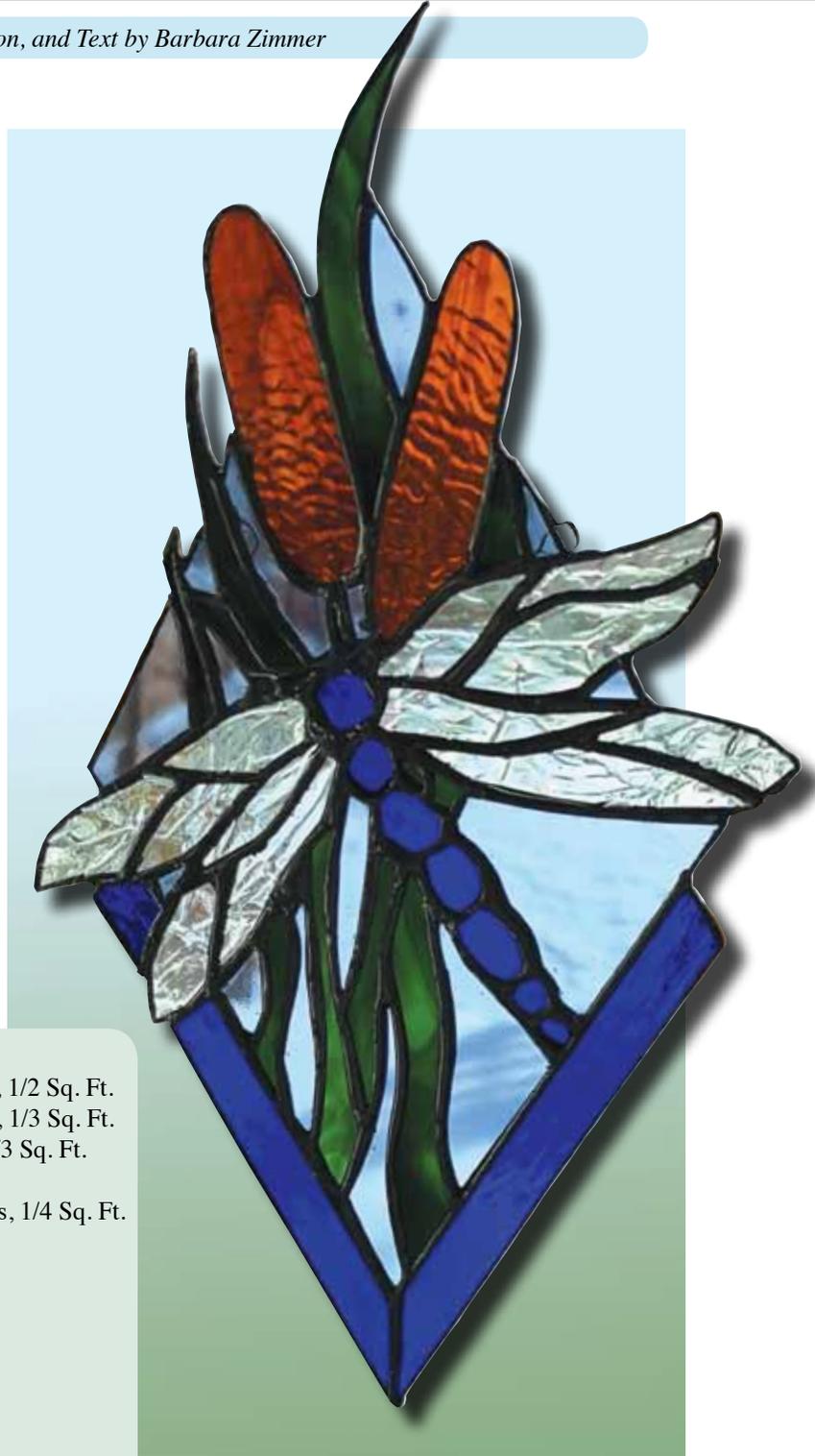
Cattail and Dragonfly Suncatcher

An Introduction to Stained Glass

Design, Fabrication, and Text by Barbara Zimmer

I was asked by a relative if I could make a piece of glass art for her to honor her grandmother. After her grandmother had passed, she was feeling pretty sad and was sitting on her deck when a dragonfly landed on her shoulder. In her heart she knew it was her grandmother trying to comfort her, so she asked if I could make her a piece that reflected the dragonfly and add some cattails to the piece, since they were also a favorite.

I visualized what I could do for my relative, and this pattern was the outcome. When I design a pattern, I like to have pieces that extend beyond the borders—a branch, a foot, or as in this pattern, the cattails and leaves. This adds a little punch to the piece and separates it from ordinary to extraordinary.



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Tools and Materials

Scissors Breaking Pliers

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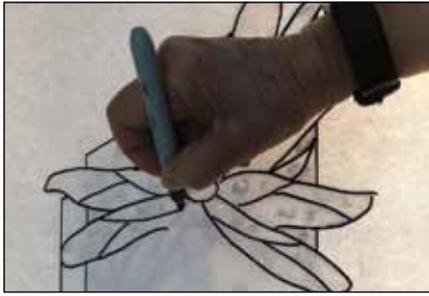
18- and 14-Gauge Copper Wire

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1

Make two copies of the pattern, then trace the pattern pieces onto the glass.

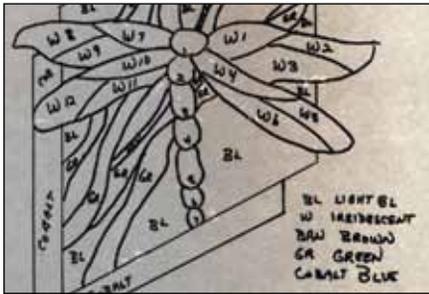


To begin, make two identical patterns and laminate each side of the pattern with packing tape. Pattern 1 will be the template for arranging the cut glass pieces, and pattern 2 will be cut apart to use for cutting the glass pieces. Laminating the pattern will keep it dry when grinding the pieces to fit.

If you will be cutting on the back side of the glass, use the back side of the pattern piece. If you will be cutting on the top side of the glass, use the top side of the pattern piece.

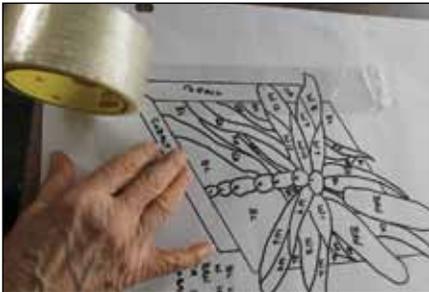
2

Label the copies according to the pattern.



3

Laminate both patterns, then cut one pattern into separate pieces to use for tracing onto the glass.



4

Trace the pattern pieces onto the appropriate color of glass.



5

Cut out the individual glass pieces.



6

Use finger wrap to protect your fingers while grinding and working with the cut glass pieces.



7

Starting at the bottom of the picture, grind and fit each piece to the template and secure with map pins.



8

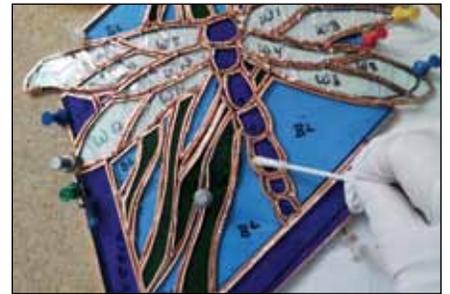
When the entire piece is ground and fitted to the template, clean the pieces and wrap them in silver-backed foil.



Now it's time to solder.

9

Use a cotton swab to brush all the seams with gel flux.



10

Tack-solder the pieces together.



Make sure that all of the pieces are tacked in place before removing the map pins.

11

Solder the panel, front and back.



Completely solder the top side of the panel, making sure that you have a nicely rounded, smooth solder line. Flip the panel over and solder the back of the piece, ensuring that the same attention to the finished product is maintained on the back side. Create hangers from the 18-gauge wire and add the hangers along with parachute chord or chain on the back.

12

Bend the center of a 4-1/2" length of 18-gauge wire into a flattened U shape, then bend small circles at each end of the wire.



13

Flip the panel over and solder the antennae to the panel on top of the dragonfly's head.



14

Soak the piece in a couple of inches of water and 1/2 cup of liquid TSP for 4 minutes.



This will help to remove the excess flux from the piece. After draining the water from the sink, clean the panel with Dawn dish soap and fine steel wool, then dry off the piece completely.

15

Apply glass polish, let it glaze over, then rub clean with a microfiber cloth.



After the polish has a glaze, use a microfiber cloth to polish the piece until the cloth comes away clean. If there is excess polish along the seams, use a toothbrush along each seam until they are all clean. I also run a cotton swab around each piece of glass to ensure all the polish and flux are gone. Time to hang your piece and enjoy!

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Barbara Zimmer, widow, mother of two, and grandmother of four, lives in Northern Manitoba, Canada. Formerly an insurance broker, when retirement neared for Barbara in 2012, she was looking for something to fill her spare time. After taking a 10-hour tutorial for stained glass from a local lady, Denise Duncan, her stained glass career began. If any problems arose, she would go to Denise, YouTube, Google, or Facebook and learn what she needed to know to make things work. For the first few years, all birthdays and special occasions were punctuated with stained glass artwork. This practice along with love of all things glass, formed the training she would need to become a proficient glass crafter.

Her commissions and pieces are smaller scaled projects, in most cases under 2 square feet. She works with her clients to mutually come up with a concept, and from there the project begins.

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- | | |
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Exploding Star

Design and Rendering by Sara Guyol, Text by Delynn Ellis



Quilt designs are a glorious use of scrap glass. This exploding star is inspired by a classic quilt pattern using overlapping triangles. The 6" x 6" form is part of a 28-page compilation from Aanraku Studios' *American Quilts II*, with designs by Sara Guyol plus graphics and layout by Hiroyuki Kobayashi and Jeffrey Castaline.

The simple configurations, inspired by fabric quilt squares, are a perfect way to create a collage of rhythmic squares in a theme or at random. Think about displaying a variety of glass quilt squares in an old window frame with wood grids. The *American Quilts II* pattern book has over 50 designs taken from quilt history including florals, geometric designs, and even holiday projects. You can check out custom patterns and design services from Aaranku Studios at www.abasg.com.

Attention fusers! Quilt squares are also wonderful shapes for fused hors d'oeuvre plates. The 6" size and modest arrangement lend themselves well to layering your favorite COE. Cut a base square for the bottom, use the quilt pattern as the design layer, then add a clear cap for the top layer. **GPQ**

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for Border and Background, 3/4 Sq. Ft.

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12-L Copper Red/Light Opal/Crystal for Center, Scrap

Tools and Materials

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Water Lily

Design, Demonstration, and Text by Lidia K. Anderson



I fondly remember my early childhood and my trips with my mother to a nearby pond where we would paint together and watch the dragonflies skipping between the beautiful water lilies. I find my inspiration in nature, and nothing looks more beautiful to me than seeing a pond full of these gorgeous flowers just floating in the water. Be creative and find the glass that speaks to you. Enjoy your summer.

Glass

Variegated Color Glass for Lily Petals, 1 Sq. Ft.

Green Glass for Lily Pad, 1 Sq. Ft.

Purchased Mirror (optional)

Tools and Materials

Flux 60/40 Solder 7/32" Copper Foil

Temperature-Controlled Soldering Iron

Polishing Compound Grinder

2" Jewelry Eye Pins Wire Cutter

20-Gauge Tinned Wire, 6" Length

Take approximately 12 to 15 eye pins, flux the eye, and put a solder drop on each one, then wash and dry.



Bundle the eye pins together.



Gather up the eye pins like a bouquet. Using a 6" piece of tinned wire, wrap the wire around the eye pins close to the end that is opposite to the solder-filled eyes. The pins can be at different lengths.

Cut the bottoms of the eye pins off flush at the bottom and solder around the wrapped wire and pins.

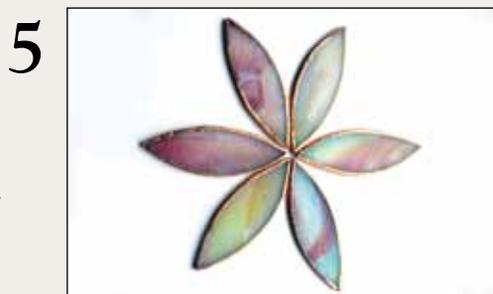


Prepare the flower petals.



Using the pattern provided, trace the 12 large and 6 small flower petals onto the glass. Cut out the glass and grind, then wash, dry, and foil all the petals.

Arrange 6 of the large petals into a flower shape and solder them together.



This is the bottom layer of the flower.

Begin to assemble the middle layer of the flower.



Solder one of the 6 large petals in an upright 45-degree angle in between two of the bottom-layer petals.

Finish tack-soldering the remaining second layer of petals.



Turn the flower on its edge and solder in between the 2 layers for stability.



Repeat step 6, this time soldering one of the small petals in between the petals in the second layer of the flower.



Finish tack-soldering the small petal points until the top layer is complete.



I like to angle this layer a little more upright for a greater three-dimensional effect. Turn the flower on its side again and solder between the layers all the way around the flower.

11

Position the wire/eye pin stamen bouquet in the center of the flower and solder it until it's stable.



Let the solder drip in and create a sculpted effect. It does not have to look neat.

12

Arrange the stamens in the eye pin bouquet.



Starting on the outer edge of the stamen bouquet, bend the wires down and out until you are satisfied with how they look.

13

Create the lily pad.



Cut out the pattern for the lily pad and trace it onto the glass, then cut, grind, wash, foil, and solder the pieces together. Turn down the temperature of the soldering iron before beading all of the edges. Bead the top seam but not the underneath. Only tin that side so that it is flat and sits better on a tabletop.

The flower and lily pad are separate pieces and can be arranged however you would like them to look. I like to set both on top of a mirror to get the full reflection. It's all up to you. **GPO**



GLASS ART
The Official International Magazine of the Glass Art Society

On the cover: Shayna Leib, 6 species. Photo by Eric Tadsen.
(Left) Cheyenne Malcolm, Pendelton Murrine. Photo by Lynne Read.

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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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Vintage Swimsuit

Design and Text by Chantal Paré

Before the sporty, stretchy, skimpy bathing suits that we're familiar with today, there was a lot of experimentation at the boundary where fashion meets modesty. Beginning at the turn of the twentieth century, women were swimming in stockings and short sleeved dresses, which must have been very heavy when waterlogged as well as being slow to dry.

Swimwear got progressively more practical, but it wasn't until the 1920s flapper style that we began to recognize what we call a bathing suit—a one-piece body-hugging garment with shoulder straps, showing full arms and thighs. This pattern is an homage to those earliest bathing suits, which were instrumental in turning a partial dip in the water into the sport of swimming for all women.

GPO



Wissmach Glass Company

119-L Cobalt Blue/Light Opal/Dark Purple for Background, 2 Sq. Ft.

707-LL Light Blue/Dark Blue Mystic Streaky for Background, 2 Sq. Ft.

58-L Medium Amber/Light Opal/Crystal for Face, Arms, and Legs, 1-1/2 Sq. Ft.

20-L Copper Red/Silver/Light Opal for Swimsuit, 1 Sq. Ft.

1-D Silver Yellow/Dense Opal/Crystal for Swimsuit, Scrap

51-DDXXMsp Light Opal/Crystal for Swimsuit, Scrap

BLACK Dense Black for Swimsuit, Scrap

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/2" U-Channel Zinc

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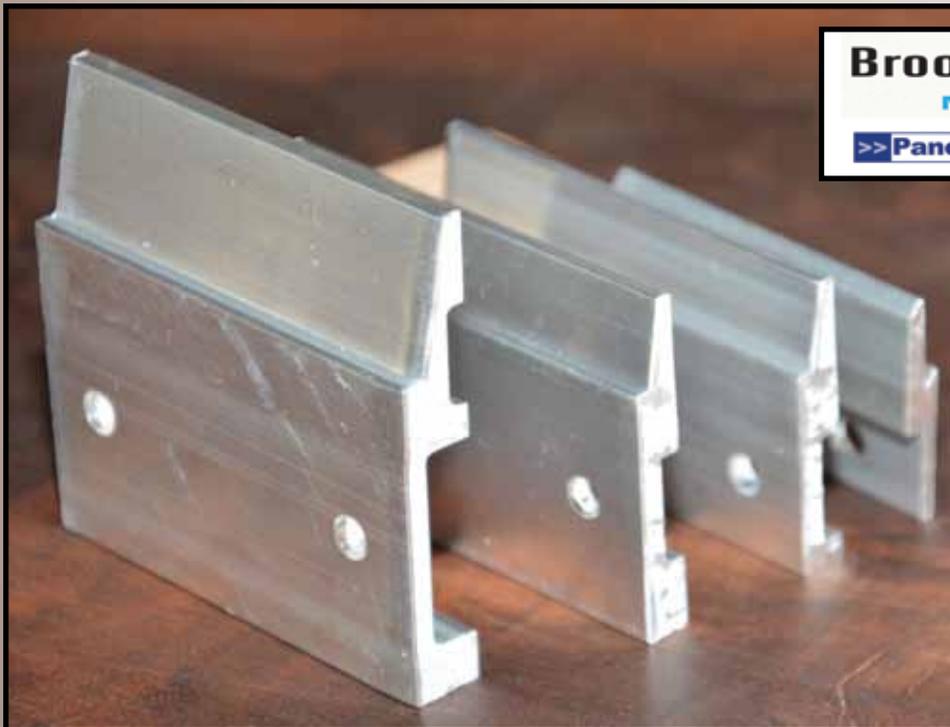
Artist Helen Rudy

Artist Linda Flynn

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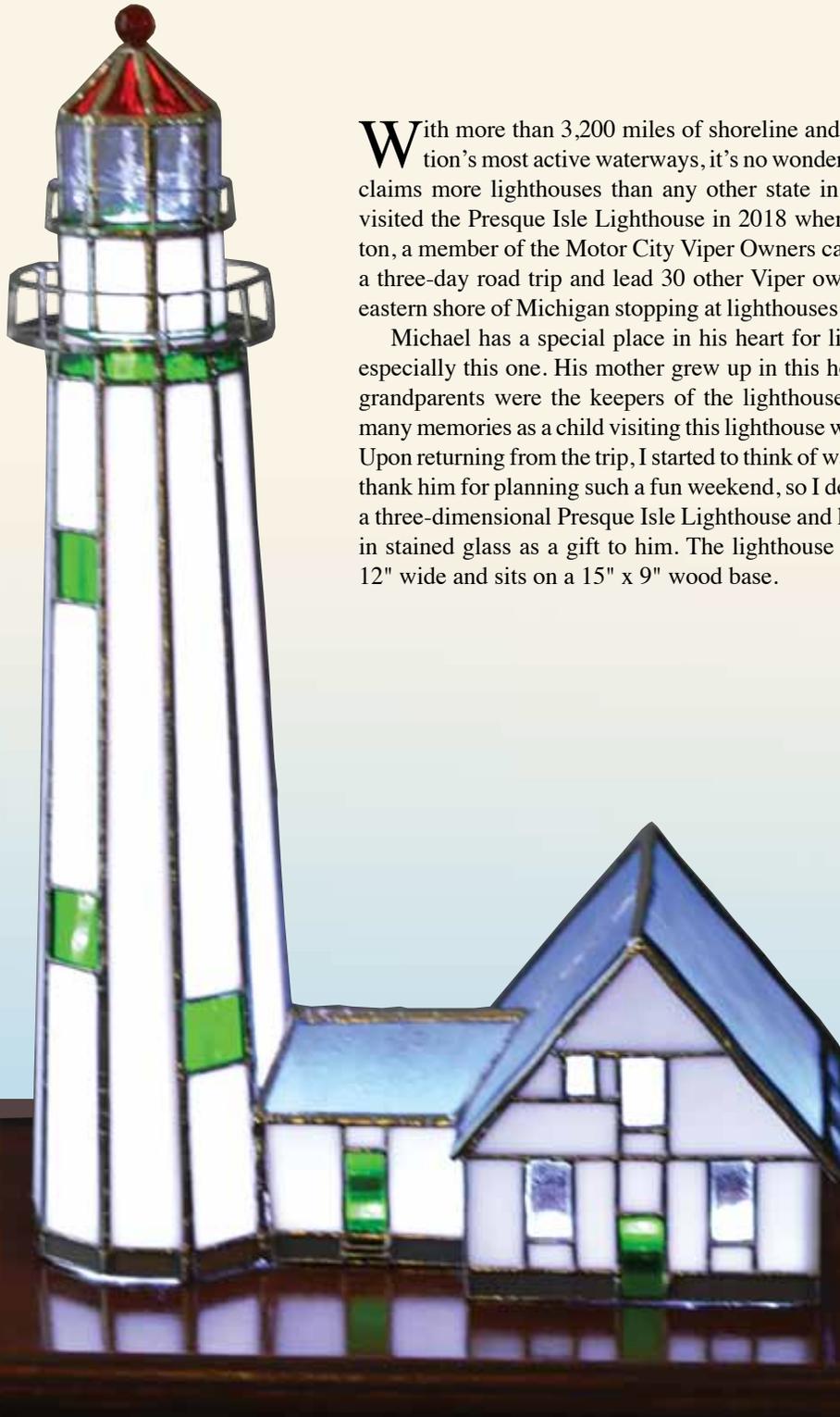
1-888-232-1151

Presque Isle Lighthouse

An Intro to 3-D Fabrication

Design, Fabrication, and Text by Sam Milana

Photography by Angelika Milana, Michael Sutton, Susan Andring, and Sam Milana



With more than 3,200 miles of shoreline and one of the nation's most active waterways, it's no wonder that Michigan claims more lighthouses than any other state in the country. I visited the Presque Isle Lighthouse in 2018 when Michael Sutton, a member of the Motor City Viper Owners car club planned a three-day road trip and lead 30 other Viper owners along the eastern shore of Michigan stopping at lighthouses along the way.

Michael has a special place in his heart for lighthouses and especially this one. His mother grew up in this house, since his grandparents were the keepers of the lighthouse. Michael has many memories as a child visiting this lighthouse with his mother. Upon returning from the trip, I started to think of ways that I could thank him for planning such a fun weekend, so I decided to make a three-dimensional Presque Isle Lighthouse and keeper's house in stained glass as a gift to him. The lighthouse is 18" tall and 12" wide and sits on a 15" x 9" wood base.

Wissmach Glass Co.

96-03 F White for Tower and Keeper's House, 2 Sq. Ft.

Spectrum

280-72 SF Pewter Opal for Base of Tower and Keeper's House, 1/4 Sq. Ft.

100RR Clear Rough Rolled for Windows, 1/4 Sq. Ft.

151 SF Cherry Red for Tower Roof, 1/4 Sq. Ft.

Oceanside Glasstile

125 SF Dark Green Cathedral for Windows and Doors, 1/2 Sq. Ft.

Youghiogeny

700-SP Gray Stipple for Keeper's House Roof, 1 Sq. Ft.

Additional Glass

Red Glass Marble for Tower Roof Top

Tools and Materials

14-Gauge Tinned Wire Gel Flux

7/32" Silver-Backed Foil 60/40 Solder

Extra Fine Markers Spray Adhesive

LED Light Strip 15" x 9" Wood Base

Pistol Grip Cutter Running Pliers Safety Glasses

Grozer Pliers Ruler/Square Grinder

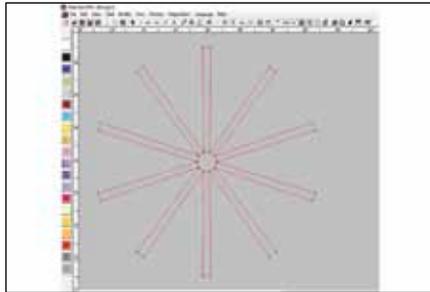
Hakko Soldering Iron Craft Adhesive

Dremel Tool with 1/8" Bit Drill

144-Degree Soldering Jig Fid

Glass Eye 2000 Software

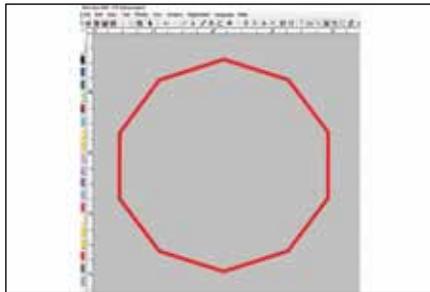
1



Begin to design the pattern for the tower.

The Presque Isle Lighthouse tower is round. Using Glass Eye 2000 software and selecting the Lamp Wizard feature, you can input the number of panels, base dimension, length, and top dimension of the tower to make a pattern. It makes for a strange looking lamp, but it works great for the tower pattern. I chose to make the tower utilizing 10 pieces.

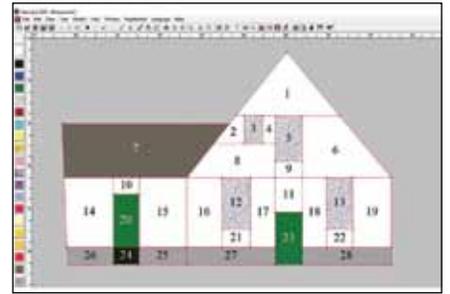
2



Draw a decagon.

With Glass Eye 2000 you would use the polygon feature and select 10 sides. This will convert the polygon to a decagon. Input a base dimension, which will be used as a base template when assembling the 10 tower sides.

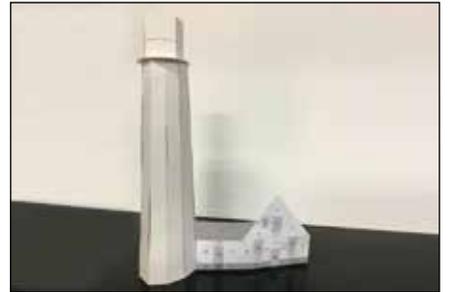
3



Use a picture of the structure to draw a pattern for one side of the building.

It's a good idea to have multiple pictures from many angles of the structure you want to create.

4



Print the pattern pieces on paper, cut them apart, and glue them to card stock.

I like to use an aerosol spray adhesive to attach the pattern pieces to the card stock. Cut out each piece and tape the 10 sides together to gauge the scale of the tower alongside the pattern of the keeper's house. If the scale looks good, continue. If not, resize the pattern.

5



Trace the pattern on the glass, then score and break the glass pieces.

Place the pattern on the glass and trace the pattern with an extra fine tipped marker. Next, score the glass by dipping the tip of your glass cutter in cutting oil and roll the cutting blade over the trace lines. Long, straight cut lines are easy to break with running pliers, while grozer pliers are needed for skinny cuts and curves.

6

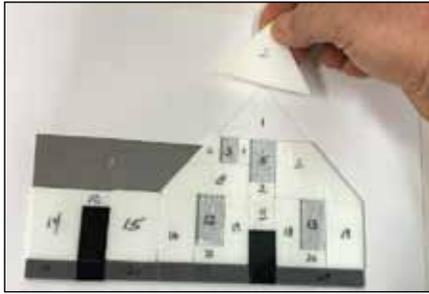


Grind the sharp edges of the glass and shape as needed with the wet grinder.

My grinder has a plexiglass safety shield that I have lifted up to take the picture. I also wear safety glasses.

7

Check the fit for each glass piece.



Clean the excess water off of the glass from the grinder and test-fit all of the pieces on the pattern to be sure they fit.

8

Apply the copper foil.



Each piece of glass now needs to have the edges wrapped with copper foil. I used 7/32" silver-backed foil, since I plan to leave the solder lines silver. If I would have applied a patina, then the black-backed foil would have been used. I always wipe the glass edges with an alcohol swab to clean it and remove any residual grinding dust before foiling.

9

Create a jig to help maintain the proper angle between the pieces while soldering the glass.



Placing your glass pieces in a jig with the appropriate angle for soldering helps maintain the proper dimensions. I had a scrap nylon block, so with a milling machine I made a 144-degree jig to solder the tower sides. A quick Google search of decagon angles will provide you with information on inside and outside angles.

10

Place two tower pieces in the jig, apply flux to the copper, and solder the sections together.



Move the glass over and add another tower piece to the jig until you've soldered 5 pieces together.

11

Assemble the tower in two halves of 5 pieces each, then solder the tower pieces together.



I prefer gel flux and 60/40 solder.

12

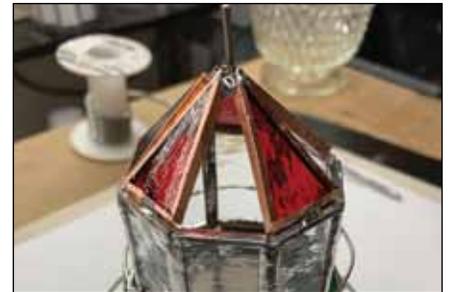
After completing one side of the keeper's house, duplicate the dimensions for the back side with or without the doors and windows.



I chose to make the back side windowless. Large spring clamps can serve as an extra hand. They hold the pieces perfectly straight and still when soldering the sides together.

13

While assembling the light tower, install a short piece of 14-gauge tinned wire at the top to accommodate a glass marble.



14

Install the red glass marble on top of the tower.



With the tower complete, use a Dremel with a 1/8" diamond bit to drill a hole partially into the marble. Trim off the tinned wire so that just enough is sticking up to fit into the marble. Put a dab of craft adhesive on the end of the wire and slide the marble down in place over the wire. It's a good idea to hold the marble under water when drilling into it.

15

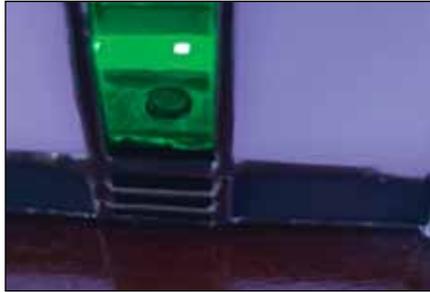
Prepare to secure the lighthouse to the wood base.



The finished lighthouse could just sit on a wood base, but I wanted to secure it so it wouldn't move or slide off. I found a piece of aluminum with a threaded hole in it and soldered it into the base of the lighthouse. That will be used to secure the lighthouse down on the wood base. In this picture you can see the LED light strip that runs up the tower and through the keeper's house.

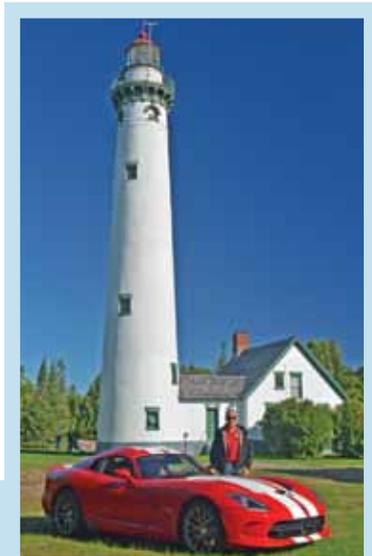
16

Finish securing the lighthouse to the base.



Drill a hole in the wood base that aligns with the threaded hole on the lighthouse and thread a bolt into the glass base from the bottom. If you look into the green door, you can see the tip of the bolt installed in the threaded hole and the LED light strip as it runs through the keeper's house.

GPQ



Sam Milana is a self-taught stained glass artist who took up the hobby five years ago after visiting a friend's house and admiring a stained glass piece hanging in the window. Sam works full time for Fiat Chrysler Automobiles (FCA) as an electrician at the Jefferson North Assembly Plant in Detroit, Michigan. He is very active in his local car club, the Motor City Viper Owners, and likes to combine his passions of cars and glass by making automotive-themed stained glass pieces. Sam will be retiring in a few years and plans to spend more time in his studio.

In addition to the lighthouse shown in this tutorial, Sam also made a smaller 3-D replica of the Cheyboygan Crib Lighthouse that he donated to be raffled off by his car club on the 2018 Lighthouse Tour. He can be reached at sfm79@hotmail.com or on Instagram @sam_milana_viper_glass.

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Classic Corvette

Design by Paned Expressions Studios, Text by Delynn Ellis



The 1956 Chevy Corvette, with its graceful curves and sporty image, was developed during the postwar car boom, an optimistic time when nearly anything seemed possible. The two-seater body was seen to be an “image” car and would later be a symbol of rock ‘n’ roll and road trips on Route 66.

Sports car replicas are a great way to highlight the colors and textures of your favorite glass. This 31" x 20" panel, shown here in Wissmach glass, comes straight to us from the Paned Expressions Studios Collection CD, *Transported*. Glass by Appointment’s Pat Kenderline from the Republic of South Africa composed this design. The *Transported* CD has more than 100 patterns, all based on methods of transportation found on land and sea and in the air. Check out www.panedexpression.com for thumbnail visuals of all of Paned Expressions’ patterns.

GPO

Wissmach Glass Co.

- 188-L Gray Blue/White Light Opal for Sky, 3 Sq. Ft.
- 155-L Dark Purple/Green/Light Opal/Crystal for Tree Trunk, Scrap
- 61-L Green/Brown/Light Opal/Crystal for Treetop, Scrap
- 217-LL Medium Purple/Yellow Green/Opal/Crystal Streaky for Road, 2-1/2 Sq. Ft.
- 562-D Dense Opal/Steel Blue for Mountains, 3 Sq. Ft.
- 65-D Medium Brown/Blue/Dense Opal for Mountains, 3 Sq. Ft.
- WO-28 Orange/Opal Wispsy for Car, 2 Sq. Ft.
- WO-051 Opal/Crystal Wispsy for Snow, Car Top, and Car Details, 2 Sq. Ft.
- 565-D Gray Dense Opal/Dark Gray for Chrome, Scrap
- 51DDXXM Irid Opal Crystal for Headlights, 1/2 Sq. Ft.
- WO-613 Williamsburg Blue/Opal/Crystal Wispsy for Windows, 2 Sq. Ft.
- BLACK Dense Black for Steering Wheel, Tire Wells, Tires, and Car Interior, 2 Sq. Ft.

Tools and Materials

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

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Nostalgic Candy Collage

Design, Fabrication, and Text by Chantal Paré

“Life is a journey,
not a destination.”
Ralph Waldo Emerson

When I was growing up, there was a “penny candy” store in my neighborhood. It was drab—neon lights, bare walls, cranky store owner, the candies in a glass counter display—and we had to ask for each one. Some of the candies were strange and not terribly good. They included purple soap gum, wax lips with a faint cherry aroma, “astro pops,” and “satellite wafers” with the little sprinkles inside.

Having the younger ones among us still being slow with arithmetic combined with their trying to figure out a combination they could afford, it took us an eternity to choose enough candy to cover the bottom of our little brown paper bags. It was never about the candy, however. It was about our moms each handing us a nickel or a dime and sending us off on an adventure or, with the benefit of hindsight, getting us out of the house. It was, after all, a 40-minute trek that we’d make with our friends, laughing and chatting as we strolled about the neighborhood in shorts and flip-flops. When I reminisce about those wacky, nostalgic confections, my heart warms with thoughts of the people I grew up with.

Collages are by nature busy and colorful, so in this design I chose to obscure the lead lines as much as possible using a background of black paint. Doing so makes all of these bright colors and funny shapes really pop.



Wissmach Glass Co.
 DR-18 Light Orange Double Rolled
 for Red Licorice and Cinnamon Hearts, 1 Sq. Ft.
Glass Below from Light to Medium Color Scrap

Wissmach Glass Co.

Clear Seedy
 X-6 Light Cranberry Pink
 EM6 Cranberry Pink English Muffle
 EM190 Medium Copper Blue English Muffle
 EM1146 Medium Yellow Green
 EM218 Lavender English Muffle

Spectrum Glass

161A Yellow Artique
 110.8A Medium Amber Artique

Tools and Materials

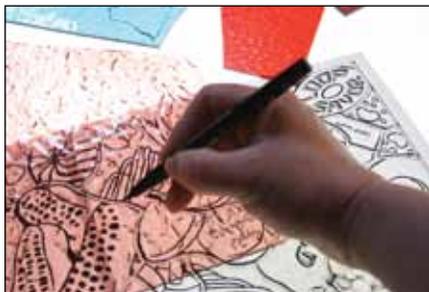
Reusche Stencil Black #1059 Gum Arabic
 1/2" U-Came Zinc 60/40 Solder
 3/16" Black-Backed Copper Foil Soldering Flux
 14-Gauge Pretinned Copper Wire
 Glass Cooktop Cleaner Liner Paintbrush
 Masking Tape or Electrical Tape
 Blunted Hog Hair Brushes Badger Brush
 Palette Knife Kiln Light Box
 Came Miter Saw Carpenter's Square
 Particulate Mask or Other Breathing Protection

1



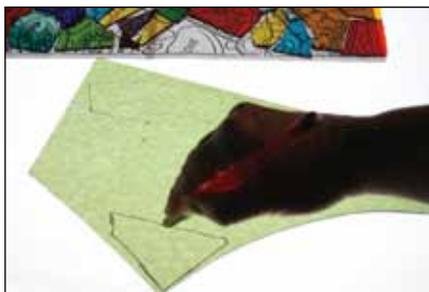
Print a single copy of the pattern.

2



Using light box illumination, individually trace the pieces onto the glass with the glass flat side up.

3



One cut at a time, score the glass just inside the marked lines.

4



Grind the pieces for a perfect fit using an electric grinder.

5



Clean the glass.

6



Prepare the glass paint on a piece of float glass.

Drop one heaping tablespoon of Stencil Black paint powder and sprinkle it with gum arabic the size of a pea. Add water, a little bit at a time, and mix with a palette knife until the slurry reaches the viscosity of heavy cream. Be sure to always wear a particulate mask or other breathing protection when mixing powdered paint.

7



Paint the black areas on the pattern.

Against backlighting, trace the black areas with paint using a liner brush. Allow the paint to dry and refine your painting by scraping off any unwanted paint with a wooden fid or a paintbrush with its distal end made into a point with a pencil sharpener.

Break off the glass until all of the pieces are separated.

8

Carefully place the glass in the kiln on primed shelves and fire the pieces.



I use the firing schedule below for the first firing, with a maximum temperature of 1050°F to save on time and power. Each kiln fires differently, however, so your kiln conditions may differ and require some adjustments.

Firing Schedule 1

Segment 1: Ramp 550°F/hr to 900°F and hold 5 min.
Segment 2: Ramp 9999 (AFAP*) to 1050°F and hold 10 min.
Segment 3: Ramp 50°F/hr to 986°F and no hold.
Segment 4: Ramp 9999 (AFAP*) to 950°F and no hold.
*as fast as possible

After the kiln finishes the program, let it cool to near room temperature before opening.

9

Apply a matte layer to the glass pieces.



Prepare to matte the pieces as in step 6, but this time use less gum arabic (the size of a peppercorn) and more water than before. Apply this slurry to the glass with an ordinary paintbrush, about 1" wide, aiming for 90 percent opacity. Spread evenly with very light brush strokes back and forth with a badger brush. Allow the pieces to dry.

10

Reveal the shading.



Remove some of the matte by tapping the pieces with stiff blunted hog hair brushes to create brighter areas, leaving only shading. Return the pieces to the kiln. Be mindful not to touch the matte, since it comes off easily. For this second firing, use a higher temperature of 1150°F.

Firing Schedule 2

Segment 1: Ramp 550°F/hr to 900°F and hold 5 min.
Segment 2: Ramp 9999 (AFAP*) to 1150°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

11

Foil all of the pieces.



12

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



13

Tack-solder the edge pieces.



Brush small areas with flux and tack-solder the edge pieces against the jig with widely spaced drops of solder to hold the glass in place. This will ensure that the panel has straight edges.

14

Tack-solder the center pieces.



Brush small areas with flux and tack-solder the rest of the pieces, making sure that they are centered on the paper pattern.

15

Solder both sides of the panel.



The project can be delicately removed from the jig at this time, if convenient. Solder one side making a nice bead over every joint. Stop short of beading the project's outer edges to leave room for slipping on the zinc frame.

16

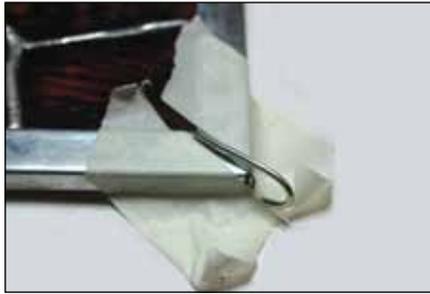
Mark and cut the zinc U-came lengths for the panel frame.



Taking careful measurements, prepare the 4 sides of the zinc U-came. With a manual or electric miter saw, cut the frame lengths with 45-degree mitered corners on each end.

17

Form hangers from the 14-gauge copper pretinned wire and solder them into the frame corners.



Use masking tape as resist to ensure straight solder edges at the corners. Fold over two 1.5" lengths of the pretinned 14-gauge copper wire. Nestle the bent pieces of the wire inside the top joints to serve as hooks. Use masking tape as solder resist to make sure that the solder doesn't spread onto the glass. Occasionally spray the slurry with water and stir to maintain proper consistency.

18

Tack-solder the frame sides to the project.



Soldering on zinc requires more flux and more heat than lead. Brush each area where a lead line abuts the frame with flux, drop a bit of solder on the zinc near the junction, and melt the solder until it reaches the lead line.

19

Scrub the project with glass cooktop cleaner and rinse away with a lot of water.



Now it's time to enjoy your beautiful panel.

GPO

Two decades 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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Yorkshire Rose

Design by Kevin Thornhill, Text by Darlene Welch

If you're one of the many glass enthusiasts who is looking to create a lovely floral panel to enhance your own living space or as a gift for a special friend, consider this striking pattern. The colors selected here include several streaky glasses that help to define the shape and direction of the various design elements. Feel free, however, to choose your own color palette to render the panel in your favorite colors. Making a piece your own, after all, is one of the most rewarding parts of creating something beautiful in glass.

This 14" x 24" stained glass design is from Kevin Thornhill, a retired stained glass artist and former creator of the patterns for Focal Point Glassworks. Kevin, who resides in St. Petersburg, Florida, now enjoys making jewelry when the mood strikes him, including sterling silver pendants, earrings, and rings. **GPO**

Wissmach Glass Co.

12-LL Copper Red/Light Opal/Crystal Streaky
for Heart, Scrap

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

1-L Silver Yellow/Light Opal/Crystal
for Flower Center, Scrap

78-D Medium Amber/Green/Dense Opal/Crystal
for Leaves, 1 Sq. Ft.

112-LL Dark Green/Dark Amber/Opal/Crystal Streaky
for Leaves, 1 Sq. Ft.

188-L Gray Blue/White Light Opal
for Background, 2 Sq. Ft.

65-L Medium Brown/Blue/Light Opal
for Background, 2 Sq. Ft.

119-L Cobalt Blue/Light Opal/Crystal
for Border, 1-1/2 Sq. Ft.

Tools and Materials

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

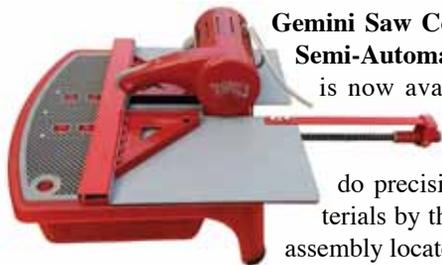


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What's New



Wissmach Glass Company presents **Reactive Glass**. Glasses are called “reactive” when the metals in one glass react with the metals in another glass during firing. As a result, a fine, darker line is created where the two colors meet, which makes it possible for glass artists to create some very interesting effects in their fused glass art. Be sure to check the company’s Kiln Glass catalog for a list of reactive colors.
304-337-2253 wissmach@frontier.com
www.wissmachglass.com



Gemini Saw Co. has released the new **Semi-Automatic Floating Tray** that is now available for the Taurus 3 Ring Saw. The floating tray allows the saw to do precision cuts in all hard materials by the use of a spring return assembly located at the rear of the saw.

The operator simply pulls back the easy to install, easy to use tray, places the item to be cut between the magnetic angles, and starts the saw, and the cuts will be made without operator attention. The spring on the Floating Tray, which fits all Taurus 3 saws without modification, has an adjustable tension knob so that both delicate, thin pieces as well as thick, hard pieces can be cut perfectly every time. These cuts are beyond compare and are made automatically with perfect pressure. Full information is available from Gemini Saw Company. Call or visit the company’s website for more details on this outstanding new floating tray.
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The **Kay Bain Weiner Foundation** will be presenting the **GEM 4** on August 15–18, 2019. These four days of exciting art glass education will be held at The Vinery Stained Glass Studio in Madison, Wisconsin. GEM-4 will feature world-class instructors including Michael Dupille, Janine Stillman, Josh Krogman, Joshua Langer, Holly Cooper, Jennifer Kuhns, and Stephanie O’Toole. Proceeds from this event will be offered to art teachers in the form of \$250 grants for art glass supplies for their classrooms. The Foundation believes that exposing youth to the fascinating world of art glass will create a lifelong passion for working with glass. Don’t miss this great opportunity to learn new techniques for your own work and to help support introducing young people to a great artform.
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www.gem.kbwfoundation.com/wp



GPO

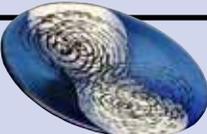
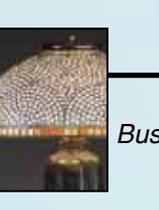
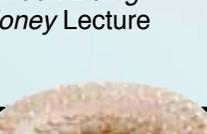
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|  | Lisa Vogt
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June 25 |  |
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<i>Beginning Fritography</i>
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|  | Dennis Brady
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| | Dennis Brady
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| | Gil Reynolds
<i>Four Ways to Shape Glass in a Kiln Lecture</i>
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August 27 | |

Visit the Glass Expert Webinars™ link under “What’s New” at www.GlassPatterns.com for more details and local times.

Gone Fishin'

Design by Robin Anderson, Text by Darlene Welch

This delightful 9" x 12" scene featuring a pelican preparing to enjoy a tasty afternoon snack can be found in a pattern collection by Robin Anderson, artist and owner of Sunny Brook Studio. *Whimsical Critters: A Victorian-Inspired Menagerie* features this plus 29 additional stained glass designs that cover everything from cats, dogs, birds, and mice to bears, a frog, and some delightful bunnies, all dressed in Victorian-style attire. The book also includes suggestions for creating these panels, including proper glass selection, techniques for successful foil overlays, and tips for painting, grozing, and grinding. Visit www.sunnybrookstudio.com to see more of Robin's glass art and her other pattern collections.

GPQ



Wissmach Glass Company

- 119-LL Cobalt Blue/Light Opal/Crytal Streaky for Water, 1/2 Sq. Ft.
- 188-L Gray Blue/White Light Opal for Sky, 1 Sq. Ft.
- 557-L Medium Gray/Light Opal for Rock, Scrap
- 100-SP Dark Green/Opal for Tree, Scrap
- 77-L Light Brown/Yellow Green/Light Opal for Tree Trunk, Scrap
- WO-57 Medium Green/Opal/Crystal Wispy for Bushes, Scrap
- 1-L Silver Yellow/Light Opal/Crystal for Foot and Beak, Scrap
- 145-SP Dark Amber/Opal/Crystal for Sand, Scrap
- 155-LL Dark Purple/Green/Light Opal/Crystal Streaky for Fishing Pole and Tackle Box, Scrap
- BLACK Dense Black for Hat and Eye, Scrap
- WO-28 Orange/Opal Wispy for Hatband and Jacket, Scrap
- 613-L Williamsburg Blue/Opal/Crystal for Pelican Back, Scrap
- 51-DDXXM Opal/Crystal for Pelican, Scrap
- WO-251 Aqua Green/Purple/Opal/Crystal Wispy for Fish, Scrap
- 315-D Medium Amber/Dense Opal for Border, Scrap

Tools and Materials

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

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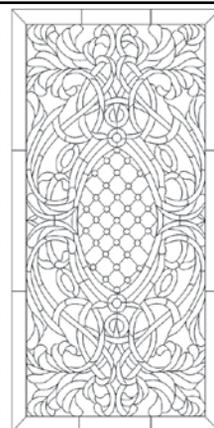
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Beach Vibes

Design and Text by Leslie Gibbs



Flip-flop season is here, or as the saying might go . . . it's always flip-flop season somewhere! Grab your gear and head to the beach, even if it's only the beach you envision when you close your eyes.

This 9" x 9-1/2" summer panel is perfectly suited to bring a beach vibe to you wherever you may be. Light shining through these cheerful jewel colors will brighten up both a room and your attitude in any weather.

GPO

Wissmach Glass Co.

All Glass Cut from Scrap

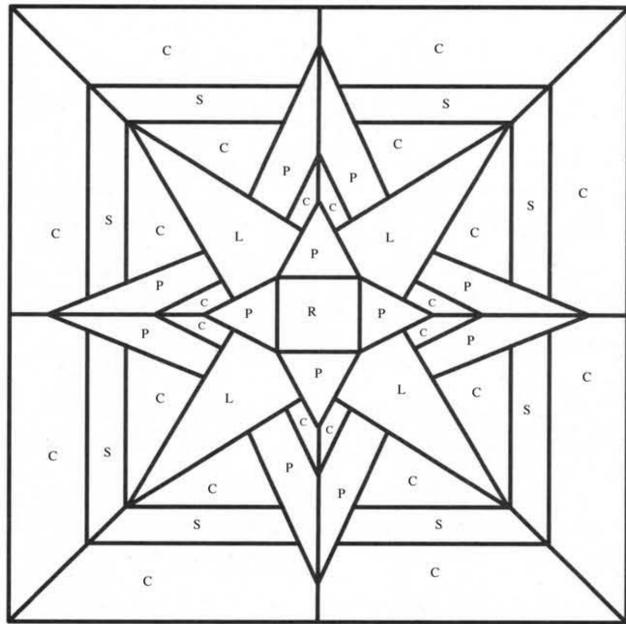
- WO-28 Orange/Opal Wispy for Ball
- 2-D Yellow/Dense Opal/Crystal for Ball
- 118-LL Cobalt Blue/Opal/Crystal Streaky
- 57-LL Medium Green/Opal/Crystal Streaky
- 118-D Cobalt Blue/Dense Opal/Crystal for Flip-Flops
- 101-L Dark Green/Light Opal/Crystal for Flip-Flops

Tools and Materials

- 7/32" Copper Foil Flux Solder
- Black Patina 1/4" U-Channel Lead

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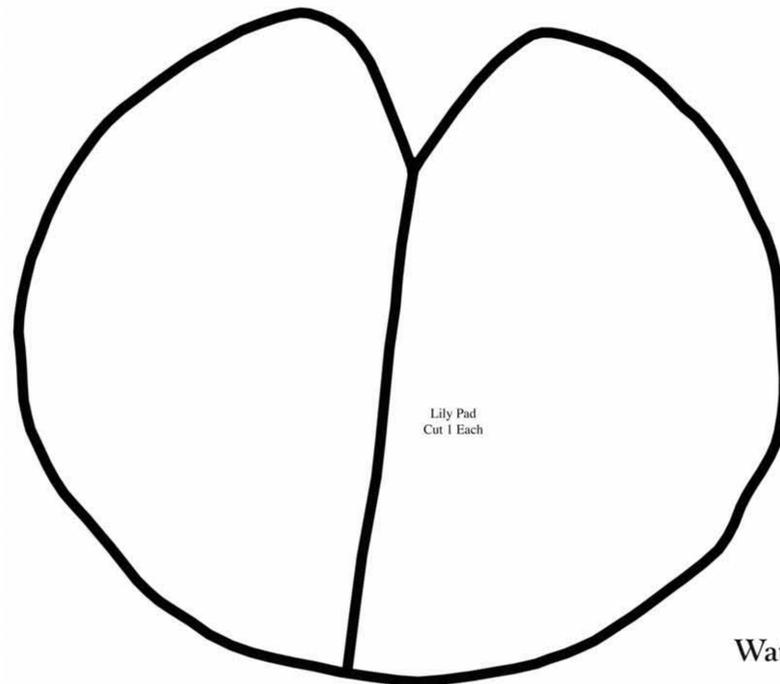


Enlarge to desired size

Exploding Star

Design and Rendering by Sara Guyot

Wissmach Glass Co.
C - for Border and Background, 3/4 Sq. Ft.
S - Dense Opal/Steel Blue for Thin Border, Scrap
L - Medium Purple/Opal/Crystal Wispy for Star, Scrap
P - Medium Purple/Amber/Opal/Crystal Wispy for Star, Scrap
R - Copper Red/Light Opal/Crystal for Center, Scrap



Water Lily

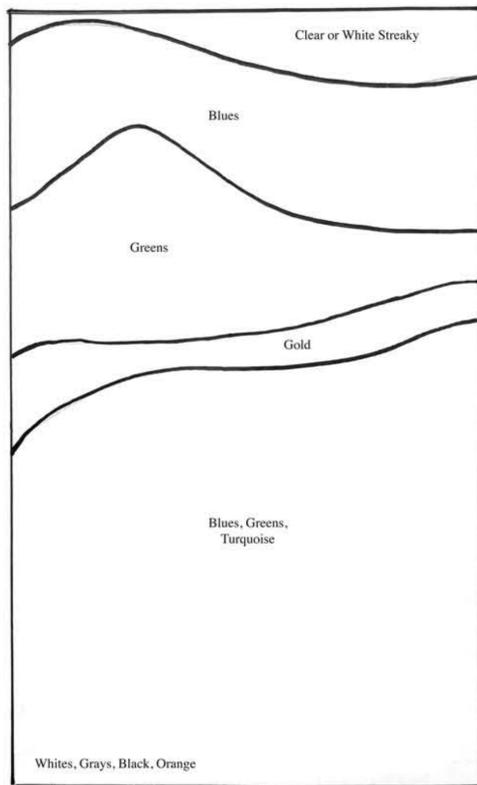
Design by Lidia K. Anderson

Required Glass
Variegated Color Glass for Lily Petals, 1 Sq. Ft.
Green Glass for Lily Pad, 1 Sq. Ft.
Purchased Mirror (optional)

Beach Vibes

Design by Leslie Gibbs

Wissmach Glass Co.
All Glass Cut from Scrap
O - Orange/Opal Wispy for Ball
Y - Yellow/Dense Opal/Crystal for Ball
B - Cobalt Blue/Opal/Crystal Streaky for Ball
G - Medium Green/Opal/Crystal Streaky for Ball
A - Cobalt Blue/Dense Opal/Crystal for Flip-Flops
C - Dark Green/Light Opal/Crystal for Flip-Flops

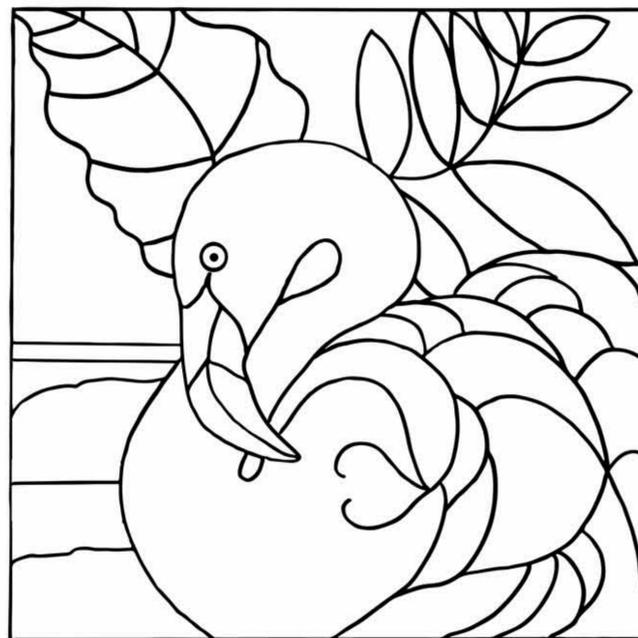


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Yellowstone Serving Tray

Design by Dana Worley

96 COE Glass Sheet Glass
Clear for Base, 14-1/2" x 8-3/4"
Blue for Sky, 4" x 8-3/4"
Patterned White/Clear for Clouds and Ground, 8-3/4" x 10-3/4"
Green for Grass, 4" x 8-3/4"
Bright Blue or Turquoise for Water, 6" x 12"
Frit
Medium Amber
Coarse Cherry
Fine Black Aventurine



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Flamingo Panel

Creating Fused Art with Modeling Glass

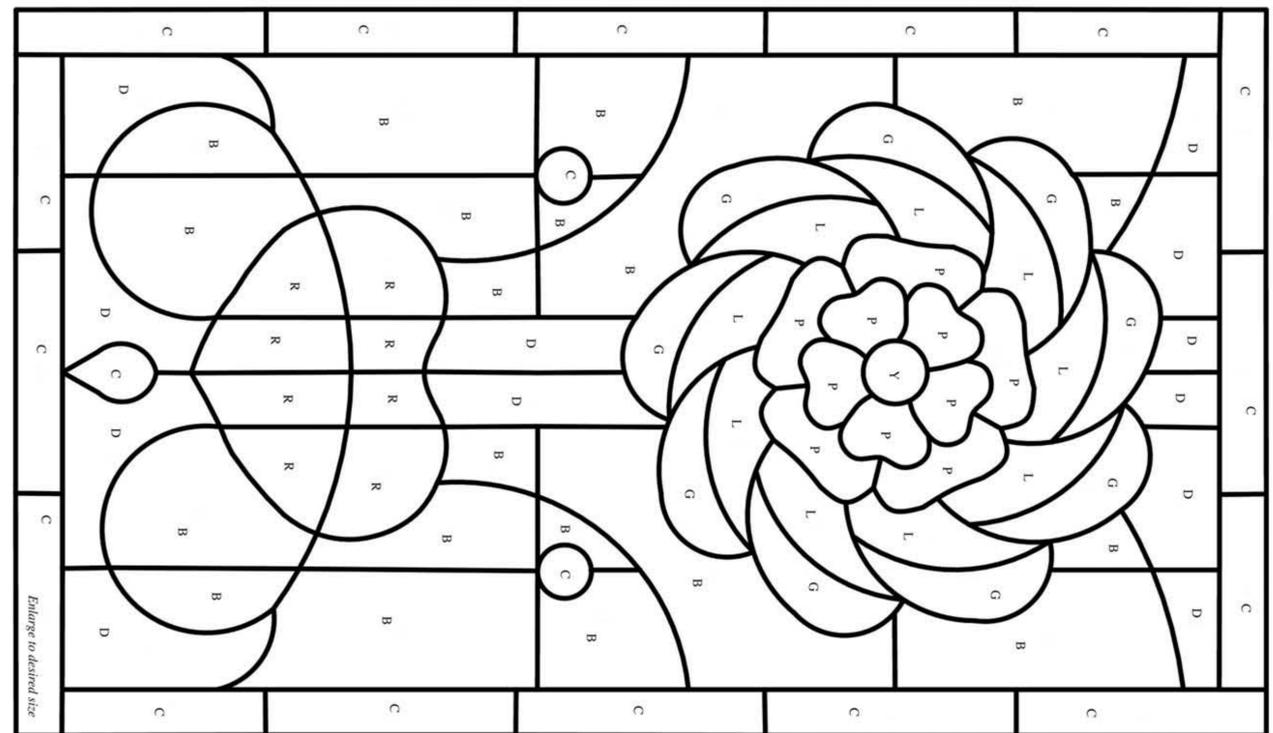
Design by Lois Manno

Bullseye Glass Co.
3 mm Sheet Glass, 10" x 10"
0100 Black Opal
01116 Turquoise Blue Transparent
01120 Transparent Yellow
01164 Caribbean Blue Transparent
01426 Spring Green Transparent
0145 Jade Green Opal
3 mm Clear Tekta
Glass Powder
0100 Black Opal
0305 Salmon Pink Opal
1332 Fuchsia
0013 Opaque White
0126 Spring Green Opal
0220 Sunflower Yellow Opal
Fine Frit to fill in gaps as needed (Optional)

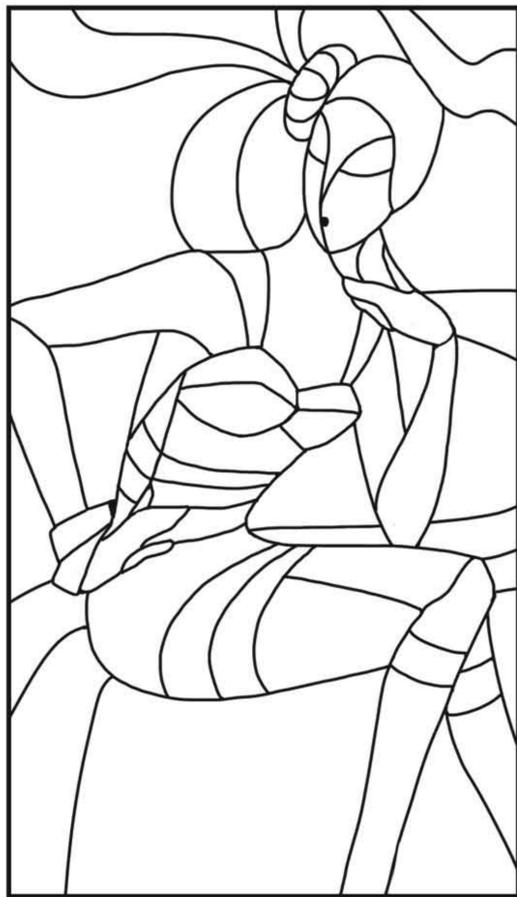
Yorkshire Rose

Design by Kevin Thornhill

Wissmach Glass Co.
R - Copper Red/Light Opal/Crystal Streaky for Heart, Scrap
P - Medium Purple/Dense Opal/Crystal for Flower, 1 Sq. Ft.
Y - Silver Yellow/Light Opal/Crystal for Flower Center, Scrap
L - Medium Amber/Green/Dense Opal/Crystal for Leaves, 1 Sq. Ft.
G - Dark Green/Dark Amber/Opal/Crystal Streaky for Leaves, 1 Sq. Ft.
D - Gray Blue/White Light Opal for Background, 2 Sq. Ft.
B - Medium Brown/Blue/Light Opal for Background, 2 Sq. Ft.
C - Cobalt Blue/Light Opal/Crystal for Border, 1-1/2 Sq. Ft.



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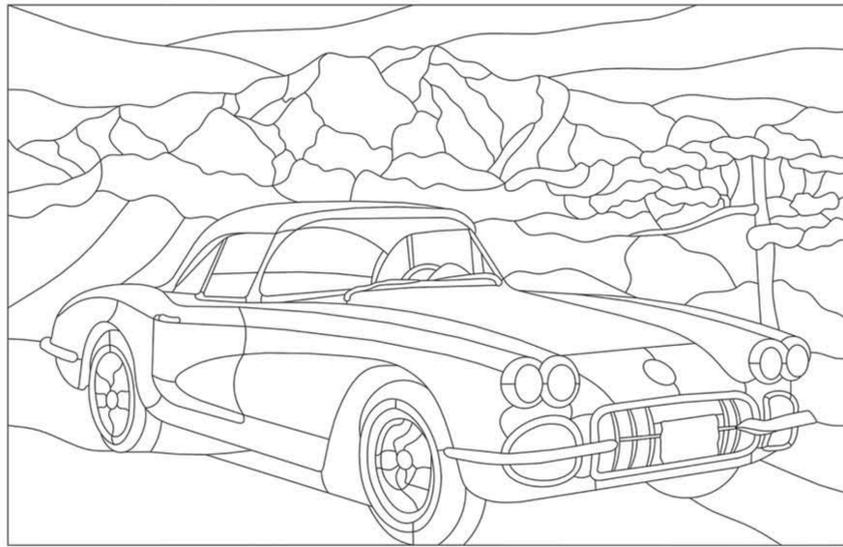
Vintage Swimsuit

Enlarge to desired size

Design by Chantal Paré

Wissmach Glass Company

- 119-L Cobalt Blue/Light Opal/Dark Purple for Background, 2 Sq. Ft.
- 707-LL Light Blue/Dark Blue Mystic Streaky for Background, 2 Sq. Ft.
- 58-L Medium Amber/Light Opal/Crystal for Face, Arms, and Legs, 1-1/2 Sq. Ft.
- 20-L Copper Red/Silver/Light Opal for Swimsuit, 1 Sq. Ft.
- 1-D Silver Yellow/Dense Opal/Crystal for Swimsuit, Scrap
- 51-DDXXMsp Light Opal/Crystal for Swimsuit, Scrap
- BLACK Dense Black for Swimsuit, Scrap



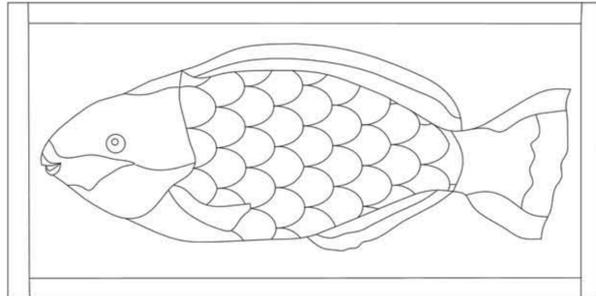
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Wissmach Glass Co.

- 188-L Gray Blue/White Light Opal for Sky, 3 Sq. Ft.
- 155-L Dark Purple/Green/Light Opal/Crystal for Tree Trunk, Scrap
- 61-L Green/Brown/Light Opal/Crystal for Treetop, Scrap
- 217-LL Medium Purple/Yellow Green/Opal/Crystal Streaky for Road, 2-1/2 Sq. Ft.
- 562-D Dense Opal/Steel Blue for Mountains, 3 Sq. Ft.
- 65-D Medium Brown/Blue/Dense Opal for Mountains, 3 Sq. Ft.
- WO-28 Orange/Opal Wispy for Car, 2 Sq. Ft.
- WO-051 Opal/Crystal Wispy for Snow, Car Top, and Car Details, 2 Sq. Ft.
- 565-D Gray Dense Opal/Dark Gray for Chrome, Scrap
- 51DDXXM Irid Opal Crystal for Headlights, Scrap
- WO-613 Williamsburg Blue/Opal/Crystal Wispy for Windows, 2 Sq. Ft.
- BLACK Dense Black for Steering Wheel, Tire Wells, Tires, and Car Interior, 2 Sq. Ft.

Classic Corvette

Design by Paned Expressions Studios



Enlarge to desired size

Tropical Fish Tray with Dots and Dashes Bowl

Design by Lisa Vogt

System 96 by Oceanside Glasstile Sheet Glass

- 100SF Clear for Base and Border, 1-1/2 Sq. Ft.
- 200SF White for Border and Scales, 1/2 Sq. Ft.
- 60-421-96SF Riviera Blue for Head, Tail, and Fin, 1/2 Sq. Ft.
- 223-72SF Turquoise Green for Fins and Scales, 1/4 Sq. Ft.
- 223-74SF Peacock Green for Scales, 1/4 Sq. Ft.
- 280-72SF Pewter for Scales, 1/4 Sq. Ft.
- Black for Mouth, Scrap
- Frit**
- F2-2306-96-8 Fine Cobalt Blue
- F1-2302-96-8 Powder Medium Blue Opal
- F3-200-96-8 Medium White

Gone Fishin'

Design by Robin Anderson

Wissmach Glass Company

- 119-LL Cobalt Blue/Light Opal/Crystal Streaky for Water, 1/2 Sq. Ft.
- 188-L Bray Blue/White Light Opal for Sky, 1 Sq. Ft.
- 557-L Medium Gray/Light Opal for Rock, Scrap
- 100-SP Dark Green/Opal for Tree, Scrap
- 77-L Light Brown/Yellow Green/Lt. Opal for Tree Trunk, Scrap
- WO-57 Medium Green/Opal/Crystal Wispy for Bushes, Scrap
- 1-L Silver Yellow/Light Opal/Crystal for Foot and Beak, Scrap
- 145-SP Dark Amber/Opal/Crystal for Sand, Scrap
- 155-LL Dark Purple/Green/Light Opal/Crystal Streaky for Fishing Pole and Tackle Box, Scrap
- BLACK Dense Black for Hat and Eye, Scrap
- WO-28 Orange/Opal Wispy for Hatband and Jacket, Scrap
- 613-L Williamsburg Blue/Opal/Crystal for Pelican Back, Scrap
- 51-DDXXM Opal/Crystal for Pelican, Scrap
- WO-251 Aqua Green/Purple/Opal/Crystal Wispy for Fish, Scrap
- 315-D Medium Amber/Dense Opal for Border, Scrap

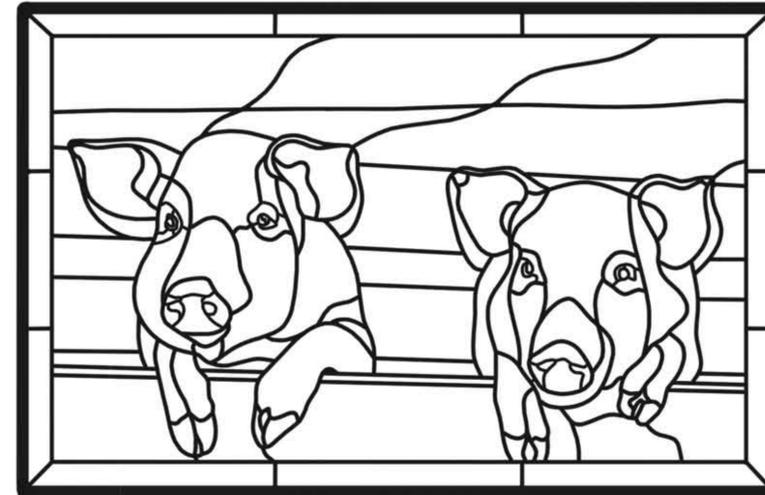
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Pigs

Design by Paned Expressions Studios

Wissmach Glass Company

- 315-D Medium Amber/Dense Opal for Pigs, 4 Sq. Ft.
- 204 Pink Cast Opal for Ears and Snouts, 1-1/2 Sq. Ft.
- BLACK Dense Black for Eyes and Hooves, Scrap
- 217 Medium Purple/Yellow Green/Light Opal/Crystal for Fence, 5 Sq. Ft.
- 78-L Medium Amber/Green/Light Opal/Crystal for Background, 3 Sq. Ft.
- 65-D Medium Brown/Blue/Dense Opal for Border, 2 Sq. Ft.



Enlarge to desired size

Cattail and Dragonfly Suncatcher

An Introduction to Stained Glass

Design by Barbara Zimmer

Spectrum Glass Co.

- 132S Light Blue/White Smooth Cathedral for Background, 1/2 Sq. Ft.
- 136RR Dark Blue Rough Rolled for Dragonfly and Border, 1/3 Sq. Ft.
- 125W Dark Green Waterglass® for Stems and Leaves, 1/3 Sq. Ft.

Wissmach Glass Co.

- 199 Medium Amber Brown/Dark Amber Streaky for Cattails, 1/4 Sq. Ft.
- Additional Glass**
- Clear Textured Glass for Wings, 1/2 Sq. Ft.

Nostalgic Candy Collage

Design by Chantal Paré

Wissmach Glass Co.

- DR-18 Light Orange Double Rolled for Red Licorice and Cinnamon Hearts, 1 Sq. Ft.
- Glass Below from Light to Medium Color Scrap

Wissmach Glass Co.

- Clear Seedy
- X-6 Light Cranberry Pink
- EM6 Cranberry Pink English Muffin
- EM190 Medium Copper Blue English Muffin
- EM1146 Medium Yellow Green
- EM218 Lavender English Muffin

Spectrum Glass

- 161A Yellow Artique
- 110.8A Medium Amber Artique



Indian War Horse

Design by Mary Harris

Oceanside Glass and Tile

- 1009F THIN 2 mm Black for Base Layer, 13" x 15"
- 315.02F Light Amber/White for Horse, 2 Sq. Ft.
- 1009F Black for Mane, 1 Sq. Ft.
- 200F White for Feathers, 1/2 Sq. Ft.
- 233.74F Teal for Embellishments, Scrap

Additional Glass

- Dichroic on Black for Feathers, Scrap
- Brown for Feathers and Leather, Scrap

Enlarge to desired size



Base Layer



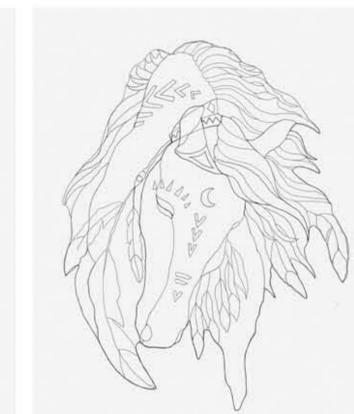
Design Layer 1



Design Layer 2



Embellishments



Full Horse Head

Enlarge to desired size

Pigs

Design by Paned Expressions Studios, Text by Darlene Welch



Pigs have been domesticated for centuries. These very social and intelligent animals are actually considered to be more trainable than dogs and cats. Many people keep the smaller varieties as pets, and there will be loads of 4-H kids all over the United States getting ready to show their carefully cared for animals in local summer fairs throughout the country.

The two cuties featured in this 32" x 20-1/2" panel were captured in stained glass by Paned Expressions Studios. Careful selection of the glass colors and grain direction help to add realism and depth to the piece. Paned Expressions offers a great resource for over 2,000 full-size stained glass patterns in 23 fantastic collections that include JPG, TIF, and EYE formats for easy resizing and coloring to fit any occasion. The company also creates custom patterns. Visit www.panedexpressions.com to learn more about these beautiful designs.

GPO

Wissmach Glass Company

315-D Medium Amber/Dense Opal for Pigs, 4 Sq. Ft.

204 Pink Cast Opal for Ears and Snouts, 1-1/2 Sq. Ft.

BLACK Dense Black for Eyes and Hooves, Scrap

217 Medium Purple/Yellow Green/Light Opal/Crystal for Fence, 5 Sq. Ft.

78-L Medium Amber/Green/Light Opal/Crystal for Background, 3 Sq. Ft.

65-D Medium Brown/Blue/Dense Opal for Border, 2 Sq. Ft.

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/2" U-Channel Zinc

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Flaming Flamingo Panel

Creating Fused Art with Modeling Glass

Design, Fabrication, and Text by Lois Manno



I developed Modeling Glass as a way to work with frit and powders with more control than just sifting provides. I also saw it as an option for making three-dimensional shapes without having to make investment molds or deal with the limitations of the Freeze and Fuse technique. This simple two-part system turns powdered glass into a material that you can handle and work with like clay.

As an introduction to Modeling Glass, I thought it would be fun to riff on a stained glass design. This 9-5/8" x 9-5/8" flamingo panel is all fused glass, but the coiled line work made from Modeling Glass gives it a stained glass effect. The raised contours of the line work add an interesting tactile dimension to the panel as well.

Bullseye Glass Co.

3 mm Sheet Glass, 10" x 10"

- 0100 Black Opal
- 01116 Turquoise Blue Transparent
- 01120 Transparent Yellow
- 01164 Caribbean Blue Transparent
- 01426 Spring Green Transparent
- 0145 Jade Green Opal
- 3 mm Clear Tekta

Glass Powder

- 0100 Black Opal
- 0305 Salmon Pink Opal
- 1332 Fuchsia
- 0013 Opaque White
- 0126 Spring Green Opal
- 0220 Sunflower Yellow Opal
- Fine Frit to fill in gaps as needed (Optional)

Tools and Materials

- Modeling Glass Starter Kit
- Respirator Mask or other Breathing Protection
- 2 Semitranslucent Silicone Baking Mats, 11-1/2" x 16-1/2"
- Clear Plastic Wrap Rolling Pin
- Large Plastic Trays or Cookie Sheets, 14" x 20"
- Measuring Spoons and Cups (1/2 tsp., 1 tsp., 1/4 cup, and 1/2 cup)
- Large Mixing Spoon 2-Cup Plastic Mixing Bowl
- 3"-Diameter Bowl Frit Sifter
- Small Frit Sifter for Tight Spots
- Palette Knife Permanent Marker Masking Tape
- 3" x 6" Rectangular Foam Core Board
- Cleanup Ceramic Tool with Pointed Spade End
- Small Paintbrushes 11" x 14" Tracing Paper
- 11" x 14" Stiff Card Stock Glass Cutting Tools
- GlasTac Gel or other Fusing Adhesive Water

Working with Modeling Glass is very similar to baking, and many of the tools in the supply list are just what you'd use to make cookies. However, the baking tools that you use when working with the Modeling Glass should never be used for food preparation.

The trickiest bit about working with Modeling Glass is allowing for the shrinkage that happens during firing, which is generally about 15 percent. That's why the original pattern can't be used for subsequent templates, since it won't fit the smaller fired coil design. Once you get used to the characteristics of Modeling Glass, it will be possible for you to create unique effects that aren't easy to achieve with other types of glass. Learn more at www.modelingglass.com.

1

Mix up the Modeling Glass according to the instructions inside the kit.



You will need a 4-ounce batch of Black Opal and about 2 ounces each of Spring Green Opal and Opaque White. You only need a small amount of Sunflower Yellow. Fortunately, Modeling Glass keeps for months if well wrapped in plastic, so you may as well make full 4-ounce batches of all your colors. **Always remember to wear a respirator mask or other breathing protection any time you are working with frits and powders.**

Making the Flamingo Line Work and Eyes

Print out the flamingo template. To allow for the shrinkage that will happen during firing, make the template 9-1/2" x 9-1/2".

2

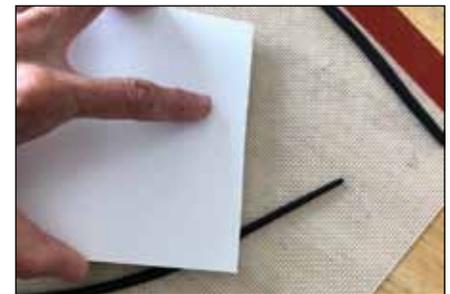
Place the template underneath the baking mat.



This will be the guide for your placement of the coils.

3

Roll out the coils.



Using the piece of foam core board as a rolling tool, roll out coils on the half piece of silicone mat approximately 1/8" to 3/16" thick. The piece of foam board makes it easy to create coils with consistent thickness and smooth surfaces.

4

Lay the coils on the map and create a firm bond where they connect.



Following the lines of the template, lay the lengths of coil on the large mat. Where two coils connect, use the paintbrush to moisten the surfaces. Using fingers and a tool, press the coils together to create a firm bond. This is important, because if the connection point is not well-bonded, the lengths of coil could shrink away from each other and create a gap during firing.

5

Once all of the line work has been created, dry the coils.



Place the mat on a tray and dry the coils at 200°F for 45 minutes or until the coils are stiff and easily lift away from the surface of the mat. If the coil shape doesn't lift away, that means there is still moisture in the coils and they need to dry further. The black coils will also turn light gray when dry. This can be done in your kiln or oven.

If any of the joints have separated or if a piece of the design breaks during handling, simply moisten both ends of the pieces and press them together until they are rebonded. An unwanted gap can be filled by moistening the edges and filling it in with more moist Modeling Glass material.

Lift the dry coil design and carefully transfer it onto a kiln-washed or papered shelf. Follow the firing schedule for tack fusing at the end of the article.

6

Carefully lift the fired coil design from the kiln shelf.



If there is kiln wash or powder visible on the underside of the coils, lay the design carefully upside down on a tray and wash the residue gently away. Allow the coil design to dry thoroughly as you prepare the background panels.

7

Make the eyeballs.



Cut several 1/4" x 1/4" squares of the 3 mm clear Tekta as the base for the eyeballs. I usually make a bunch of eyeballs at once in varying sizes so I can pick the one that best fits the design.

Form a small amount of White Modeling Glass into a disk that will fit on top of the Tekta square. Press flat so it is about 1/8" thick and 1/4" wide, then put a small dent in the center. Fill the center dent with a small ball of Black. Dry thoroughly, stack one eye disk on top of each Tekta square, and fire the eyeballs alongside the flamingo panel in step 14. The square of Tekta will become round after fusing.

Preparing the Background Glass

Wash and dry both sides of the sheet glass pieces. Cut four strips of black sheet glass 1/4" wide by 9-5/8" long for the edges of the piece and set aside. Cut one 9-5/8" x 9-5/8" square and a second 9" x 9" square from the Tekta. Because the coiled line work is now smaller than the original template due to shrinkage during firing, you need to use it to draw a guide onto the clear glass for cutting the various colored glass shapes.

8

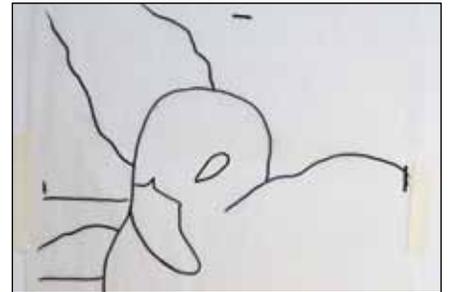
Trace the shape of the coiled line work onto the glass.



Lay the coil design on a tray and place supports in three places next to the coil design. I used small pieces of 3 mm glass stacked two high. Lay the 9" x 9" piece of Tekta on top of the supports, lined up over the coil design. Use a permanent marker to draw the main shapes of the design onto the glass. You don't need to trace every single feather detail of the bird, just the outline and background elements. Once this is done, lift off the Tekta panel, remove the support chips, and move the tray with the coil design to a safe place until you need it.

9

Outline the basic shapes of the design on the glass.



Lay a sheet of tracing paper on top of the piece of Tekta that has the traced marker line work. Outline the basic forms, as these will create templates to cut the sheet glass. You will ultimately have a template for the sky, water, and large leaf once the pattern is cut apart.

Take a piece of card stock and tape the tracing paper to it. You will also need to make a template of the entire background and the beak so that only the flamingo body shows. This will be for later powder work.

10

Cut out the background glass and arrange the pieces on the larger Tekta square.



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Cut the flamingo body out of the 9" x 9" Tekta and use Turquoise for the sky, Caribbean Blue for the sea, Jade Green for the leaf, Spring Green for the lower left corner, and Yellow for the accent strip between the sea and sky. If you have a grinder, you can shape the pieces to fit very accurately, but since this panel will be full fused, the glass will flow somewhat and minor gaps will fill in.

Place the cut pieces into position on top of the remaining larger Tekta square. Put the thin black strips around all four sides, cutting them to be flush with the edges of the base glass at the corners. Use gel fusing adhesive to hold the pieces in position.

If you have larger gaps, you can fill them in with a small amount of fine frit in a compatible color. This will ensure that the gaps will fill in with minimal distortion to the cut shapes. The cut edges will also end up underneath the black line work, further disguising them. Move the panel onto a prepared kiln shelf and fire to the full fuse schedule at the end of the tutorial along with the eyeballs.

11

Apply the first layer of powder to the flamingo body.



On top of a tray, set up three supports for the fired Tekta panel and lay it on top. Take the additional body/beak outline template you made in step 2 and place it over the panel. At this point, only the flamingo body should be showing.

While wearing a respirator mask or other breathing protection, use the sifter to apply a generous layer of Fuchsia to the flamingo body. The pink powder will have a lighter appearance until it matures when it has been fired. Carefully lift away the template. If a small amount of powder ends up where it doesn't belong, use a dry paintbrush to push it off the glass. If the loose powder gets smudged, it's okay if the smudges are minor. They will blend in when the piece is fired to a full fuse. Also, you will have a second opportunity to add more powder later on. Fire the panel to the contour fuse schedule at the end of the tutorial.

12

Place the black line work coils on top of the flamingo panel and position the eye.



Position the line work to match the underlying colored shapes as closely as possible, since any portions of the coil design that extend slightly over the edge will sag down onto the base glass during firing. Any coils that extend too far over the edge should be trimmed with nippers.

Place the eyeball into position. Use the tack-fuse schedule at the end of the tutorial to fire all of the elements.

13

Add the Modeling Glass leaves.



On a silicone mat, use plastic wrap on top to roll out a small sheet of Spring Green Opal Modeling Glass to approximately 3 mm thick. Make a template for the small leaves on tracing paper and lay it over the plastic, covering the flat Modeling Glass.

Use the point of a ceramic cleanup tool to incise guidelines for cutting out the leaves. Remove the template and plastic wrap, then cut out the leaves. Place them into position inside the outlines of the leaves on the glass panel, being sure that the leaf shapes are completely filled in. The green may stick up above the level of the black line work and that's fine, because the leaves will shrink during firing. Dry the leaves on the panel by heating it at 200°F for about 45 minutes.

14

Place the template for the second layer of powder.



Place the outline template for the body that you used in step 11 back on top of the panel. Use a sifter to add Salmon Pink powder for the flamingo body, graduating from the right edge with very little powder and going progressively heavier, with maximum coverage along the left half of the flamingo's body. Add some more Fuchsia powder to the right side to get really rich colors.

Brush the powder off the top of the eyeball and coil line work and away from any areas outside of the body where it may have spilled out. Because black is so intense, a little pink powder on the line work won't be a problem after firing, but try to get most of it off of the lines.

15

Powder the beak.



Use a small frit sifter to direct powder into the white and black parts of the beak. Apply the powder thickly in order for the beak to be opaque. Use the flat tip of your finger if needed to flatten any unevenly covered areas of the powder work.

Once the powder work is done, the panel is ready for its final firing. Place the panel onto a prepared kiln shelf and fire using the Final Contour Schedule at the end of the article.

GPO

Firing Schedules

Modeling Glass is made with powdered glass and is more sensitive to variables than sheet glass. For that reason, it's recommended that you do some small test chips at the various temperatures to see if the schedules should be adjusted. As little as 25°F difference in a peak temperature will affect how the finished piece will look.

Remember that each kiln fires differently. Make any necessary adjustments to the schedules suggested below to fit your own particular kiln.

Tack Fusing Schedule 1 for Coil Line Work

Segment 1: Ramp 300°F/hr to 1275°F and hold 10 min.

Segment 2: Ramp 9999 (AFAP*) to 900°F and hold 1 hour

Segment 3: Cool to room temperature

*as fast as possible

Tack Fusing Schedule 2 for Line Work over Flamingo Panel

Segment 1: Ramp 300°F/hr to 1000°F and hold 30 min.

Segment 2: Ramp 600°F/hr to 1275°F and hold 10 min.

Segment 3: Ramp 9999 (AFAP*) to 900°F and hold 1 hr.

Segment 4: Ramp 150°F/hr to 700°F and hold 1 min.

Segment 4: Cool to room temperature

*as fast as possible

Full Fusing Schedule

Segment 1: Ramp 300°F/hr to 1000°F and hold 30 min.

Segment 2: Ramp 600°F/hr to 1490°F and hold 10 min.

Segment 3: Ramp 9999 (AFAP*) to 900°F and hold 1 hr.

Segment 4: Ramp 150°F/hr to 700°F and hold 1 min.

Segment 5: Cool to room temperature

*as fast as possible

Contour Fusing Schedule

Segment 1: Ramp 300°F/hr to 1000°F and hold 30 min.

Segment 2: Ramp 600°F/hr to 1380°F and hold 10 min.

Segment 3: Ramp 9999 (AFAP*) to 900°F and hold 1 hr.

Segment 4: Ramp 150°F/hr to 700°F and hold 1 min.

Segment 5: Cool to room temperature

*as fast as possible

Lois Manno studied drawing and painting in college and has been a professional artist for over thirty years. After taking several Bullseye Glass workshops to learn how to fuse, work with frit, exploit reactions, and cold work glass, she began experimenting with powders and frit in her own way.

Over several years of research, Lois developed Modeling Glass, a two-part system of dry binder and liquid medium that transforms powdered glass into a substance that can be shaped and molded similar to clay. Her signature glass feathers and other work are made using Modeling Glass combined with other techniques. She travels all over teaching artists how to work with Modeling Glass in their own art.



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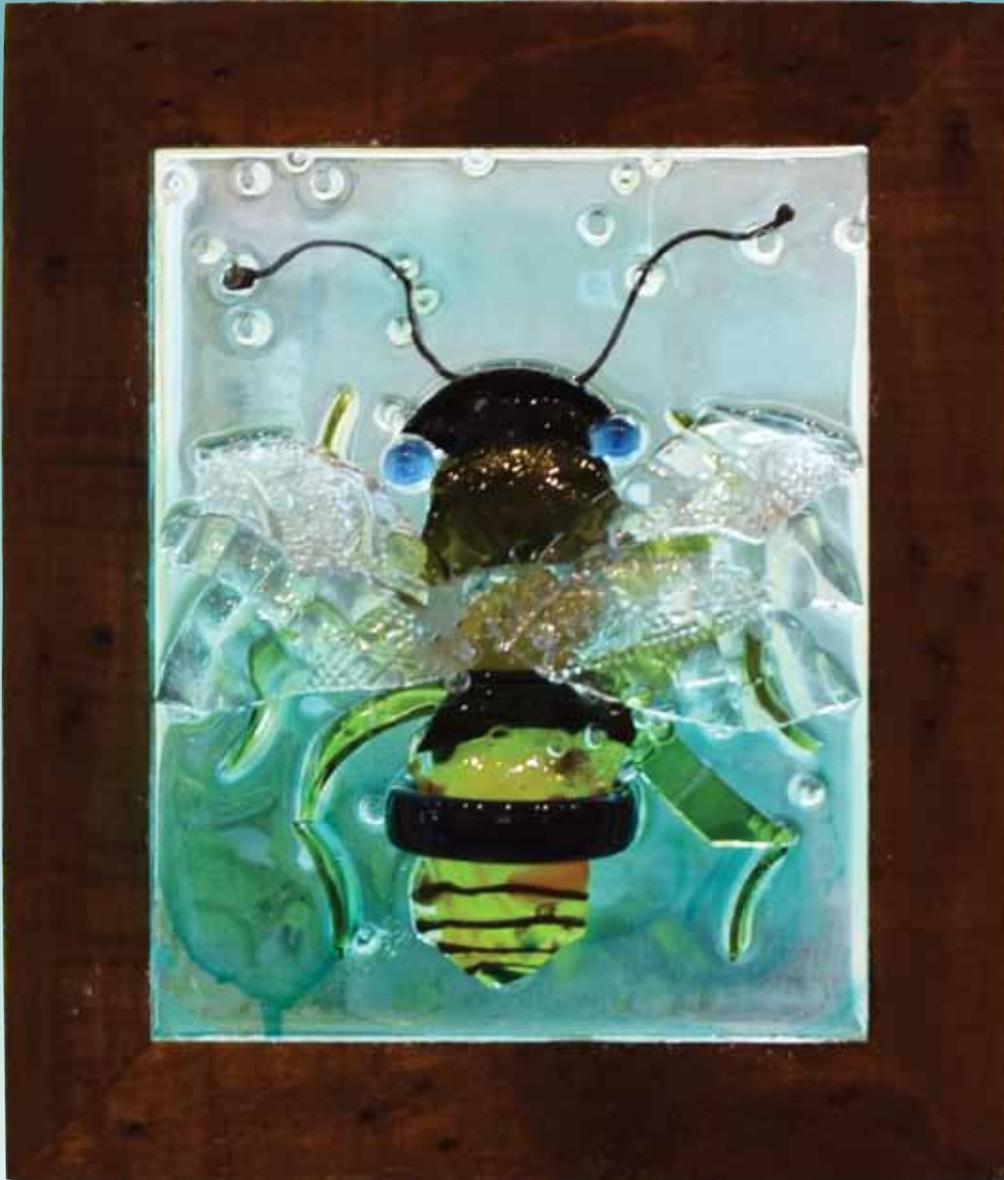
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Bumblebee on Glass

Design, Fabrication, and Text By Mary Hong



Many years ago, I began a process that has evolved into an entirely new way of making art with glass. ShardWorx™ is artwork made with glass on a painted surface. We don't melt it or grout it. Instead, we cover it with resin and let the light shine through!

In this tutorial, I'm going to show you how to use the same techniques we use on canvas, but on a piece of glass instead. Here's a fun and easy project that anyone can do using a repurposed rustic frame or old window. Since summertime is almost here, we're going to create a beautiful bumblebee.

Glass

Broken Yellow and Black or Dark Green Vase
Broken Beer or Wine Bottle
Old Frame or Window Glass
Glass Bowls or Other Clear Glass Pieces

For the Resin

Single Use Resin Pack (SURP)
Plastic Sheet or Trash Bag
Nitrile Gloves Heat Gun
Scissors Plastic Tray

Tools and Materials

Pushpins or Painter's Points
Reference Bee Picture
Aqua and Yellow Transparent Spray Paint
Silver Spray Paint Dimensional Fabric Paint
Glass Nippers Safety Glasses
Sanding Stone Bubbles Eye Hooks
Hot Glue Gun (optional)
Nontoxic (Nonsilicone) Glue
Hanging Wire

1

Gather all of the materials you'll need for the project.



2

Spray the glass from the old window or frame that will be used for the design background with the translucent aqua spray paint.



3

Place the sample image under the glass to use as a reference, if desired.



4



Nip the yellow glass or painted clear glass and place it on the framed glass to fill in the areas on the body of the bee.



If you don't have any yellow glass with black stripes, use yellow glass and paint on the stripes with dimensional fabric paint. Since yellow is a hard color to find, if you don't have any, you can make your own by spray painting clear glass.

5



After the body is filled in, use slightly curved glass to shape the legs.



I used an old wine bottle for this. There's no need to use any glue, but if the smaller pieces are moving around too much, go ahead and use any clear, nontoxic, nonsilicone glue to hold it in place. A hot glue gun works well too. Now that the body and legs of the bee are taking shape, it's time to add the wings.

6



Spray the clear glass with silver, then nip the glass for the large wings in the midsection of the bee.



I found some old glass bowls that have a nice raised design on them. Because clear on clear can get washed out, I sprayed the bowls with just a little bit of silver spray paint. Next I nipped large wings from the bowls and laid them out in the midsection of the bee. Use glue, if necessary.

7

Paint on the antennae and add some additional color.



Use dimensional fabric paint to paint on the antennae in a swirly form. Also toss on some bubbles or small pieces of clear glass for some extra bling. Now it's time to resin your art.

8

Place the finished, elevated framed art on a plastic tray.



Make sure it's elevated off the surface with either pushpins or painter's points.

9

Prepare the epoxy resin, being sure to work in a ventilated area away from children and pets.



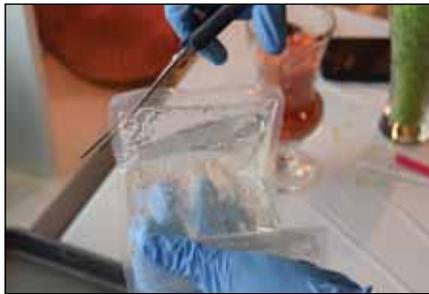
Epoxy resin is a 50/50 mix. You will need 8 ounces of resin to cover one square foot. In this tutorial, I'm using a 6-ounce Single Use Resin Pack (SURP) from shardworx.com, because my window is 8" x 10".

Grab each end of the SURP and pull it apart. This releases the clip in the middle that is separating the resin and the hardener.

Manipulate the bag constantly for three full minutes, ensuring that both liquids are thoroughly mixed together. It's normal for the liquid to appear white or cloudy.

10

Use scissors to cut the very corner of the plastic bag so that the opening is about the size of a pencil tip.



11

Hold the bag and slowly drizzle the resin in a thin stream over all of the glassy elements of the artwork.



Completely cover all of the glass. When the bag is empty, throw it away.

12

Use your gloved fingers to gently smear the resin into the bare areas of the art.



When the resin has completely covered the glass, remove and discard your gloves.

13

Use a heat gun to pop any bubbles.



Quickly move the heat gun back and forth over the artwork at about 3" above the surface. You will see very small bubbles pop, and the resin will become clear like glass. Leave your artwork on a flat, level surface for 12 hours.

14

Add hooks to the frame for hanging.



Use eye hooks on either side of your wood frame and hang with wire in a window or on your patio. Happy Summer! **GPO**

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Artist Portrait
by Romona Robbins



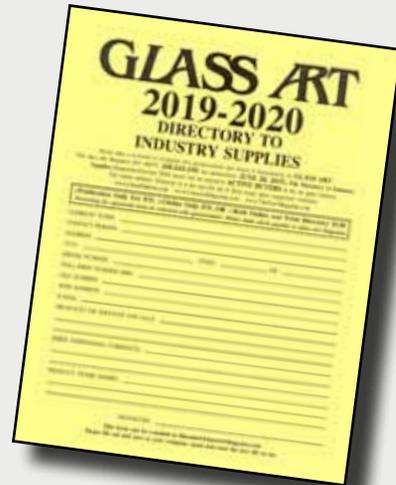
Mary Hong is the founder, dreamer, and creative innovator behind ShardWorx™ Art Kits. A professional artist for over 25 years, Mary's art-work is sold worldwide in luxury galleries, home furnishing showrooms, and online at MaryHongStudio.com.

After many years of teaching her techniques using glass on canvas, she opened her first make-your-own art studio, The Shard Shop, in Grayton Beach, Florida, in 2015. In 2018, three more shops opened in Destin, Florida; New Orleans, Louisiana; and Nashville, Tennessee. The ShardWorx™ brand of art kits soon followed so that everyone can see how much fun art can be when glass is the inspiration. Visit www.shardworx.com for Mary's exciting line of art kits, glass supplies, and video tutorials.

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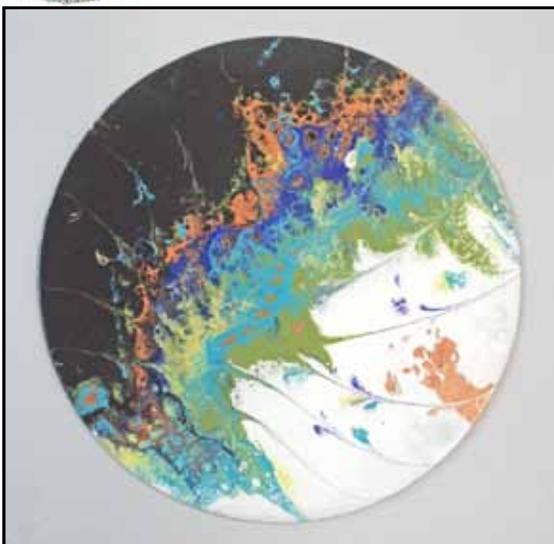
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Yellowstone Serving Tray

Design, Fabrication, and Text by Dana Worley

One of the things I appreciate about living in Northern Utah is our proximity to several national parks. Utah is home to The Mighty Five—Zion, Arches, Canyonland, Bryce, and Capitol Reef National Parks. A stone's throw from Utah's borders are Great Basin, the Grand Canyon, and Mesa verde. Out of all the parks in our area, the two that I've visited the most are Grand Teton and Yellowstone National Parks.

Most often when I visit, I am in the company of loved ones. Both are destinations on many people's bucket lists, so we travel there with out-of-town guests. Because they are close, the parks are also destinations for long adventure weekends. I've carried my gear over a 10,700-foot pass in the Grand Tetons while backpacking with friends; participated with all the other gawkers in bear, bison, and wolf jams; and seen tears well up in people's eyes the first time they experienced the expansive vistas.

The memories I have shared with friends and family have made the parks special places for me. It's no surprise that some of my art is inspired by these visits. In this tutorial, I share how I created one of my Yellowstone-inspired serving platters. The West Thumb area in Yellowstone was my inspiration for this particular piece. The deep blue pools are surrounded by a white crust and are set against a backdrop of trees with Yellowstone Lake in the distance. The Bullseye serving tray mold is a nice mold for this project. If measured carefully, the round indentation of the serving tray can be used for the pool, and the upper part of the mold provides a nice area for the trees and sky.

All of the glass I used in this project is 3 mm 96 COE glass. Rather than list specific product numbers, I have listed color names. This allows you artistic license to match your creativity as well as your glass supplies on hand.



96 COE Glass

Sheet Glass

Clear for Base, 14-1/2" x 8-3/4"

Blue for Sky, 4" x 8-3/4"

Patterned White/Clear

for Clouds and Ground, 8-3/4" x 10-3/4"

Green for Grass, 4" x 8-3/4"

Bright Blue or Turquoise for Water, 6" x 12"

Frit

Medium Amber

Coarse Cherry

Fine Black Aventurine

Tools and Materials

Papyros® Paper Kiln Wash

Bullseye BE 8947 Serving Tray Mold

Black Permanent Marker

Light Table (optional)

1

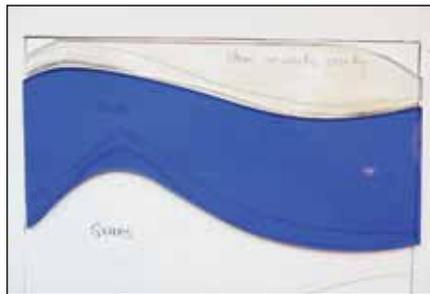


Prepare the pattern to use as a guide for cutting the glass.

I've included a pattern here, but you can also draw your own. The important measurements are to draw a 5" circle for the pool that is 8" from the top edge of the tray and centered. Thus, each side edge of the circle is about 2" from the side edges of the pattern.

When cutting the glass, I used the pattern as a guide, but I didn't stick to it strictly. It's more important that adjacent glass pieces match up with each other, so I used previous cuts to determine how the next piece was cut. After cutting the first piece, I determined the cutting lines for the next piece by laying the glass on top of the pattern and the adjacent cut piece, then drawing the cutting line.

2



Cut the blue and the patterned white/clear glass for the sky and the white area above.

First, using the blue glass, cut the piece for the sky. Next, using some of the patterned white and clear glass, cut the piece above the blue sky. Note that this white and clear glass does not completely follow the square edge of the rectangle. Instead, it's rounded a bit at the edges. This encourages an organic edge at the top to match the style of the piece.

3



Using the lighter blue or turquoise glass, cut an organic shape for the pool.

I used the circle I had drawn on the pattern as a guide for the size, but I didn't cut out a round circle.

4



To add depth to the center of the pool, cut a smaller organic shape that will be placed on top of the larger shape when fired.

These two stacked layers will result in a deeper color in the shape of the smaller pool.

5



To cut the bottom white portion for the ground, start by cutting out the full piece.

Include the area that would eventually be cut away to surround the pool. This is not the most efficient use of the glass, but it allows for continuity in the pattern. You can choose to cut smaller pieces, not worrying about glass pattern continuity if you wish to save on glass.

Working on top of the pattern as a guide, place the larger blue pool on top of the white glass. Use a black permanent marker to trace its shape onto the white glass.

6

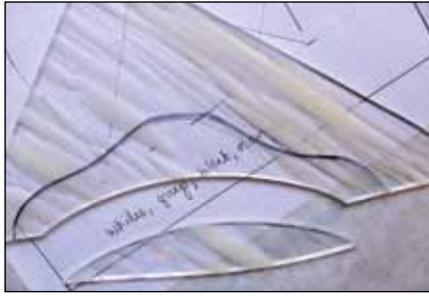


Cut the white glass in half so that the pool shape can be cut out.

I tried to find a natural break line from one edge to the other so that the break will not be noticeable in the final firing.

7

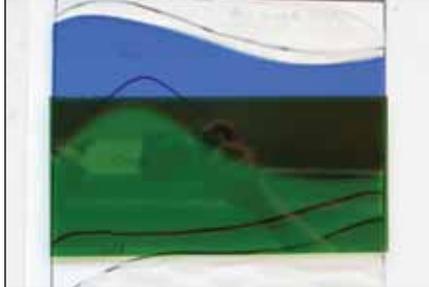
To cut out the area surrounding the pool, make intermediate cuts.



Note that you could also make quick work of this cutting business with a ring saw.

8

Cut the green glass for the trees, again, following the pattern and the existing cut glass pieces.



Using scraps of green glass, cut a few slender triangles and place them on top of the green to give the impression of closer trees. Note that stacking the triangles will result in more saturation of color, just like the blue in the pools, and make darker trees. I also chose to use a few triangles of lighter green for some of the trees. The cutting is complete, and now it is time for the final touches.

9

Lay the 14-1/2" x 8-3/4" clear glass base on the pattern, then place all of the cut pieces of glass on top of the base.



10

Add the frit details to the scene.

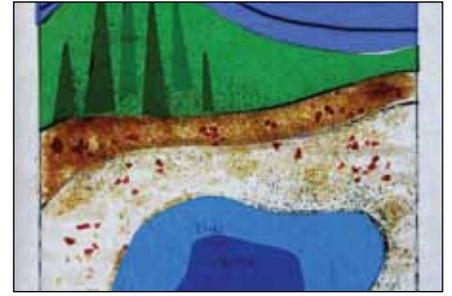


Using the amber medium frit, fill in the space between the green trees and the white ground that is marked "gold" on the pattern. Next, use more amber frit, cherry red frit, and the black aventurine frit to add the colorful crust around the pool. These colors in the natural scene are produced by bacteria, but they certainly make a dramatic landscape!

The frit will help to conceal the cut lines you made in the white glass to accommodate the pool. Scraps from the white and clear glass can be used to add clouds to the blue sky. I also used a light sprinkle of some of the fine black aventurine frit in the tree area to add interest.

11

Check the final layout of your work on a light table, if available, before performing the initial fusing and slump fusing.



Notice how the smaller pool placed on top of the larger one saturates the color and adds depth to the pool. The triangle shapes for the trees produce this effect as well.

I used the following schedule for the first fuse. Note that even though I have varying volumes of glass, I did not dam the piece. Again, I was looking for a more organic edge to match the composition.

Initial Fusing Schedule

Segment 1: Ramp 300°F/hr to 1100°F and hold 30 min.
 Segment 2: Ramp 50°F/hr to 1250°F and hold 60 min.
 Segment 3: Ramp 300°F/hr to 1460°F and hold 15 min.
 Segment 4: Ramp 9999 (AFAP*) to 950°F and hold 120 min.
 Segment 5: Ramp 100°F/hr to 700°F and no hold.
 *as fast as possible

Slumping Schedule

My schedule for the slump was as follows. Note that Bullseye recommends a longer hold at 1225°F but does not include the 30 minute soak at 1100°F. This schedule works for me, but you may need to make adjustments, since all kilns fire differently.

Segment 1: Ramp 250°F/hr to 1100°F and hold 30 min.
 Segment 2: Ramp 300°F/hr to 1225°F and hold 30 min.
 Segment 3: Ramp 9999 (AFAP) to 950°F and hold 120 min.
 Segment 4: Ramp 100°F/hr to 700°F and no hold.
 *as fast as possible

Capturing the essence of a place we have visited in art is an excellent way to preserve the memories of a special place. I hope this tutorial provides inspiration for you to capture your own memories in glass. Have fun making memories!

GPO



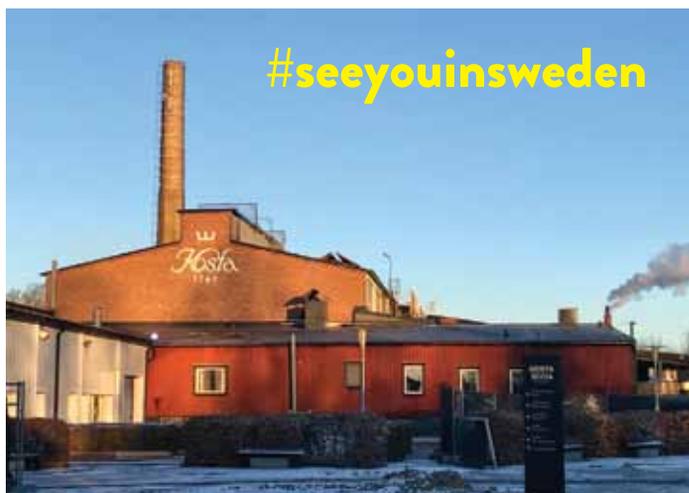
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Dana Worley, an emerging kiln formed glass artist, began her glass journey in the early 1990s working in stained glass. With a desire to create beads for jewelry in 2009, she discovered fused glass and has pursued this artistic avenue with a passion ever since. While not formally educated in art, Dana has studied under some of the finest glass artists from around the world and continues to refine her skills.



A current focus of Dana's is working with frit and powdered glass to create color, texture, and design elements for her glass art. She draws her inspiration from the natural world and loves colors and designs that reflect the beauty found in the foothills of beautiful Northern Utah where her home studio is located. Her work has been on display in art galleries and juried shows throughout the state.

Dana serves as a board member and webmaster for the Glass Art Guild of Utah and maintains a blog on fused glass at jestersbaubles.blogspot.com. In her full-time job, Dana works as a project manager for a scientific instrumentation company. When she's not pursuing art or working, she enjoys spending time outdoors hiking, biking, and taking pictures.



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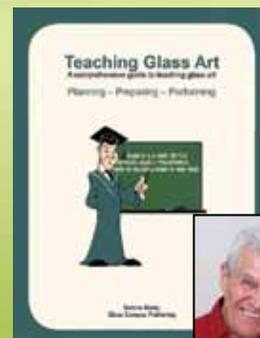


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Indian War Horse

Design, Fabrication, and Text by Mary Harris

The Indian war horse has been depicted throughout Native American history in countless photos and paintings. Oftentimes, feathers were braided into a horse's mane, and tribal symbols were painted on the animal's body to symbolize that it was a war horse. While symbols varied from tribe to tribe, most were intended to celebrate the horse's war achievements or served as power symbols for protection.

Feathers and symbols are a great opportunity to showcase glass texture and color. In this tutorial, I will show you how to add that texture to the glass with a drill bit and how to make cut glass details with a ring saw. Although this is my pattern, I took inspiration from photos on the Internet to reference Indian ponies.

This project takes on two layers of fused glass plus a third with embellishments. I applied paint with a sable brush and an airbrush. A Dremel rotary tool was used to add veining in the feathers to make them more realistic. You can skip some of these steps to make it simpler.

You do not need an airbrush to complete this project. You do, however, need a ring saw to complete many of the difficult cuts. You will also need some type of paint that can be fired such as Glass Line or Reusche. The recommended size of this fused Indian pony head is 13" x 15".

Remember that any time you are working with powdered glass paints, you need to wear some type of breathing protection. When mixing the paint powder to use with a brush as in step 7, you can use an N95 particulate dust mask. When you are airbrushing the paint as in step 9, however, you will need to use a cartridge-type respirator with a P100 particulate cartridge. Always use proper safety precautions when working with any kind of powdered paints or glass.



Oceanside Glass and Tile

1009F THIN 2 mm Black for Base Layer, 13" x 15"

315.02F Light Amber/White for Horse, 2 Sq. Ft.

1009F Black for Mane, 1 Sq. Ft.

200F White for Feathers, 1/2 Sq. Ft.

233.74F Teal for Embellishments, Scrap

Additional Glass

Dichroic on Black for Feathers, Scrap

Brown for Feathers and Leather, Scrap

Tools and Materials

Reusche Best Tracing Black

Elmer's® School Glue Paint Pen

Sable Line and #2 Paint Brushes

Dremel® Rotary Tool with Diamond Bit

Ring Saw with Fine Grit Blade

P100 Particulate Respirator Mask

Air Brush Small Air Compressor

Basic Glass Cutting Equipment and Grinder

Strap Loop for Hanging Two-Part Epoxy

Burl Wood or Other Base Gum Arabic

Papyrus® Kiln Shelf Paper

1

Carefully trace the base layer onto a piece of 2 mm black glass.



Any fusible glass may be used. I like tracing the pattern onto the glass with a paint pen.

2

Cut out the base layer of glass with a ring saw.



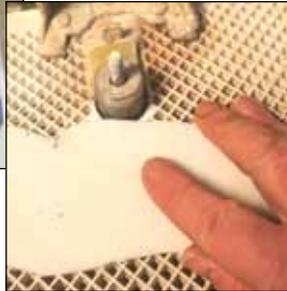
Cover the paint lines with Vaseline before taking the base layer to the ring saw. This really helps in protecting the lines so you can see where you are going. It is very important that you take care in cutting out the pattern. One layer will be put on top of another, and things will turn out better if they are all lined up.

After you are finished cutting out your base layer, clean it and set it to the side. When cutting out the black base layer, I like to start with the easier cuts first—the ones that I can cut without using the ring saw. Don't worry if a piece breaks off. This is the bottom layer and will easily fuse back together with the layers on top.

3



Continue cutting the next layer, placing it over the master and fitting in all the pieces.



It takes a lot of trips to the grinder, but the end result is worth it. Continue cutting the second design layer and fitting the design together.

4

After you have the design and base layer cut out, start to work on the feathers.



Once you have the dichroic feathers cut out, if you want to add realistic texture, take your rotary tool and score feather details on the dichroic pieces. Run the rotary tool across the dichroic side to etch in the diagonal lines on the feather.

5

Fit the dichroic feathers on your pattern.



You should now have the base layer, the design layer, and all of your embellishments cut out with the dichroic pieces textured.

6

Dry-fit the mane, head, and feathers to make sure they line up on the master sheet.



Once you are satisfied with the layout, glue the design layer to the base layer and let it dry. Remember to only use a small amount of Elmer's School Glue to the edges. Now it's time to add the air-brush and paint details.

7



Mix the black tracing paint.



Although you can use the fireable paint of your choice, I like using Reusche. Using the company's Best Tracing Black, put a small amount into a container. I like using the cap.

Add a little gum arabic powder to the top, like snow on a mountain. Gum arabic is a binder and will help the paint adhere better. Mix a little distilled water to the powder until it's the consistency of regular paint.

8

Start painting in the lines with a small sable brush.



Use the main illustration for inspiration or feel free to add your own.



9

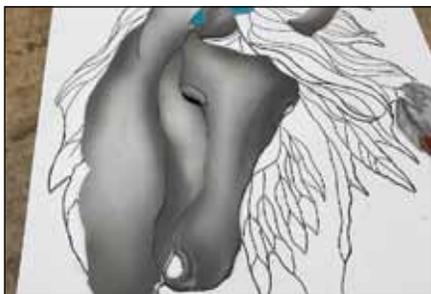
Use the airbrush to paint the horse's neck and ears.

If you don't have an airbrush, you can skip this step. However, once you've tried one, you'll use it a lot. I picked up my airbrush at Harbor Freight for just over \$20.

I've had the little air compressor for a very long time. The recommended output is 10 psi. You will have two layers to airbrush, the first layer for the neck and the second layer for the head and the ears. Add your painted contouring, letting the paint dry between sprayings. Just know that if you don't get a nice spray of paint, it's probably too thick.

10

Lay on small layers, letting each dry before adding more color.



If you do too much at a time, your paint will bead up. You will need to add more distilled water to your paint. If it's too thick, it won't go through the airbrush. I wish I had a recipe, but like most good cooks, it's a pinch of this and a dash of that.

11

Now that the horse head is painted, paint in the beginning veins of the feathers.



I found that using the thinner airbrush consistency works the best. Only a light layer is needed, painting in the direction that the feather veins would go. Continue to paint the remaining feathers.

12

Place the base layer and painted layer in the kiln with the single feathers and fire.



I like putting my piece in the kiln on top of Papyrus paper. You may choose to use Bullseye ThinFire also. See the first firing schedule for paint.

While the base layer/design layer, ears, and feathers are in the kiln, you can start tracing and cutting out the dichroic pieces. Many of the pieces such as the V shapes will be done on the ring saw. Make sure you have a fine blade for this, since dichroic chips very easily. As the pieces are finished, place them on the master sheet. We're almost done!

13

Add the embellishments to the horse head.



Take the airbrushed pieces are out of the kiln and dry-fit the feathers, the mane, and the embellishments on the horse. Make sure everything fits well before you glue them down. You will not have a pattern to rely on, so resort to the master pattern for placement.

14

Apply only a small amount of glue to hold the pieces in place.



15

Add the leather straps.



The glass for the leather straps can be done in two different ways. If you know how to pull stringers, you can use those, but I just cut small strips of glass with my ring saw. I like to glue down the feathers before I cut the leather straps. There's no real pattern for them, so I just cut strips and fine-tune them.

Lastly, I created leather straps to tie the feathers together on the horse's mane. I draw the design freehand based on the natural looking line that connects the feathers once all of the embellishments are put down. I use the ring saw to cut the leather strap from the brown glass and glue the feathers in place.

16

Put the piece in the kiln and fire using the light tack fuse schedule.



Your pony should look like this before going into the kiln for the final firing. Use the light tack fuse program for this final firing (program 2, light tack fuse).

17

After the piece is out of the kiln, carefully go over the feathers to cut in the individual veins.



When the project is cool and ready to take out of the kiln, take a moment to admire all the hard, tedious work you have done so far. The last step is cutting in the veins of the feathers. Using your rotary tool with the diamond tip, start from the main stalk of the feather and work your way outward. You can cut in the veins before the final fuse if you like. I preferred the difference in the texture and matte look of the feathers, so I did it afterwards.

You may mount the pony head on a piece of burl wood or simply epoxy a strap loop on the back. You can also think outside the box and mount the head to something that will enhance the overall piece. It is important to note that if you are adhering it to wood or anything that can expand or contract, you need to use 100 percent clear silicone. I made the mistake of using epoxy for my first attempt, which led to cracking. **GPO**



Fusing Schedules

I tend to always lean on the cautious side when fusing, especially when I have so much time invested. Below is my firing schedule for 96 COE glass. Remember that all kilns fire differently, so you may need to make adjustments for your own kiln.

Firing for Paints

Segment 1: Ramp 100°F/hr to 1100°F and hold 30 min.
 Segment 2: Ramp 200°F/hr to 1200°F and hold 5 min.
 Segment 3: Ramp 200°F/hr to 950°F and hold 45.
 Segment 4: Cool to room temperature.

Light Tack Fuse for Horse Head and Embellishments

Segment 1: Ramp 100°F/hr to 1100°F and hold 30 min.
 Segment 2: Ramp 200°F/hr to 1200°F and hold 10 min.
 Segment 3: Ramp 9999 (AFAP*) to 1375°F and hold 10 min.
 Segment 4: Ramp 200°F/hr to 950°F and hold 45 min.
 Segment 5: Cool to room temperature.

*as fast as possible



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

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

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Tropical Fish Tray with Dots and Dashes Bowl

Design, Fabrication, and Text by Lisa Vogt



Hello Summer! Welcome sunny, fun filled days with this shimmering 14-1/2" x 7-1/2" tropical fish tray.

The most wonderful characteristic of glass is its generous nature. If you open yourself up to discovery, glass continuously offers the curious artist brand new opportunities to be creative. I've been working with this medium for more than 30 years now, and it still amazes me that a simple, new twist on old techniques can still give me a huge thrill and excite me as much as a carefree kid on summer vacation.

Due to the number of projects I make, I have a lot of scrap glass, so when I find a new, clever way to make something beautiful with leftover material, I get fired up. Best of all, the reliable techniques used here are fun and easy to apply. It's the unusual pairing of multiple design methods that makes this tropical fish tray so attractive and enjoyable to build.

Don't let the complex looking design scare you. The different techniques I used to create this bright reef dweller are broken down into easy, manageable steps. Let's get started.

System 96 by Oceanside Glasstile

Sheet Glass

- 100SF Clear for Base and Border, 1-1/2 Sq. Ft.
- 200SF White for Border and Scales, 1/2 Sq. Ft.
- 60-421-96SF Riviera Blue for Head, Tail, and Fin, 1/2 Sq. Ft.
- 223-72SF Turquoise Green for Fins and Scales, 1/4 Sq. Ft.
- 223-74SF Peacock Green for Scales, 1/4 Sq. Ft.
- 280-72SF Pewter for Scales, 1/4 Sq. Ft.
- Black for Mouth, Scrap

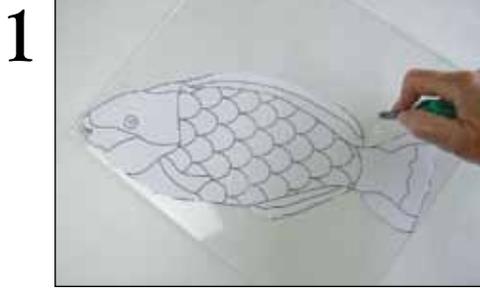
Frit

- F2-2306-96-8 Fine Cobalt Blue
- F1-2302-96-8 Powder Medium Blue Opal
- F3-200-96-8 Medium White

Tools and Materials

- Mosaic Nippers Dust Mask Plastic Spoon
- Sifter Scissors Fuser's Glue
- Toothpick Glue Stick Small Paint Brushes
- 15" x 7/12" Ceramic Slumping Mold
- 6" x 6" Square or Round Ceramic Slumping Mold

Use the pattern as a guide to cut the base layer out of clear glass.

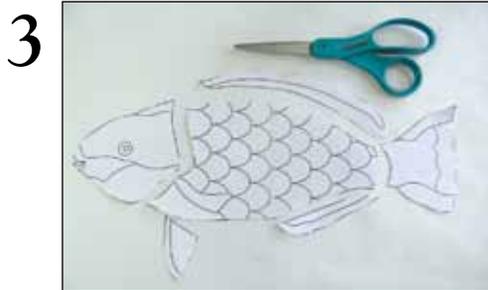


Grind the glass to improve the shape of the base and to remove any sharp edges.



Clean the glass with water, then dry it with a towel and set the clear base aside.

Prepare the pattern.



Number the pattern pieces on 2 copies of the fish pattern. This will simplify the assembly later. Cut the pattern apart with scissors.

Use a glue stick to hold the paper pattern pieces on the glass.



Cut the glass as close to the pattern as possible.



Remove the excess glass with running pliers and grozing pliers.



Use the same method to cut and shape the fish scales.



Save the scrap pieces to make the open and airy background pieces of the tray.



Grind the cut fish pieces and scales to remove any sharp edges.



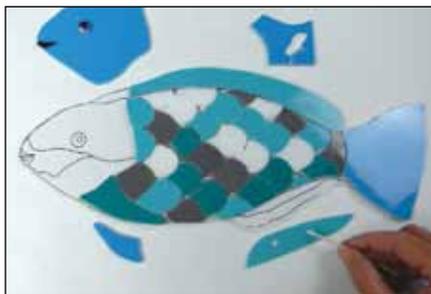
Clean the ground glass with water and dry the pieces with a towel.

Arrange the ground fish pieces on the clear base layer.



11

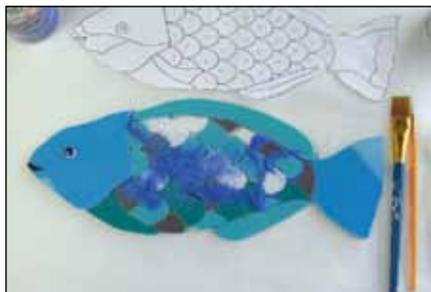
Glue the fish pieces to the clear base with fuser's glue.



Let the glue dry before moving to the next step. Otherwise, the glass will slide around when you apply the frit.

12

Using a spoon, pour fine cobalt blue frit on the fish.



13

Gently sweep it into the gaps with a small paint brush.



This adds contrast and detail to the design.

14

Run a line of cobalt blue frit down the top and bottom fins.



Use a narrow paint brush to make a scalloped design in the frit. Remove any excess frit with the brush.

15

Sift medium blue opal powder frit on the fish head, tail, and small fin.



16

Clean up the edges and make them crisp with a small brush.



17

Assemble the fish.

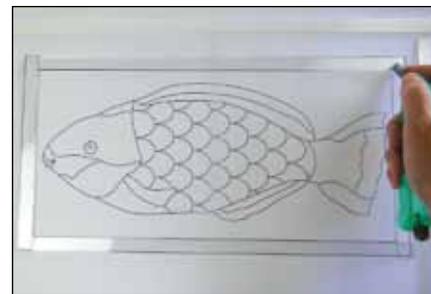


Sprinkle medium white frit on the head and tail. Place a small scrap of black on the head to make the mouth. Arrange a premade dot on the head for the eye.

I have a little container full of fused glass dots that I pull from when making projects that have eyes. To make the dots I cut 1/4" squares out of white glass. I cut 1/8" squares out of black-backed dichroic glass. The small dichroic square is stacked on the white glass and fired to a full fuse temperature using the guide at the end of the tutorial. The small pieces plump, ball up during firing, and make super cute, expressive eyes for a variety of projects.

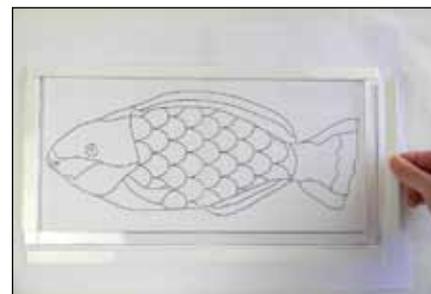
18

Cut the border base layer out of clear glass.



19

Cut a second layer out of white glass and stack the white strips on the clear strips.



20

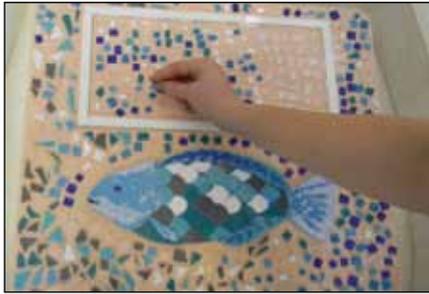
Cut 1/4"-wide strips of glass out of clear glass and colors that complement the fish colors.



Using mosaic nippers, trim the strips into small squares.

21

Arrange the glass pieces on a primed or fiber paper-lined kiln shelf.

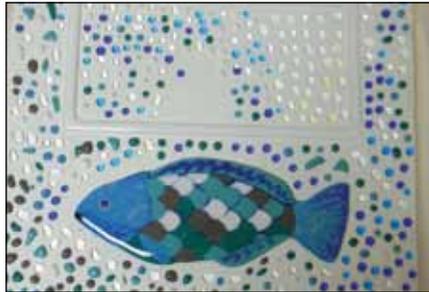


Arrange the glass border and the assembled fish on the shelf, then place the cut squares and scrap on the kiln shelf around the border and fish. For nice individual round shapes, make sure there's adequate space between each of the little pieces. If they touch, you'll end up with ovals and wiggly worms. Note: It's not necessary to grind the scrap before firing. The organic shapes they create add softness to the design.

Yes, laying out all of these tiny pieces is tedious. Tough it out. The dots and dashes made from the scrap are worth the extra effort. I promise that you'll love the variety of shapes and increased selection you have to choose from when you assemble the tray background. You can use the extras dots and dashes in future projects.

22

Fire the glass to a full fuse temperature using the guide at the end of the tutorial.



23

Arrange the fish and colored pieces on the background.



Place the fused fish inside the fused border on a primed or fiber paper-lined kiln shelf. Fill in the open background space with the dots and dashes made from scrap. Make sure the pieces are in contact with each other, the border, and the fish to connect the entire project together.

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24
 Fire the assembled pieces to a tack fuse temperature using the guide at the end of the tutorial.



Carefully place the tacked fish tray on the 15" x 7-1/2" ceramic mold. If you decide to make the small dots and dashes bowl as well, place it on the 6" square or round ceramic mold. Slump the tray and bowl using the project-specific gentle slumping guide below. This guide works well for pieces that are delicate and have open spaces in the background. The temperature is lower than usual, and the hold is longer. This conservative slump guide ensures that these glass projects retain their size and shape without stretching during heating and slumping.

This project evolved as I went along. I started with the free-form fish design. Then I liked the idea of incorporating an open background that mimicked bubbles. However, I was concerned, strength-wise, that the tacked dots might not be strong enough to support the weight of the fish. That's when the border idea came to me. The border would give the project a nice visual frame and add support to the overall tray.

In the end, I'm happy with the unexpected mix of techniques and the way the tray came out. Design-wise, I like how the clean, straight lines of the white border contrast with the bright, fluid background. I'm pleased with the way the stylized fish brings uplifting, aquatic summertime activities and memories to my mind. I hope you have as much fun as I did making a Tropical Fish Tray of your own. Happy Fusing!

GPO



Dots and Dashes Bowl Bonus Project

This adorable bowl was inspired by the fun, organic shapes made by fusing the randomly shaped scraps left over from cutting the fish. I had so much fun laying out the fish background, I couldn't stop myself from doing more. This little gem is so simple and super fun.

Draw a 6" circle on shelf paper and arrange leftover dots and dashes inside the pencil line. Fill the space and make sure that the pieces of glass are in contact with each other to connect the whole circle. Add the bowl setup to the kiln along with the tray and tack-fire the pieces as shown in step 24.



Lisa Vogt discovered glass while pursuing an education in fine art. For more than thirty 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.

Firing Schedules

NOTE: Kilns fire differently. Test fire these guides in your kiln and make adjustments as needed.

Fusing Guide

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

*as fast as possible

Tack Fuse Guide

Segment 1: Ramp 300°F/hr to 1365°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

Gentle Slumping Guide

Segment 1: Ramp 300°F/hr to 1200°F and hold 20 min.
 Segment 2: Ramp 9999 (AFAP*) to 960°F and hold 40 min.
 Segment 3: Cool to room temperature.

*as fast as possible.

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Sumptuous Succulents

Design, Fabrication, and Text by Kelley Mc Hugh

Succulent plants have become extremely popular due to their low maintenance and pretty appeal, but they don't last forever. Creative Paradise, Inc. has created a variety of succulent molds that make the most beautiful arrangement of immortal glass succulents. You can use them to make your very own glass art using a variety of glass frit sizes and colors, then display them in a shadow box. Let your imagination soar as you create your own arrangements.

Below you will find step-by-step instructions on how to fill the Creative Paradise succulent molds LF171 and LF172. There is a wide variety of colors, grains, and opacities of frit that can be used to suit your own artistic preferences.

NOTE: Remember to always use a respirator mask when working with glass frits and powders. Before you begin to fill the molds, be sure to spray them with ZYP Boron Nitride Mold Release. You'll also need a sifter handy to deposit the powders and frits and a scale to weigh the frit used to fill the main body of the molds.



Succulent 1

96 COE Glass Frit

Mauve Opal and Crystal Opal Powders
Olive Opal and Pastel Green Opal Fine
Amazon Green Opal Medium

Succulent 1LF172 Double Succulent Mold



3

Place the Pastel Green fine frit along the petal edges.



1

Sift the Mauve Opal powder on the petal edges.



4

Place the Olive Opal fine frit along the edges of the petals.



2

Sift the Crystal Opal powder all over the succulent cavities.



5

Place the Pastel Green Opal fine frit in the mold to cover the succulent cavity.



Finish filling the mold cavities with the Amazon Green medium frit until the large cavity holds 90 grams and the small cavity holds 36 grams. Fire using the full fuse schedule at the end of the tutorial.



Succulent 2

96 COE Glass Frit

Turns Pink Transparent Powder

Pale Purple Transparent, Apple Jade, and Pastel Green Fine

Succulent 1LF171 Succulent Mold

1

Sift the Turns Pink Transparent fine frit into the succulent cavity.



2

Cover the mold cavity with the Pale Purple medium frit.



3

Place the Apple Jade medium frit in the center.



4

Finish filling the mold cavity with Pastel Green medium frit until the mold holds 85 grams of frit.



Fire using the full fuse schedule at the end of the tutorial.



Succulent 3

96 COE Glass Frit

Plum Opal and Sea Green Transparent Powder

Olive Opal and Lilac Opal Fine

Succulent 1LF171 Succulent Mold

1

Sift the Plum Opal powder lightly all around the succulent mold cavity, sifting more heavily into the edges of the petals.



2

Sift some Sea Green Transparent powder into the mold cavity.



3

Place the Olive Green Opal fine frit in the middle of the mold cavity.



4

Finish filling the mold cavity with the Lilac fine frit until the mold holds 110 grams of frit.



Fire using the full fuse schedule at the end of the tutorial.

Continued on page 78

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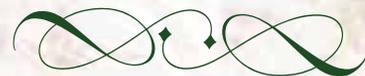
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Full Fuse Firing Schedule

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

Segment 1: Ramp 275°F/hr to 1215°F and hold 45 min.

Segment 2: Ramp 275°F/hr to 1330°F and hold 10 min.

Segment 3: Ramp 350°F/hr to 1460°F and hold 5 min.

Segment 4: Ramp 9999 (AFAP*) to 950 and hold 90 min.

*as fast as possible

How to Display Your Succulents

The wall hanging succulent planter was created by purchasing a 10" x 10" x 4" shadow box from a craft store. The glass that was in the front of the shadow box was broken out, and the back was removed. Three pieces of 1"-thick Styrofoam slightly smaller in size than the back of the shadow box were stacked, and a thin wire was wrapped around the foam and tied behind the removable back piece of the shadow box. The back piece of the box was put back into place with the foam inserted inside the box.

Sheet moss and other varieties of moss and lichen were purchased at a craft store and placed on the foam inside the shadow box. Chicken wire was placed over the moss and #17 x 1" wire nails were used to tack the chicken wire across the moss.

The tip of the nail was placed in the slit of the shadow box that used to hold the glass, and the end of the nail was placed along the inside of the chicken wire. As the nail was driven into the wood, the end of the nail was pried in toward the wood to pull the chicken wire taut against the moss and secure the wire. The succulents were arranged onto of the moss and chicken wire according to the artist's preferences.

Ample amounts of a two-part epoxy were placed onto the moss and wire beneath each succulent. The small section of the two-part succulent was also epoxied into place in the center of the large part of the two-part succulent. The epoxy was allowed to cure before placing the shadow box in an upright position.

GPO

Visit www.creativeparadiseglass.com for a more in-depth version of this tutorial and many other glass art resources.



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

Kelley is the social media and website content manager for Creative Paradise, Inc., and helps to create projects and write tutorials using Creative Paradise molds. Visit www.creativeparadiseglass.com for more tutorials and important firing notes.

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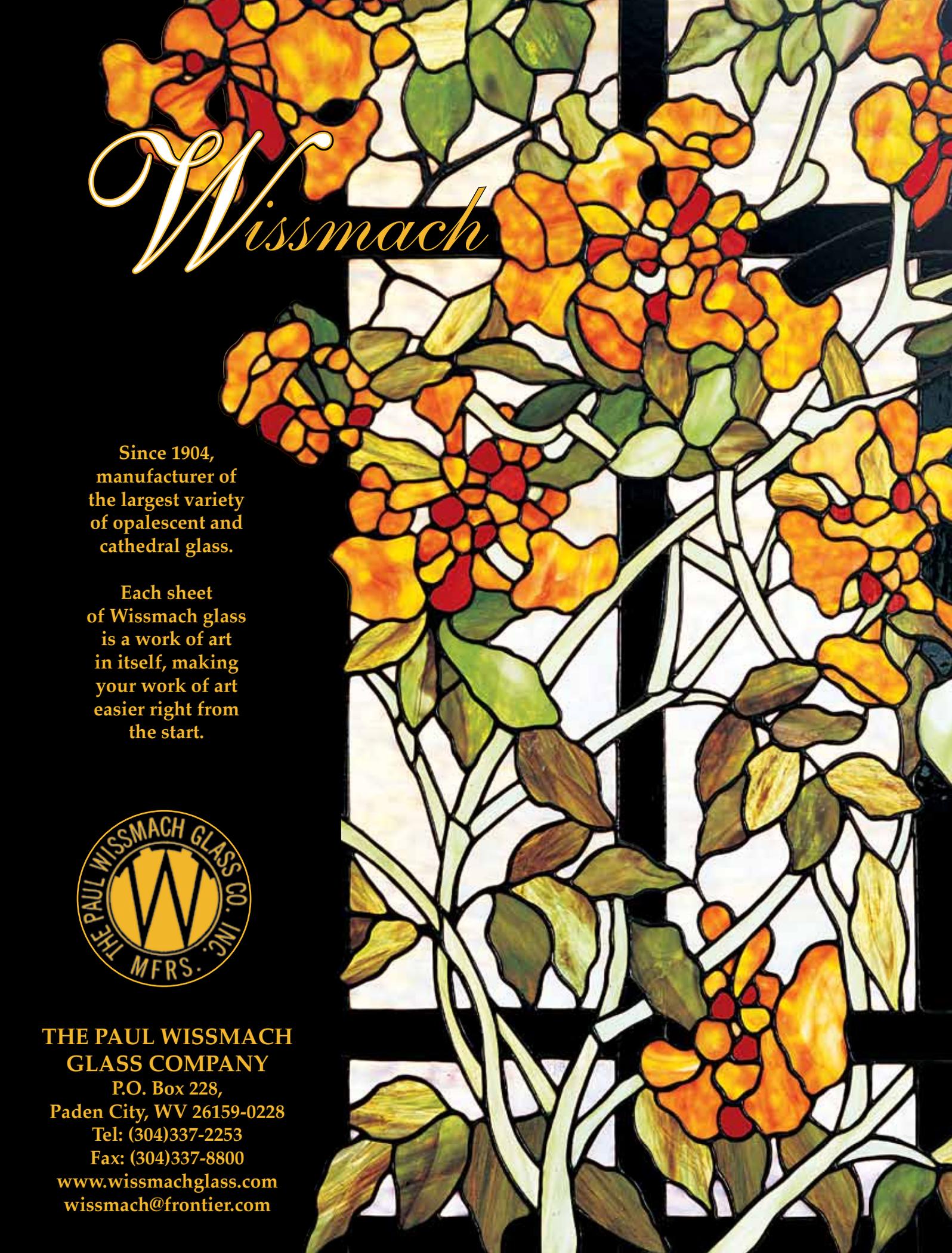


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