

# GLASS PATTERNS

— • Q U A R T E R L Y • —

Fall 2019

Volume 35 • No. 3

## Holiday Issue

### Stained Glass

Poinsettia Tea Light Decor  
Country Church  
Ginkgo Biloba Panel  
Pick of the Patch  
Koi Fish and Maple Leaves  
Gothic Night  
Sunny Window  
Pumpkins and Leaves  
Home for the Holidays  
Fall Leaf Mirror  
Santa

### Fused Glass

Kiln Sculpture  
Tie-Dye Tree Ornaments  
Painted Ornaments  
Inlaid Wire Pendant  
Frit Lace in the Fall  
Fused Square Trays



Volume 35 No. 3

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Photo of Koi Fish and Maple Leaves by Sharon Kennedy.

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Above: Delightful Christmas Ornaments  
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#### Upcoming Submission Deadlines

**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

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# Christmas Poinsettia Tea Light Candleholder and Tabletop Decor

## An Introduction to Stained Glass

*Design, Fabrication, and Text by Lidia K. Anderson*



**M**ake your Christmas sparkle with this beautiful Christmas poinsettia flower tabletop decor or tea light candleholder and give your holiday decorations a warm and inviting look. This very simple design only has 15 glass pieces and a little center sparkle if you choose.

### Opalescent or Cathedral Glass

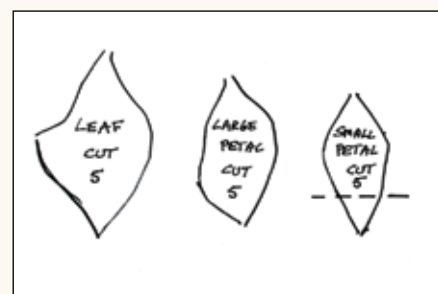
Red or White Glass for the Flower, Scrap  
Green Glass for the Leaves, Scrap

### Tools and Materials

7/32" Copper Foil 60/40 Solder  
Temperature Controlled Soldering Iron  
2" Jewelry Headpins, 8 to 10  
6 mm Beads, 8 to 10 Flux  
Flux Brush Wire Cutters  
20-Gauge Pretinned Wire  
Polishing Compound  
Dishwashing Detergent

*Cut out  
the pattern  
according to  
which piece  
you would like  
to make.*

1



If you are making a candleholder, cut the pattern for the small petals using the dotted line so that one side of the petal has a flat edge. Use the full small petal flower pattern if you are not making the candleholder.

2

*Cut out,  
grind, and foil  
the glass pieces.*





3

*Tin the 15 glass pieces and attach a piece of wire to each one from point to point.*



Tin-solder the front, back, and edges of each glass piece. Next cut a length of 20-gauge pretinned wire long enough to reach from one of the points on the glass piece to the other point plus a little extra. Finish by soldering the ends of the wire to the points on the glass pieces and clip off any extra wire from the second point that was soldered.

4

*Arrange the five green leaves in a circle and bead-solder the center where they meet.*



Turn the piece over and solder the underneath flat instead of using a solder bead. Set the circle aside.

5

*Add the second layer using the red or white larger flower petals at an angle to the first layer.*



Place a large flower petal with one of its points in the center at about a 35-degree angle in between two of the leaves in the bottom row. Tack-solder at the bottom and repeat with 4 more large petals.

6

*Repeat Step 5 for the third layer using the five small red or white flower petals.*



If you are making the candleholder, leave a 1/2"-diameter space in the center of the circle. Solder the flat edge of the small flower petals at an angle between the five large flower petals in the second layer. Also solder in between each layer for stability.

7

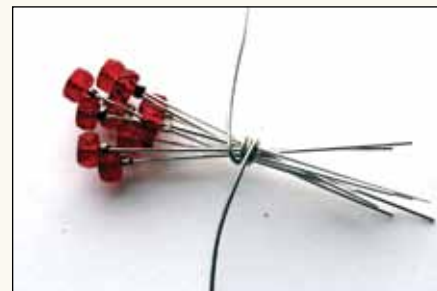
*Wash, rinse, and polish the piece.*



If you are making this as a candleholder, you are finished. If you are not making the candleholder, continue with the final two steps for the flower.

8

*Create the center stamens for the flower.*



Thread each of the headpins through one of the beads and turn the pins upside down. Flux the pins at the bead end and apply a solder drop at the base of each bead to keep it from falling off. Gather the bead bouquet with the tops of the beads sitting at different levels and wrap a length of the 20-gauge pretinned wire around the pins. Solder the pins together and clip the wires at the bottom.

9

*Position the bead bouquet in the center of the flower and solder it in place.*



To finish, bend the bead wires into desired shapes, then wash with warm soapy water. Rinse, dry, and polish with your favorite compound, and your flower is now finished and ready for the holidays.

**GPO**



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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](http://www.etsy.com/shop/LAGlass).

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



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- A. KH Original Round  
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 C. FKH Flat



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AANP-02

AANP-13

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AANP-10

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AANP-08

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 SJBS Small

### Heart Bails



- ITEM#** **GOLD PLATED**  
 SHBL Large  
 SHBM Medium  
 SHBS Small  
**ITEM#** **.925 SILVER**  
 GHBL Large  
 GHBM Medium  
 GHBS Small

### Earring Bails



- ITEM#** **SILVER PLATED**  
 SEBS Large  
 GEBS Medium  
 SHBS Small  
**ITEM#** **GOLD PLATED**  
 GHBL Large  
 GHBM Medium  
 GHBS Small

### Pattern Bails



- ITEM#** **SILVER PLATED**  
 A. SPBL-5 Hexagon  
 B. SPBL-H Hashmark  
 C. SPBL-L Leaves  
 D. SPBL-T Tortoise  
 E. SPBL-W Waves  
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# Country Church

*Design by Laura Tayne and Kathleen Tayne, Text by Darlene Welch*

A vision of a little country church nestled in the snow like this one gives many of us a reminder of the times we left the hustle and bustle of the city during the holidays to visit relatives who lived in some quiet rural area. The steeple held a huge bell that rang out the news telling us the service was about to start, and a brilliant star shone like a beacon to lead the way.

This 11-1/2" x 9" panel, *Country Church*, is part of the wonderful designs by Laura Tayne and Kathleen Tayne found in *Holiday 25 Pieces . . . or Less!* from CKE Publications. The collection contains panels and free-form projects for celebrating Christmas, Hannukah, and Kwanzaa. Besides this country church, motifs featuring a cardinal, Kwanzaa Kinara, Star of David, Madonna icon, Byzantine cross, and many others are included.

Laura offers these words of advice for success when building the projects. "Glass selection is the secret. Choosing glass with streaks or swirls or variations in color and texture adds extra visual mileage to every piece of glass you cut. Taking it even further, extra techniques such as wire or copper foil overlays, solder fills, and enamel paints can be combined with great glass to give an extra artistic touch for every single project."

**GPQ**



## **Wissmach Glass Co.**

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

EM47 Medium Amber English Muffle for Star, Scrap

51-DDXXM Dense Opal Crystal for Snow, 1 Sq. Ft.

569-L Champagne/Light Opal/Crystal for Church Walls, Scrap

199-LL Medium Amber/Dark Amber Brown Streaky for Doors, Scrap

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

WO-188 Gray Blue/White Opal Wisspy for Roof, Scrap

## **Tools and Materials**

7/32" Copper Foil Flux Solder

Black Patina 1/4" U-Channel Zinc





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# Ginkgo Biloba

*Design, Fabrication, and Text by Chantal Paré*

*Ginkgo biloba* is the single surviving representative of a long extinct plant family that flourished 270 million years ago. A distant relative of pines and palms, it does not produce flowers. It has a very unique, fern-like growth habit with fan-shaped leaves hanging in every direction, up and down and sideways.

Due to its hardiness, including disease and insect resistance, the male trees are increasingly planted in urban areas and parks. The female trees are rarely used despite their attractive clusters of bright amber fruit that resemble olives. When they fall and begin to break down, they emit an extraordinarily foul and strong odor of . . . fresh vomit. I know this for having smelled them! In the fall, the leaves turn a strikingly brilliant yellow and all drop at once, carpeting the tree's rain shadow with gold.

To do the *Ginkgo biloba* justice, I chose a very pure lemon yellow and primary orange from the Spectrum line for this 11" x 21" panel. Wissmach's luminescent glass, a variation of iridescent glass, in clear and brown is the perfect transition into the iridescent seedy outer edge. Aerolite is always a fantastic choice when your project calls for a very straight, striped texture.





### Wissmach Glass Co.

Seedy-01 Clear Iridescent for Outer Edge, 4 Sq. Ft.

Aerolite-01 Clear for Inner Edge, 1 Sq. Ft.

96-25 Luminescent for Branches, 8" x 8"

#### Additional Glass

Yellow/White Wispy for Leaves, 1-1/2 Sq. Ft.

Orange/White Wispy for Fruit, Scrap

2 mm Clear Float Glass for Background, 2 Sq. Ft.

#### Tools and Materials

Fine Black Marker 60/40 Solder

5/32" and 3/16" Black-Backed Copper Foil

Soldering Flux Flux Brush

1/2" Zinc U-Came Miter Saw

Tin Cutters Electric Grinder

Window Cleaner Soft Mallet

Black Patina for Lead

Acetone or Nail Polish Remover

Flux and Patina Neutralizer

14-Gauge Pretinned Copper Wire

20-Gauge Pretinned Copper Wire

Masking Tape Flux/Patina Remover

Have two copies of the pattern ready with the pieces numbered.

1



On this pattern, some of the usual black lines representing lead lines are overlaid by a shaded representation of wire accents. Cut out all the pieces on one of the patterns, removing the black lines either with normal scissors or with pattern shears.

2

Trace the numbered pattern pieces onto the flat underside of the glass.



Score and break the glass.

3



Smooth all of the edges with an electric grinder to fit the glass pieces to the pattern.

4



Wrap all of the glass edges with black-backed copper foil.

5



Carefully crimp the edges over with the sides of small craft scissors or a fid. Use the 5/32" to foil the 2 mm float glass.

6

Make a jig using a carpenter's square for the right angles, then place the pattern and the pieces inside the jig.



Brush the copper foil lines with flux and tack-solder the pieces.

7



Working on one small area at a time, flux and solder the pieces together.

8



Take care to make a nice bead over each line. Leave some space around the edges of the project free of solder so you will be able to slip the zinc frame onto the panel later. Flip the project over and solder the other side.

9

*Cut the zinc came with a manual or electric miter saw to create a frame for the project.*



Remembering that zinc requires more heat and flux than lead, solder all of the lead lines that join the frame.

10

*Solder the corners of the project using masking tape as resist.*



Slip in some bent 14-gauge pretinned copper wire in the upper corners to form hooks for hanging.

11

*Fabricate the wire leaf overlays.*



Bend the 20-gauge pretinned copper wire into the shapes illustrated on the pattern.

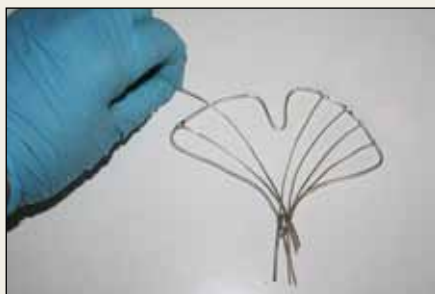
12

*Hammer down with a soft mallet to flatten.*



13

*Make rays using the 20-gauge pretinned copper wire, soldering each at the top.*



Soldering with the wire on top of a wet sponge keeps the assembly cool and easier to handle.

14

*Clean the areas where the wire overlays will be installed and attach the leaves.*



The areas under the wire overlays should be very clean, because it's impossible to really scrub underneath them after they are installed. Remove any trace of the markers on the glass using a bit of acetone or nail polish remover. Using a bit of flux, carefully drop solder on an existing lead line to attach the leaves.

15

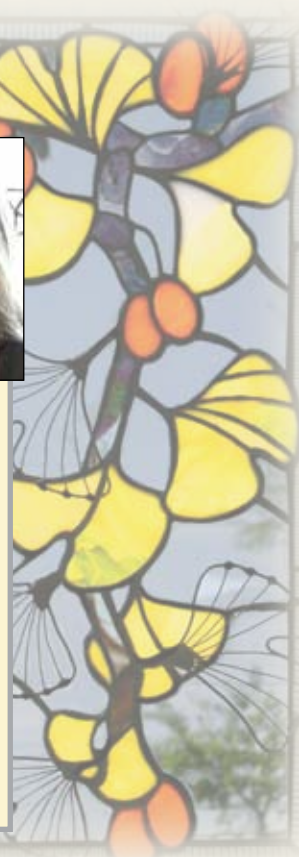
*Apply the black patina to the zinc frame.*



Cover the zinc frame with masking tape before applying the patina. Simply pour a tablespoon at a time directly on the project over small areas and spread with a gloved hand. Pat the excess patina with a sponge when you are done. Wash off with abundant water, then finally apply the flux and patina neutralizer. **GPQ**

*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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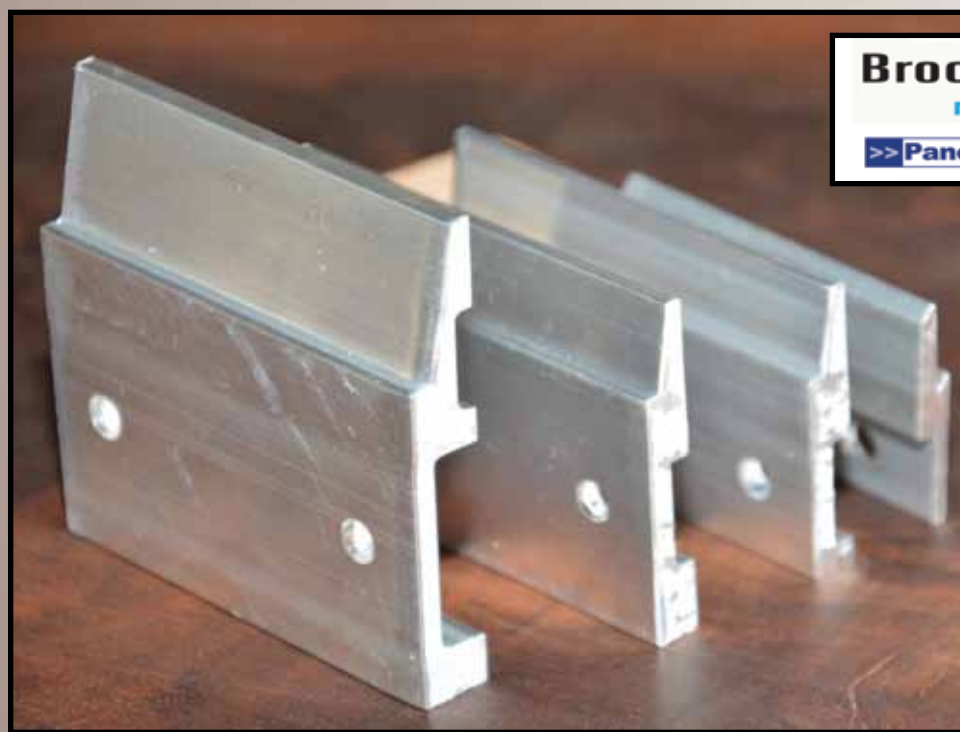
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# Pick of the Patch

*Design and Text by Leslie Gibbs*



**I**t was a dark and scary night in the pumpkin patch when an ink-black tom cat sauntered through the rows of moonlit orange globes looking for the perfect Halloween jack-o'-lantern. He found a flawless pumpkin and claimed it as his own.

If you choose to also claim this image as *your* own, just fabricate these two Halloween icons. You can add whiskers to Tom by soldering some lengths of wire near his snout. Attach some hooks for hanging the spooky pair and perhaps a colorful ribbon to suspend the panel, and you will have the “pick of the patch.” **GPQ**

## **Wissmach Glass Co.**

Black for Cat

266-L for Nose of Cat, 1 Sq Ft.

146-L for Cat Eyes, Scrap

DR18LL for Pumpkin, 1 Sq Ft.

317-D for Inside of Pumpkin, Scrap

1-D for Light Inside of Pumpkin, Scrap

71-D for Leaves, Scrap

## **Tools and Materials**

7/32" Copper Foil Flux Solder

Black Patina 1/4" U-Channel Lead

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# Glass Expert Webinars™

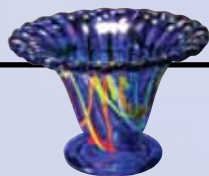
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**Michael Dupille**

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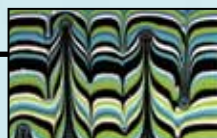
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*Creative Slumping*  
November 19



**Denis Brady**

*Combing Glass*  
December 3



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# Koi Fish with Maple Leaves

*Design, Fabrication, and Text by David Kennedy*

Photography by Sharon Kennedy



In Japan, koi fish symbolize good fortune and luck, but they are also associated with abundance and perseverance. This panel is inspired by the story of the koi swimming upstream in the fall, hence the maple leaves. Legend has it that if a koi succeeded in climbing the falls at a point called Rainbow Gate on the Yellow River, it would be transformed into a dragon. Based on that legend, the koi has become a symbol of worldly aspiration and advancement.

## **Wissmach Glass Co.**

565-L Gray Light Opal/Dark Gray, 1/2 Sq. Ft.  
707-LL Light Blue/Dark Blue Streaky, 2 Sq Ft.  
EM310 Dark Amber English Muffle, 1 Sq Ft.  
11-LL Red/Amber Streaky, 1 Sq Ft.  
18 Medium Red/Orange Streaky, 1/2 Sq. Ft.

## **Tools and Materials**

7/32" Copper Foil    Black Patina  
50/50 Solder    60/40 Solder  
C- or U-Channel Lead Came  
Band Saw    3/4" Grinding Bit  
Water Soluble Flux    Black Tape  
Permanent Marker Pen    Stiff Brush  
Burnishing Tool    Dish Detergent  
Small Paintbrush    Glass Polish  
Red Glass Glob



1

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



2

Prepare a jig for building the panel.



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

3

Use the Gray/Dark Gray light opal to cut out all of the pieces marked on the pattern with the letter S.



4

Cut the water pieces marked W on the pattern from the Light Blue/Dark Blue Streaky glass.



5

Use the band saw to help shape the tricky inside curves.



6

Cut the maple leaves from the Dark Amber English Muffle and place the pieces for the two top leaves.



The image is starting to build up quite nicely now, and I am happy with the glass choices so far.

7

Add the fin pieces marked F and the head of the koi fish marked H with the Red/Amber glass.



Now continue to cut and place the glass for the remaining water and maple leaf pieces.

8

With all of the background now completed, add the three tail pieces marked T.



9

Use the band saw to carefully cut out the two inside curves that will surround the eye.



I used a small red glass glob for the eye.

10

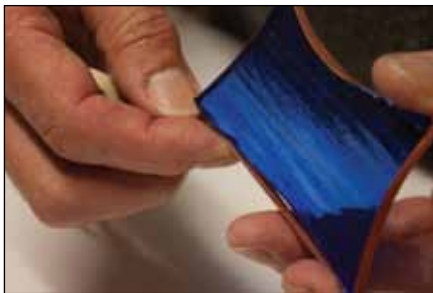
Cut the scales from the Red/Orange streaky glass and place the glass pieces on the pattern.



I found it better to start at the head and work down toward the tail.

11

Once all of the pieces are cut and placed on the pattern along with the red glass eye, begin to foil them.



There is no need to foil the outside edge, since the lead came will cover it. Remove the pieces from the template one at a time, apply the foil, and replace the pieces, making any adjustments as you proceed.

12

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



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

13

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



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

14

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



Stretch a length of C- or U-channel lead came and cut a piece approximately 54" for a 16-3/4"-diameter panel. You can secure the lead at one end with a small piece of black tape, then ease it around the outside edge to provide a nice, neat finish.

15

Complete the soldering, reapply flux to the seams, and bead-solder the panel on both sides using 60/40 solder.



16

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



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

17

Using a small paintbrush, apply black patina to the seams.



Let the patina set for a couple of hours, then give the panel a final clean and polish. The finished panel can now be hung in a window of your choice.

GPQ

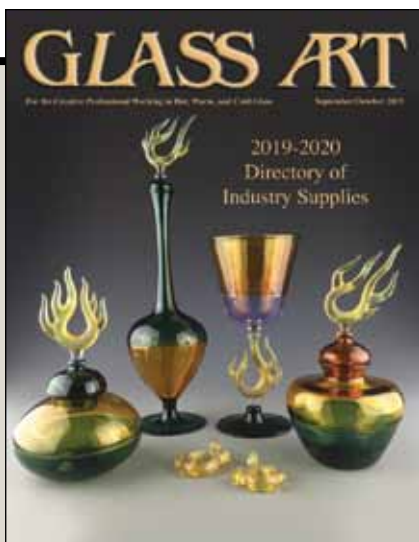
David Kennedy began his stained glass journey in 1984. After mastering the basics, he moved on to art glass, which has now become his passion. The artist doesn't use plating or painting techniques, preferring instead to take his inspiration from the glass itself.



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

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**Don't miss the Glass Art™ September/October 2019 issue!**

Featured on the cover are some of the remarkable glass creations of borosilicate flameworking artist Beau Barrett, who is known for his diverse artwork that includes jewelry, vessels, and functional art. Also be sure to explore the extensive Directory of Industry Suppliers and Products.

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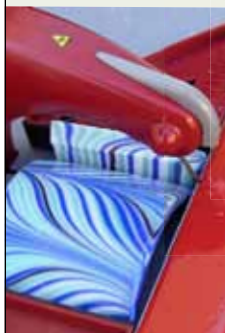


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# Gothic Night

*Design, Fabrication, and Text by Chantal Paré*

“Those who dream  
by day are cognizant  
of many things which  
escape those who  
dream only by night.”  
Edgar Allen Poe

When the sun sets and the flamboyant, keen-eyed creatures of the day lay aslumber, their place is soon taken up by drab critters that come alive in the cool of the dark, much like a changing of the guard. In manners that seem strange and mysterious to us, they navigate across paths of sonar, pheromones, and the faint glow of the stars and moonlight. During the hours when we are blind and vulnerable to our own dreams and nightmares, the world teems with their fluttering of wings and frantic foraging. Is that why we fear them?

I batted away spider webs as I ventured into the attic to choose glass from my long forgotten stash of art glass in shades of blue, brown, and purple. I was drawn to the ring mottles for the spooky way they play with the glowing light. That's when it struck me. Why not place the flames of the candlelight behind round, domed glass that, acting like a lens, would give the illusion of flickering as the viewer moves about? How about black areas that, rather than transmit light, reflect it through iridescence? How deliciously frightening it would be, and if that's not Gothic enough, some real crystal accents should do the trick . . . or treat.





### Wissmach Glass Co.

199-LL Medium Amber/Dark Amber Brown Streaky Ripple  
for Bat, Scrap

441-LL Dark Purple/Cobalt Blue/Medium Green/Crystal  
Streaky Granite for Background, Scrap

### Youghiogheny Opalescent Glass Co.

700 SP Gray Stipple for Background, 2 Sq. Ft.

633 Orange/Green Oceana for Bat and Chandelier, Scrap  
1000 HS Cotton Ball High Strike Mottle  
for Window Panes, 1 Sq. Ft.

### Uroboros Glass

65-145 Dark and Light Brown/Spring/Yellow Green/Brown  
Streamers/Cream for Bat and Window Frame, 3/4 Sq. Ft.

11-86 Blue/Green/Gold-Pink Fractures/Brown Streamers for  
Window Frame, Scrap

### Spectrum Glass

I/1009W Iridescent Black Waterglass®

for Window Frame, Scrap

6076-83CC Inferno Wispies for Flame, Scrap

### Bulseye

2105 Blue Opal/Plum Streaky for Chandelier, Scrap

2128 Royal Purple/Powder Blue Opal for Chandelier, Scrap

6336 White/Turquoise/Gold Purple/Mottle  
for Candles and Moth Wings, 1/2 Sq. Ft.

### Additional Glass

2" (50 mm) Clear Round Bevels

### Tools and Materials

Silver Marker Fine-Tipped Black Marker

1/2", 7/32" and 3/16" Black-Backed Copper Foil

60/40 Solder Soldering Flux Brush for Flux

Sponge Towel 1/2" Zinc U-Channel Came

Miter Saw Tin Cutters Electric Grinder

Needle Nose Pliers Window Cleaner

Black Lead Patina Dishwashing Liquid

Acetone or Nail Polish Remover Masking Tape

14- and 20-Gauge Pretinned Copper Wire

Flux and Patina Neutralizer Fid Cloth Towel

1

*Have two  
copies of the  
pattern ready  
with the pieces  
numbered.*



Cut out all of the pieces from one of the sheets, removing the black lines either with normal scissors or with pattern shears.

2

*Using a silver  
marker on the dark  
glass, trace the  
numbered pattern  
pieces on the  
smoother side.*



If you want to display the rougher side of the glass, turn the paper template piece wrong side up, but still score on the smoother side.

3

*Score and  
break the glass.*



Some pieces, such as the large ones on the bottom left and right, have deep undercuts. Do not risk wasting the glass by cutting these out too deeply and causing an unwanted break. Instead, plan on grinding down the excess later.

4

*Smooth all of  
the edges to fit  
the pattern with an  
electric grinder and  
complete the deep  
undercuts.*



5

*Wrap all of  
the glass edges  
plus the edges of  
the round bevels  
with black-backed  
copper foil.*



Crimp the edges of the copper foil over the glass with the sides of small craft scissors or a fid.

6

*Prepare the  
chandelier  
decorations.*



Depending on what is available in your market, you could repurpose earrings, tassels, or old chandelier parts. I used crystals from my local fabric and craft store. String the crystals on 20-gauge pretinned copper wire and safely set them aside for later.

7  
Cut the moth antennae and bat eyes out of 1/2" black-backed copper foil or copper sheet foil.



8  
Carefully stick the antennae and bat eyes onto the glass.



9  
Use pliers to form tiny hooks from the 20-gauge pretinned copper wire.



Make the hooks that will serve to hang the decorations and set them aside in a safe place. If you plan to omit the hanging decorations, however, skip this step.

10  
Begin soldering in a well-ventilated area by delicately covering the antennae with solder.

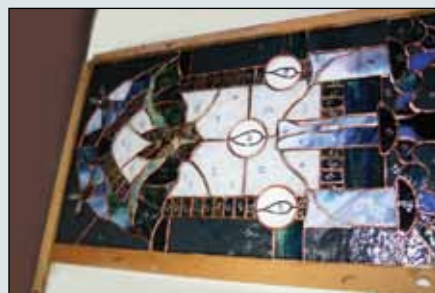


11  
Assemble the flames.



Tin the orange flame pieces. Add the wick and drop some solder at the tip for a realistic touch. Use a wet sponge to help the solder cool quickly and stay in place more easily at the juncture. Store the flames in a safe place for later use.

12  
Make a jig using a carpenter's square for the right angles, then place your pattern and the glass pieces within it.



13  
Tack-solder the pieces around the edges, making sure that they closely abut the jig.



14  
Tack-solder the tiny hooks that you created in step 9.



You can hold them in place with needle nose pliers and lightly touch the base with the tip of the iron carrying a bit of molten solder.

15  
Solder the pieces together.



Taking care not to solder the round bevels, flux and solder the pieces together. Make a nice bead over each line, one small area at a time. Leave some space around the edges of the project free of solder so you will be able to slip on the zinc frame later. Once the first side is completely soldered, remove the nonsoldered glass bevels.

16  
Decorate the moth wings with 20-gauge pretinned copper wire.



Tack-solder one end of the wire to the solder line.



17  
*Snip the other end of the wire to size and solder it onto the solder lines.*



Add a drop of solder to make a big decorative bead in the middle of the wire.

18  
*Solder the back side of the project.*



Flip the project over on a folded towel. Removing the bevels leaves some voids that make the project more prone to bending at this stage, so try to manipulate the panel in a way to avoid bending it. Solder the other side of the panel.

19  
*Return the round bevels to their places within the project and solder them.*



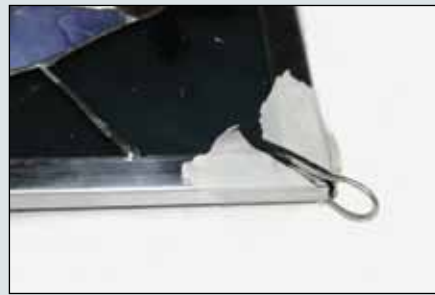
The flat side should be on the back of the project. Solder all around the bevels, flip the project again, and solder the other side of the bevels.

20  
*Frame the panel with the zinc U-channel frame.*



Cut the 1/2" zinc came with a manual or electric miter saw to create a frame around the project. Remember that zinc requires more heat and flux than lead as you tack-solder all of the lead lines that join the frame.

21  
*Add the hooks for hanging the panel.*

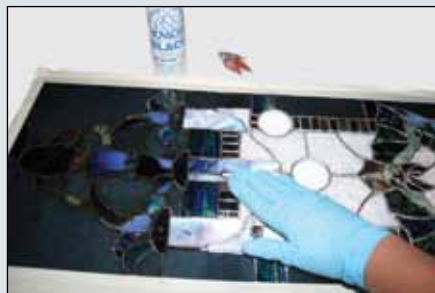


Bend 14-gauge pretinned copper wire to shape the hanging hooks. Create a resist channel out of masking tape and solder the hooks in place. Repeat for the bottom corners, omitting the hooks.

22  
*Remove the marker ink residue with acetone or nail polish remover.*



23  
*Apply the black lead patina to the panel.*



Cover the entire zinc frame with masking tape as resist. Pour some lead patina directly onto the project and slosh it around with a gloved hand on both sides. Wait 2 or 3 minutes before proceeding with the project.

24  
*Scrub the panel gently with a sponge and dishwashing liquid.*



Wash off the panel with abundant water, then with the flux and patina neutralizer. Remove the masking tape. Similarly, patina and clean the flames and wicks.

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25

*Solder the flames to the panel.*



Bend the bottom of the wick with pliers. Using a very small brush, apply a tiny amount of flux below the flat back side of the round bevel and delicately solder the flames to the project. Once the flames are installed, you cannot lay the project flat on its back anymore, because they will be damaged.

26

*Add the decorative hanging crystals.*



With the project securely upright so as to preserve the integrity of the flames, twist the wire that holds the crystals around the tiny hooks that you installed in step 14. Now you are done. You can proudly display your project and have a good night's sleep.

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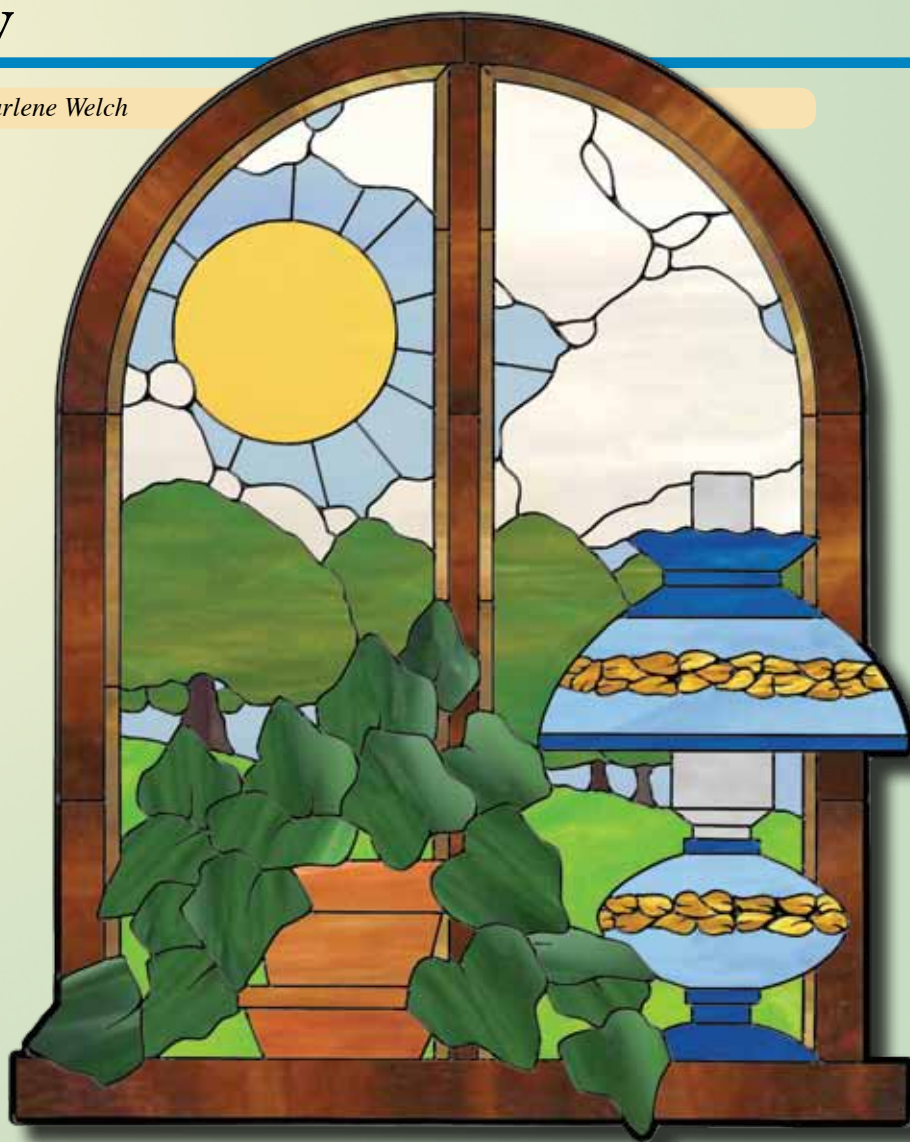


# Sunny Window

*Design by Dan Donovan, Text by Darlene Welch*

Whether you're celebrating the sunshine on a clear summer day or needing a boost in the middle of winter, this 18" x 22" stained glass panel from Dan Donovan will offer you a great pick-me-up. A careful selection and placement of glass grains and colors help to add depth and realism to the window sill plant and its container as well as to the trees and other landscape features beyond. The leaf detailing included on the lamp shade and bottom also add interest to the design. It's easy to change the color scheme to match any decor or season you want to create. Don't be afraid to add your own creative touches to the picture.

**GPO**



## **Wissmach Glass Co.**

- 155-LL Dark Purple/Green/Light Opal/Crystal Streaky for Window Frame, 3 Sq. Ft.
- 77-L Light Brown/Yellow Green/Light Opal for Window Frame, 1 Sq. Ft.
- 61-L Green/Brown/Light Opal/Crystal for Ivy, 3 Sq. Ft.
- 25-L Orange/Green/Light Opal/Crystal for Pot, 1 Sq. Ft.
- 119-LL Cobalt Blue/Light Opal/Crystal Streaky for Lamp, Scrap
- 277-L Medium Blue Light Opal/Dark Blue for Lamp, 1 Sq. Ft.
- 145-SP Dark Amber/Opal/Crystal for Lamp, 1 Sq. Ft.
- 01AQ Aqualite Textured Clear for Lamp, Scrap
- 57-LL Medium Green/Opal/Crystal Streaky for Landscape, 3 Sq. Ft.
- 23-L Light Green Opal/Copper Red for Trees, Scrap
- 71-L Dark Brown/Green/Light Blue/Light Opal/Crystal for Tree Trunks, Scrap
- 34-LLLL Medium Amber Cathedral for Sun, 1 Sq. Ft.
- 188-L Gray Blue/White Light Opal for Sky, 2 Sq. Ft.
- 51DDXXMSP Light Opal/Crystal for Clouds, 4 Sq. Ft.

## **Tools and Materials**

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

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# Light and Shadow Fused Glass Sculpture

*Design, Demonstration, and Text by Petra Kaiser*



## **Wissmach 96™**

Luminescent Glass Transparent Colors

96-01 Clear

96-03 White

## **Kaiser Lee Board**

1" wide x 7" Long Strips

Round 9"-Diameter Kiln Shelf

## **Tools and Materials**

Fuse It Tack Film Fusing Glue

Bullseye ThinFire™ Kiln Shelf Paper

Papyros™ Kiln Paper Towel

Container for Leaves Cleaner Brush

Containers for Smaller Scrap Glass

Bowl with Soapy Water

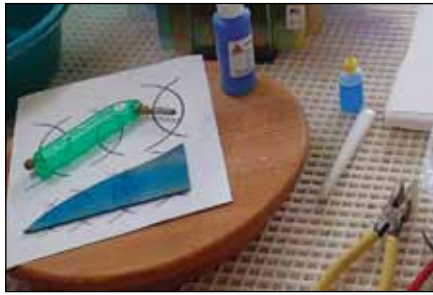
**L**ight and Shadow is a theme that has interested me since I started working with glass, because transparent glass is just predestined for light and shadow. While relaxing at the bar after a long day at the 2019 Glass Craft & Bead Expo, I had an idea. I was playing with an orange peel and a cocktail stick, and voilà! The concept for a perfect freestanding Light and Shadow glass sculpture was born.

I think I might have mentioned it before how the sharing of knowledge and ideas in the glass fusing community is amazing. To see all of the beautiful projects online that are produced by so many artists is mind-bogglingly stunning. Have you seen Jim Mathew's videos at Glasshoppa, for example. One of them shows a fish with scales. He is explaining how he starts the scales before and runs the score line off to the side so that the points come out much cleaner. I liked that idea for the leaves and made myself a pattern with a lot of different sizes of leaves, which you can find on the pattern sheet.

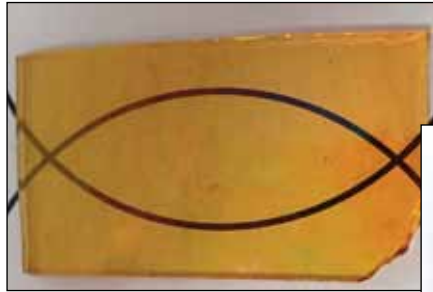


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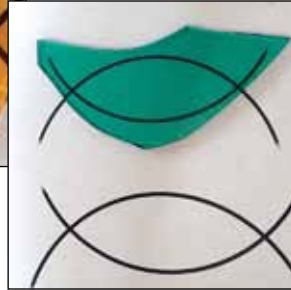
*Set up your workstation with all of the materials needed for the project.*



2



*Decide on the sizes for the leaves that you would like and cut out the glass pieces.*



With different sizes of leaves, you can choose the size according to the glass pieces you have on hand. I cut a lot of them, even though I had no further designs planned at the time. They could always come in handy for other projects later, so I was not worried about leftovers.

3

*Cut out a 9"-diameter piece of Kaiser Lee Board to use as a base for fusing the design later.*



After I had moved the leaves around for at least an hour, I thought with envy of the people who have a drawing/layout of their project. As they say, however, let the glass speak, and the glass told me that it would be easier to work on a round 9"-diameter Kaiser Lee Board shelf that was left over from a mold I had made earlier.

I wanted to add some interest to the finished design, so I used a cleaner brush to carve a few lines into the surface of the Kaiser Lee Board. You can always cut a different pattern into the other side of the circle or just leave it smooth, whichever you prefer. Next cut a piece of ThinFire kiln shelf paper the same size as the Kaiser Lee base. ThinFire is thin enough to let the carved design come through to the glass.

4



*Experiment with different layouts until you find a design you like.*



After I had cut a lot of leaves, I laid them out on my kiln shelf and started moving them around. I admit that the designs shown here are not the only ideas that I developed. There were many more, but I was so concentrated on developing the designs that I forgot to take pictures of all the different ones I created. Walking away from it helped, though, and the next day my final design came together fairly quickly.



5

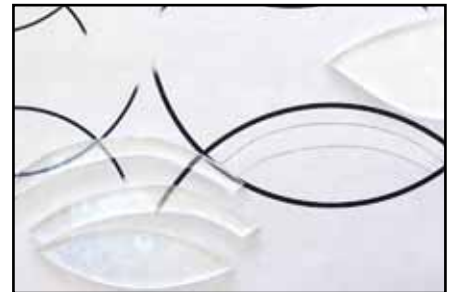
*Grind the edges of the leaves, as needed, to clean them up before proceeding.*



Before I added the clear strips to the final design in the next step, I cleaned up some of my leaves with my new grinder.

6

*Plan where the leaves will connect, then cut some strips from clear glass to help with the connections.*



Once I had all of my leaves down, I had to come up with the connections, since I wasn't using a base glass or a solid top layer. As you are planning, don't forget that Luminescent coated glass looks its best when it's fired with the luminescent side down. By covering it with clear glass or placing it on clear glass, you will lose the luminescence completely.

I cut some clear leaves, then took off some curved strips from the leaves and used them to make sure that all of the individual pieces were connected. At first I wanted to only use the strips, but then I saw the smaller clear leaves and decided to connect the outer row with two different sizes of the smaller clear leaves as well.

7

Secure the glass pieces before moving the project into the kiln.



Our Fuse It Tack Film works great for securing the glass pieces, since it has a capillary effect and seeps under the glass. After 30 minutes, the pieces adhere well to each other and won't shift in transport. The Tack Film fires off completely without leaving any residue on the glass.

8

Fire the design in the kiln.



Here is a suggested firing schedule that works in my kiln. Remember, however, that all kilns fire differently, and you may need to make some adjustments to fit your own kiln.

#### Full Fuse Firing Schedule

Segment 1: Ramp 900°F/hr to 1000°F and hold 10 min.  
Segment 2: Ramp 9999 (AFAP\*) to 1415°F and hold 10 min.  
Segment 3: Ramp 9999 (AFAP\*) to 900°F and hold 45 min.  
Segment 4: Ramp 100°F/hr to 700°F and no hold.  
\*as fast as possible

9

Cut a 6" x 3" piece of the white Wissmach 96 glass into triangles about 6" long for the "cocktail stick."



10

Using pieces of Kaiser Lee board as a dam, fuse the triangles together to make one thicker triangle.



In order to fuse the triangles together without letting them spread, I used two pieces of Kaiser Lee board to build the dam. By using the Papyros kiln paper all the way around, I didn't have to worry about cold working the piece later. Here is my suggested firing schedule, but again, you may need to adjust it for your own kiln.

#### Full Fuse Firing Schedule

Segment 1: Ramp 900°F/hr to 1000°F and hold 10 min.  
Segment 2: Ramp 9999 (AFAP\*) to 1450°F and hold 10 min.  
Segment 3: Ramp 9999 (AFAP\*) to 900°F and hold 90 min.  
Segment 4: Ramp 100°F/hr to 700°F and no hold.  
\*as fast as possible

The only thing left to do is to give the sculpture a good final cleaning in some soapy water, then find the right size hole for placing the stick. Now you can display your sculpture in a well-lit space on a white background and enjoy your beautiful creation. **GPO**



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

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





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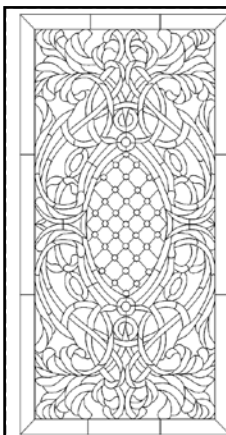
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# Pumpkins and Leaves

*Design by Mary Harris, Text by Darlene Welch*



This lovely free-form panel reminds us how close we are to Thanksgiving, that time of year when the harvest is in and colorful leaves are everywhere. This festive autumn design from stained glass artist Mary Harris makes great use of green and amber mottled glass for the leaves. Careful glass color and grain selections for the pumpkins also adds interest and realism to the design.

The artist 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.

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](http://www.harrisartglass.com) to find more of her work.

**GPO**

## **Wissmach Glass Company**

WO-17 White Opal/Red/Orange Wisspy for Large Pumpkin, 1 Sq. Ft.

1-L Silver Yellow/Light Opal/Crystal for Small Pumpkin, 1 Sq. Ft.

155-LL Dark Purple/Green/Light Opal/Crystal Streaky  
for Pumpkin Stems, Scrap

Assorted Mottled Glass for Leaves, Scrap

## **Tools and Materials**

7/32" Copper Foil Flux Solder

Black Patina 1/4" U-Channel Lead

14-Gauge Copper Wire

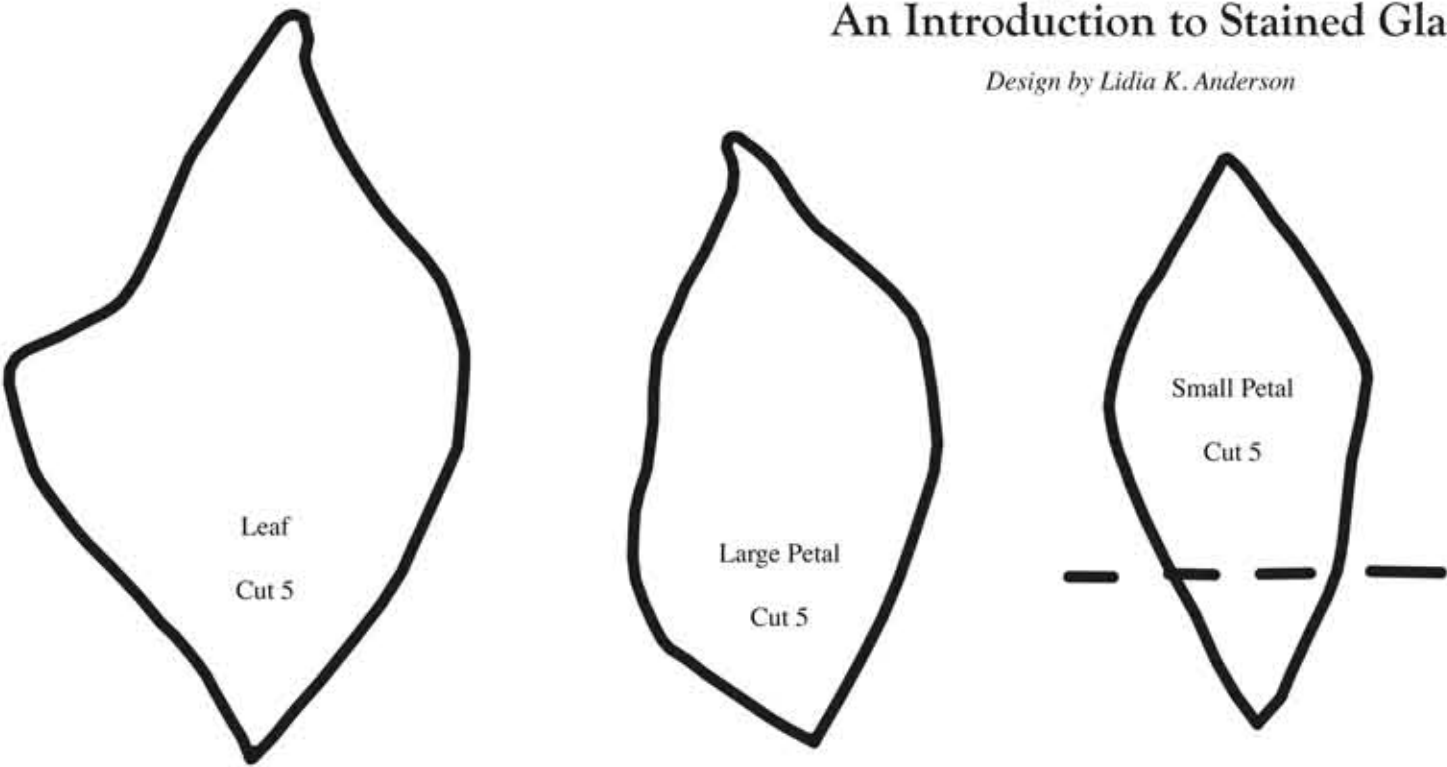
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Christmas Poinsettia Tea Light Candleholder and Tabletop Decor  
An Introduction to Stained Glass

Design by Lidia K. Anderson

Opalescent or Cathedral Glass  
Red or White Glass for the Flower, Scrap  
Green Glass for the Leaves, Scrap



Wissmach Glass Co.  
155-LL Dark Purple/Green/Light Opal/Crystal for Border, Scrap  
77-LL Light Brown/Yellow Green/Opal Streaky for Horse, Scrap  
78-D Medium Amber/Green/Dense Opal/Crystal for Foreground Trees, 1 Sq. Ft.  
87-L Sky Blue/Light Opal/Crystal for Sky, 2 Sq. Ft.  
WO-28 Orange/Opal Wispy for Red Hat and Jacket, Scrap  
118-D Cobalt Blue/Dense Opal/Crystal for Blue Hat and Jacket, Scrap  
58-L Medium Amber/Light Opal/Crystal for Faces, Scrap  
65-L Medium Brown/Blue/Light Opal for Sleigh and Roof, 2 Sq. Ft.  
51DDXXMSP Light Opal/Crystal for Snow on Trees and Road, 2 Sq. Ft.  
51DDXXM Irid Dense Opal/Crystal Iridescent for Ground Snow, 2 Sq. Ft.  
191-D Medium Green/Dense Opal/Crystal for Distant Trees, Scrap  
55-L Amber/Green/Dense Opal/Crystal for House, Scrap

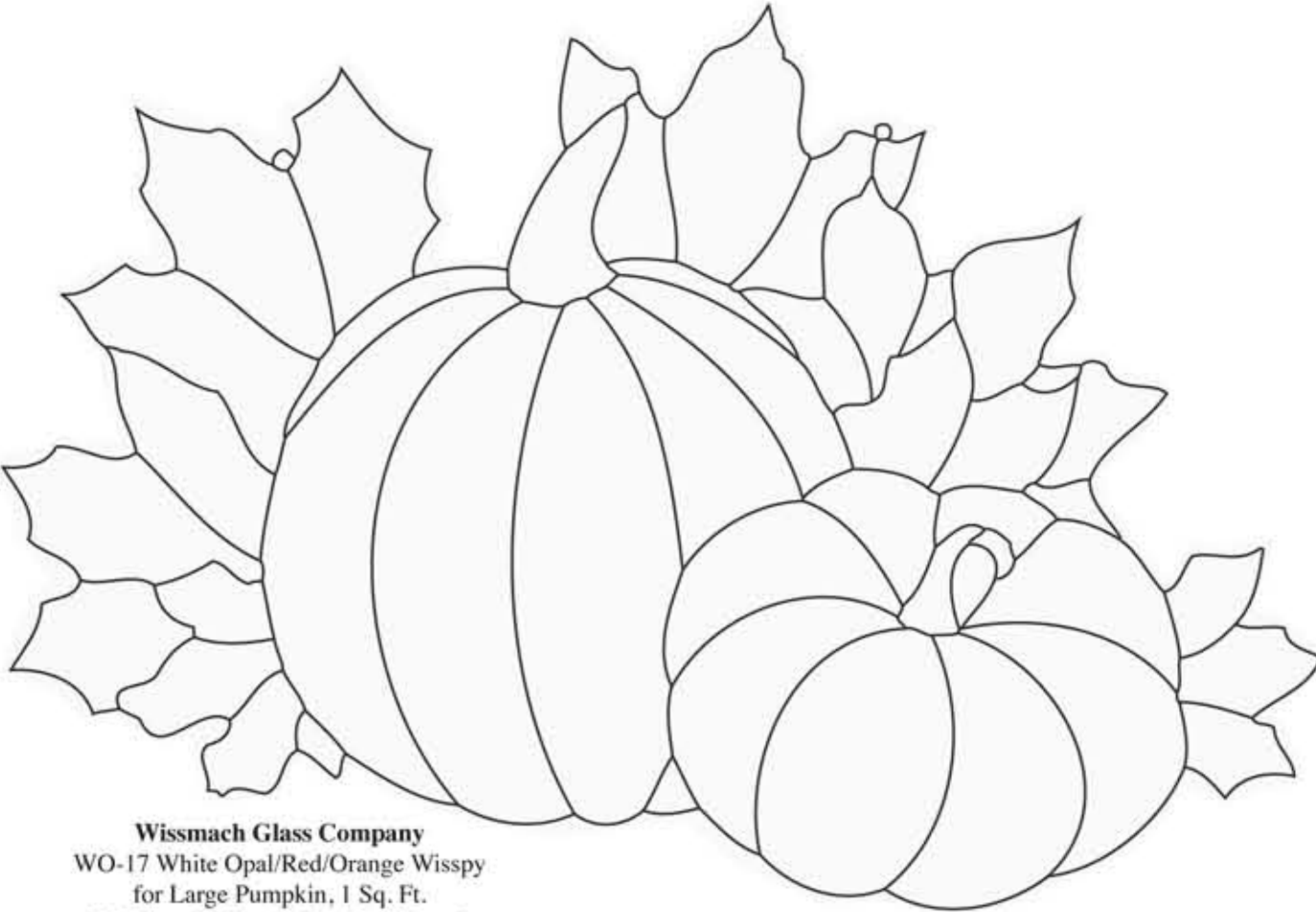
Pick of the Patch

Design by Leslie Gibbs

Wissmach Glass Co.  
Black for Cat  
266-L for Nose of Cat, 1 Sq. Ft.  
146-L for Cat Eyes, Scrap  
DR18LL for Pumpkin, 1 Sq. Ft.  
317-D for Inside of Pumpkin, Scrap  
1-D for Light Inside of Pumpkin, Scrap  
71-D for Leaves, Scrap



Glass Patterns Quarterly  
Pullout Pattern Sheet Fall 2019



Wissmach Glass Company  
WO-17 White Opal/Red/Orange Wispy for Large Pumpkin, 1 Sq. Ft.  
1-L Silver Yellow/Light Opal/Crystal for Small Pumpkin, 1 Sq. Ft.  
155-LL Dark Purple/Green/Light Opal/Crystal Streaky for Pumpkin Stems, Scrap  
Assorted Mottled Glass for Leaves, Scrap

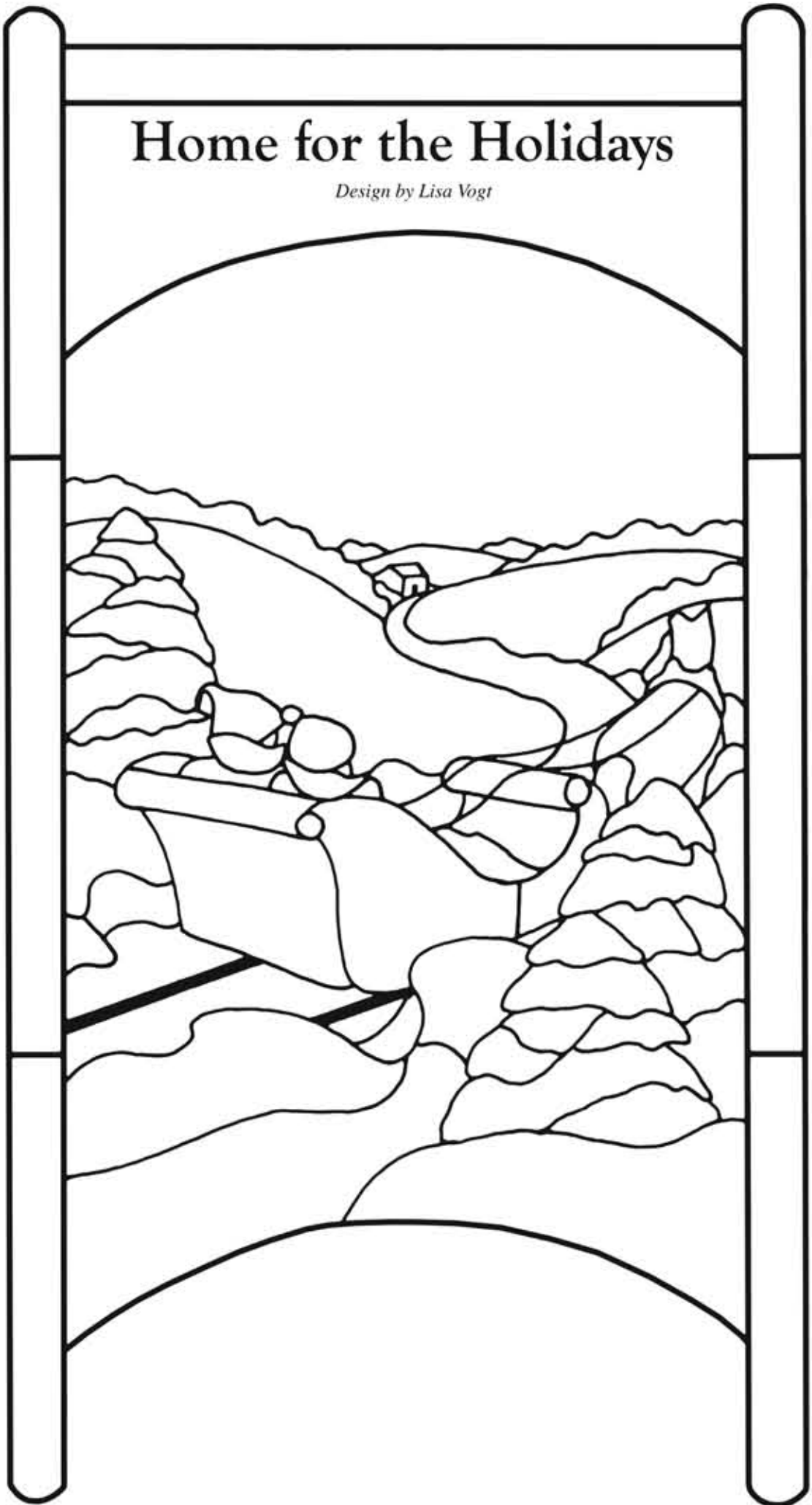
Pumpkins and Leaves

Design by Mary Harris

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Home for the Holidays

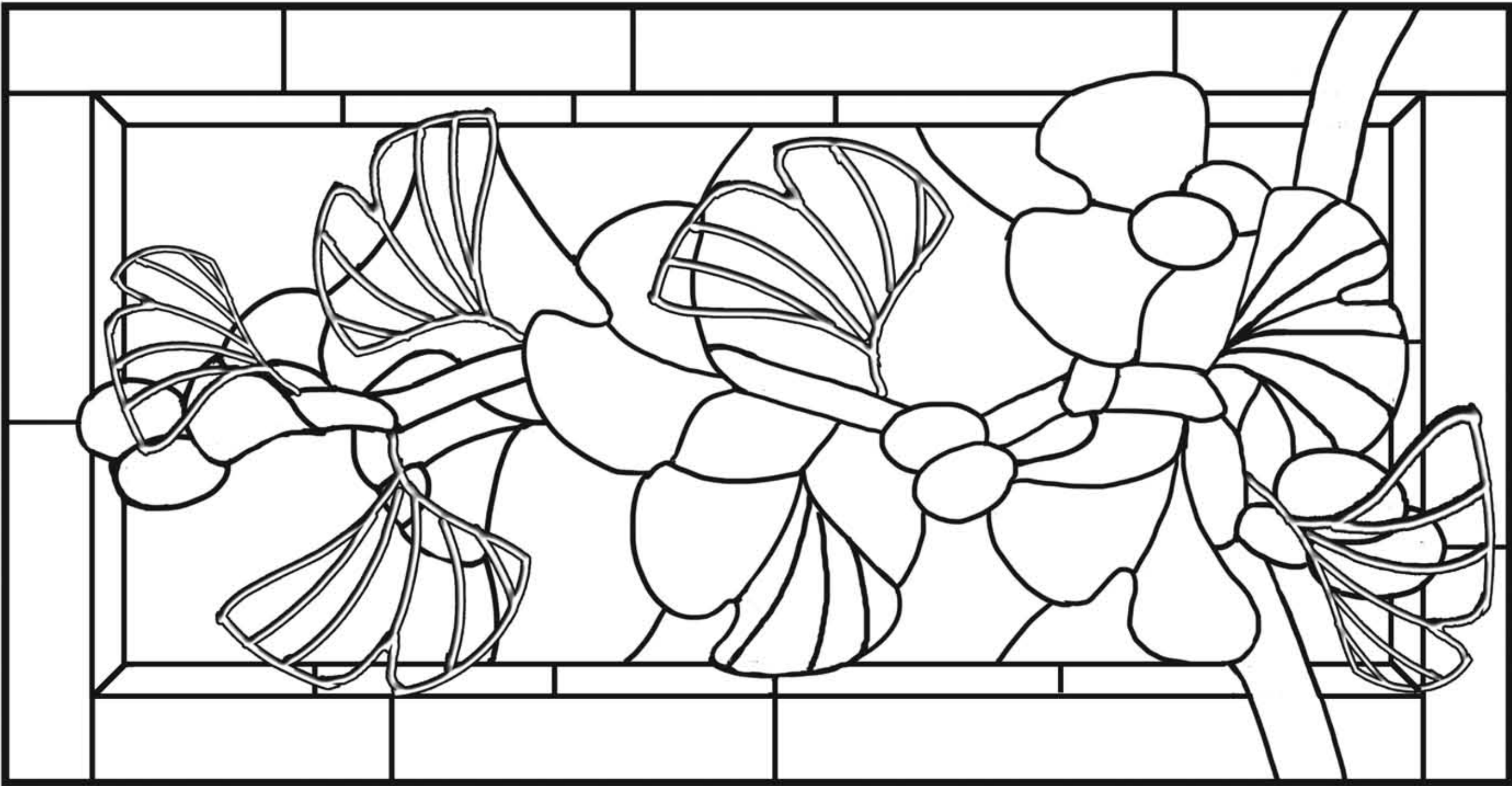
Design by Lisa Vogt



Ginkgo Biloba

Design by Chantal Port

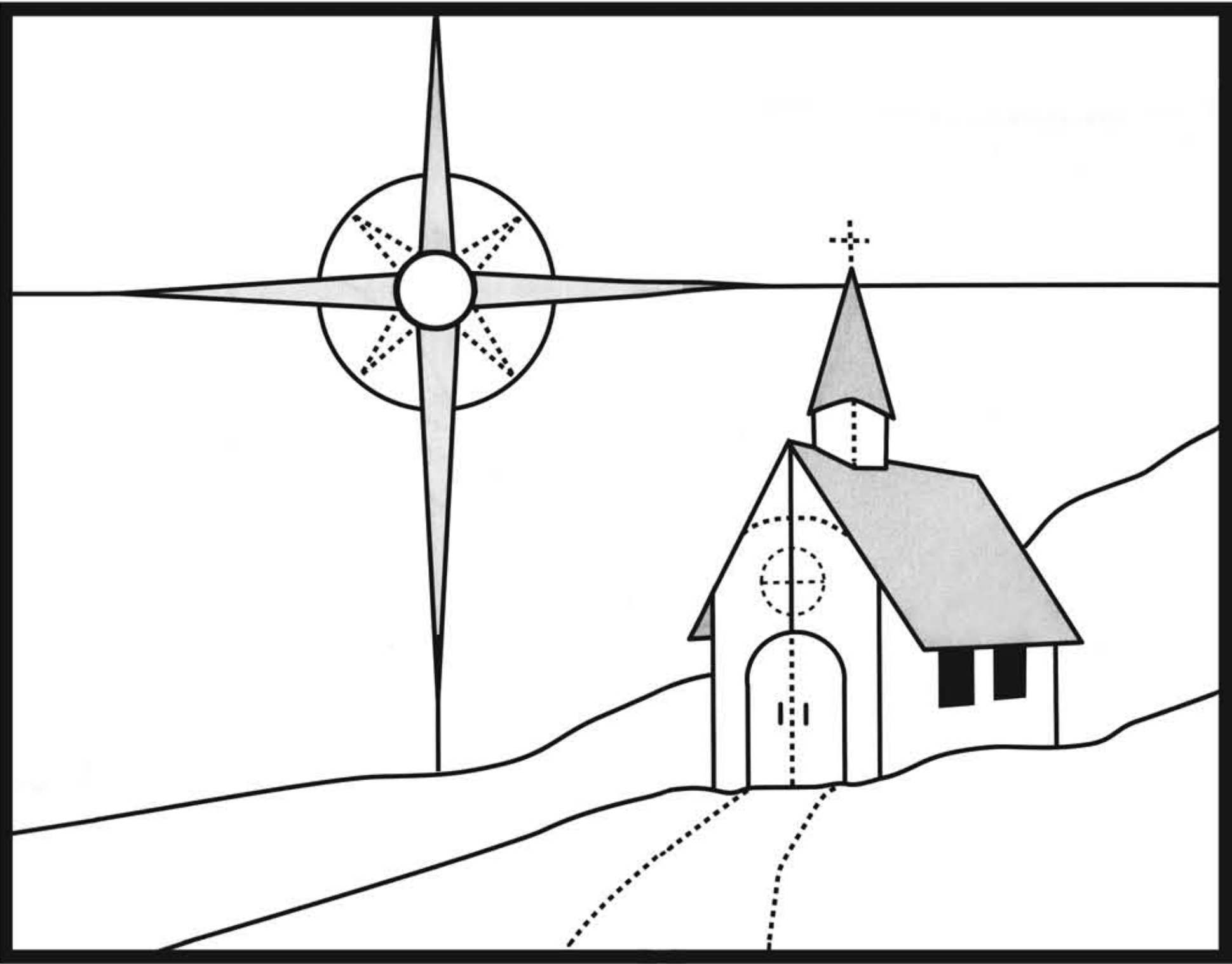
Wissmach Glass Co.  
Seedy-01 Clear Iridescent for Outer Edge, 4 Sq. Ft.  
Aerolite-01 Clear for Inner Edge, 1 Sq. Ft.  
96-25 Luminiscent for Branches, 8" x 8"  
Spectrum Glass  
369-1S Yellow/White Wispy for Leaves, 1-1/2 Sq. Ft.  
379-1S Orange/White Wispy for Fruit, Scrap  
Additional Glass  
2 mm Clear Float Glass for Background, 2 Sq. Ft.



Country Church

Design by Laura Tayne and Kathleen Tayne

Wissmach Glass Co.  
437-L Dark Blue/Light Amber/Medium Purple/Light Opal/Crystal for Sky, 1 Sq. Ft.  
EM47 Medium Amber English Muffin for Star, Scrap  
51-DDXXM Dense Opal Crystal for Snow, 1 Sq. Ft.  
569-L Champagne/Light Opal/Crystal for Church Walls, Scrap  
199-LL Medium Amber/Dark Amber Brown Streaky for Doors, Scrap  
1-L Silver Yellow/Light Opal/Crystal for Windows, Scrap  
WO-188 Gray Blue/White Opal Wispy for Roof, Scrap

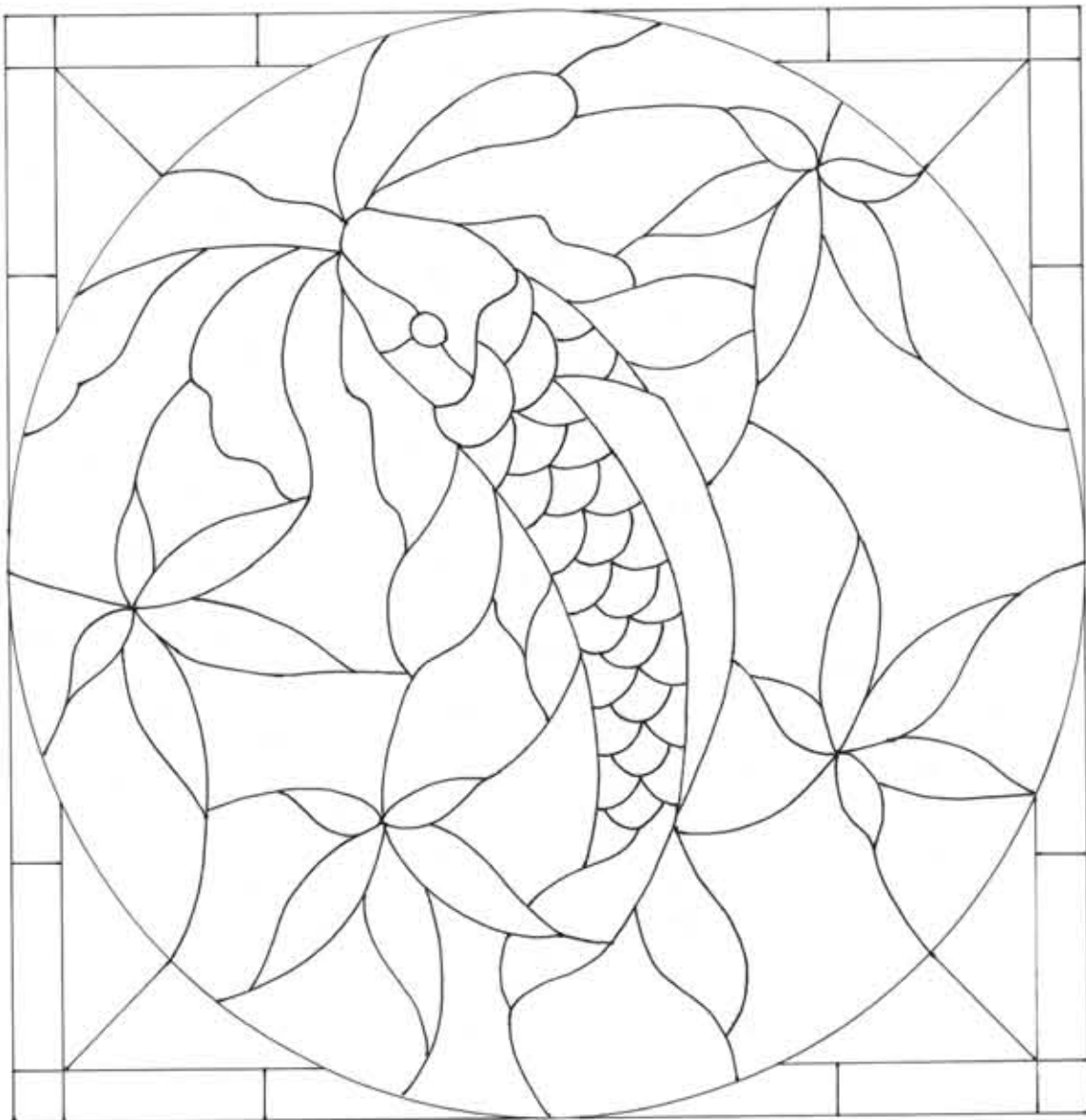




Koi Fish with Maple Leaves

Design by David Kennedy

Wissmach Glass Co.  
565-L Gray Light Opal/Dark Gray, 1/2 Sq. Ft.  
707-LL Light Blue/Dark Blue Streaky, 2 Sq. Ft.  
EM310 Dark Amber English Muffle, 1 Sq. Ft.  
11-LL Red/Amber Streaky, 1 Sq. Ft.  
18 Medium Red/Orange Streaky, 1/2 Sq. Ft.



Mirror Image

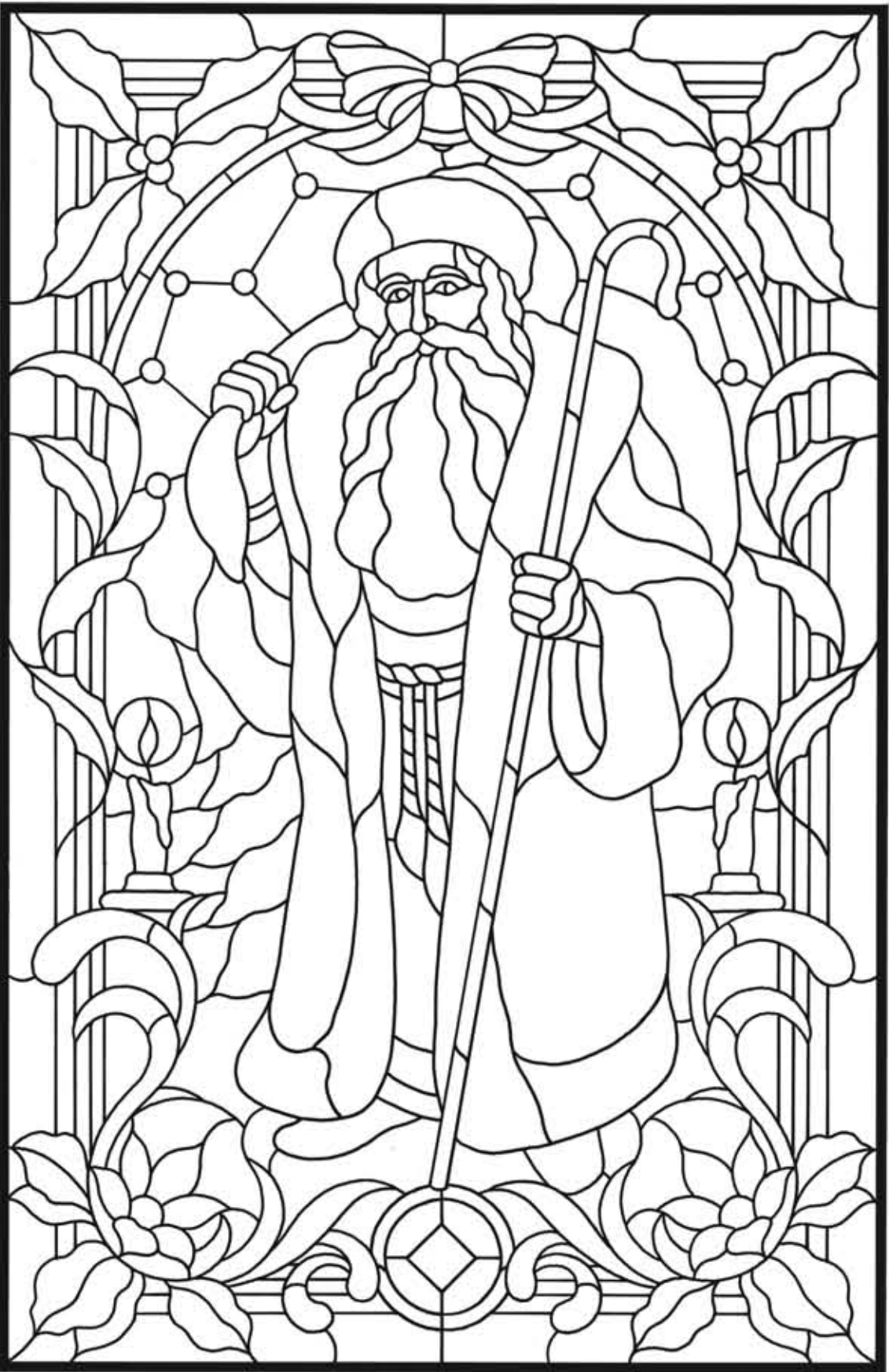
Design by Judi Hartman



Santa

Design by Justin Behnke

Wissmach Glass Co.  
23-L Light Green Light Opal/Copper Red for Coat, 3 Sq. Ft.  
325-D Light Amber/Dense Opal/Crystal for Coat Trim, 3 Sq. Ft.  
317-L Dark Amber/Light Opal for Bag and Belt, 2 Sq. Ft.  
58-L Medium Amber/Light Opal/Crystal for Face, Scrap  
155-LL Dark Purple/Green/Light Opal/Crystal Streaky for Boots and Staff, Scrap  
51DDXXMSP Light Opal/Crystal for Beard, 2 Sq. Ft.  
145-SP Dark Amber/Opal/Crystal for Robe and Coat Sleeve Lining, 3 Sq. Ft.  
146-L Yellow-Green/Light Opal/Crystal for Gloves, Scrap  
WO-563 Steel Blue/Opal/Crystal Wisspy for Top Background Corners, 3 Sq. Ft.  
1-D Silver Yellow/Dense Opal/Crystal for Flower Centers, Scrap  
WO-28 Orange/Opal Wisspy for Flowers, Bow, and Holly Berries, 2 Sq. Ft.  
WO-25 Orange/Green/Opal/Crystal Wisspy for Candle Flames, Scrap  
61-L Green/Brown/Opal/Crystal for Pine Tree, 2 Sq. Ft.  
WO-702 Medium Green/Dark Blue/White Opal Mystic Wisspy for Leaves, 5. Sq. Ft.  
97-LL Dark Cobalt Blue/Dark Purple Streaky for Sky, 5. Sq. Ft.  
238-L Dark Purple/Dark Blue/Light Opal/Crystal for Outer Border, 5 Sq. Ft.  
145-GSP Dark Amber/Opal/Crystal for Thin Borders, 3 Sq. Ft.  
317-D Dark Amber/Dense Opal for Scroll and Candlestick Holder, 3 Sq. Ft.  
145-D Dark Amber/Dense Opal/Crystal for Candles, Scrap  
51DDXXM Irid Dense Opal/Crystal Iridescent for Snow, 5 Sq. Ft.

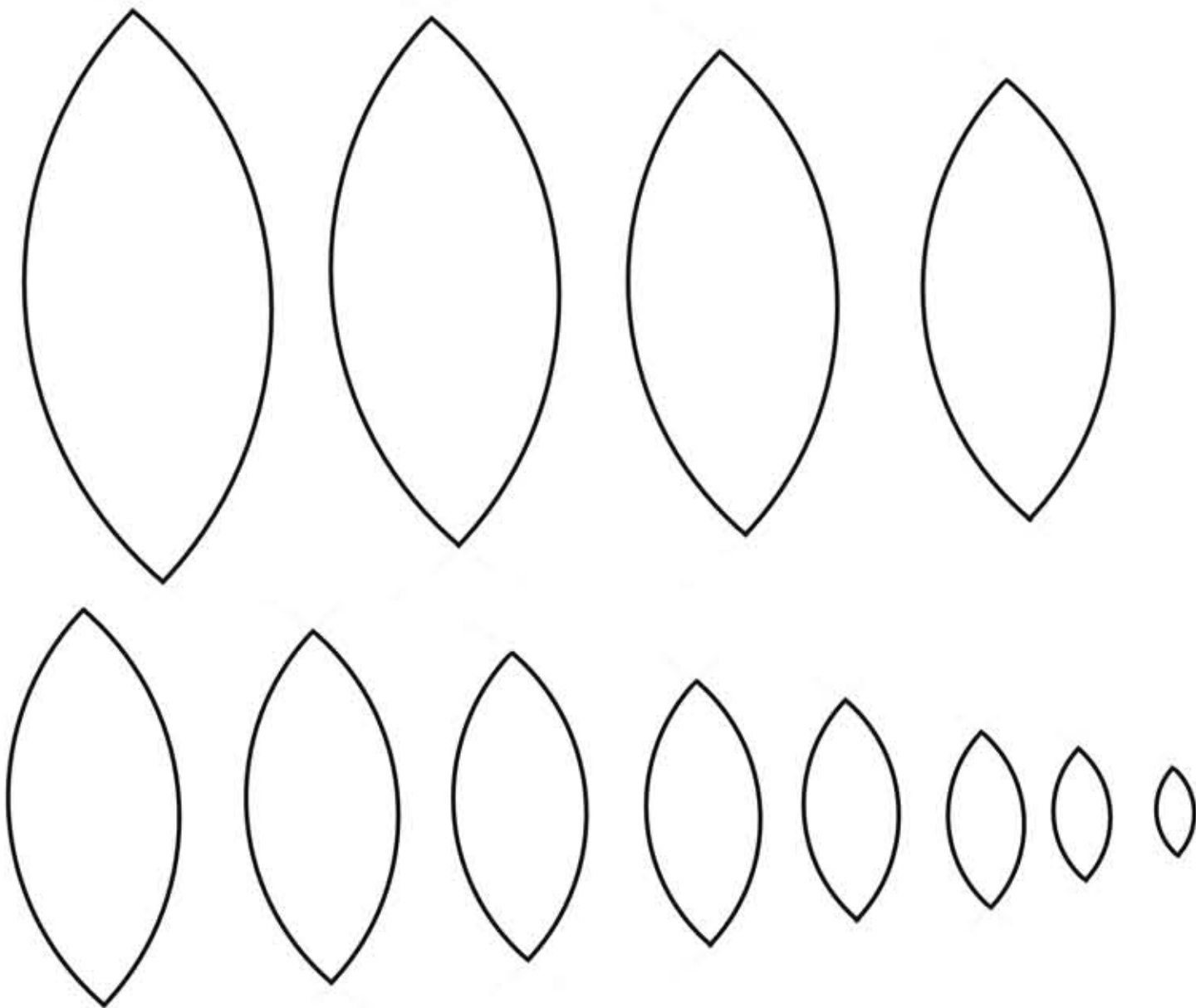
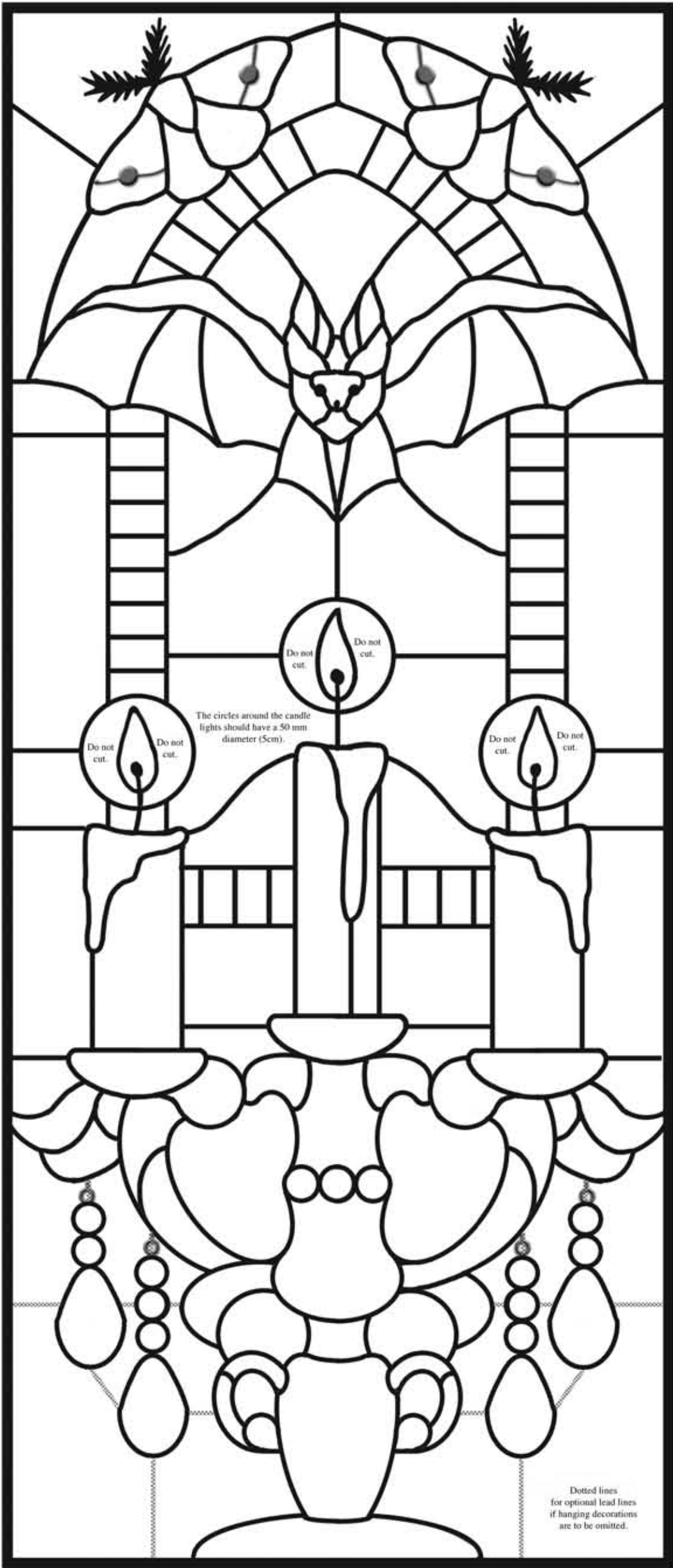


Gothic Night

Design by Chantal Paré

Wissmach Glass Co.  
199-LL Medium Amber/Dark Amber Brown Streaky Ripple for Bat, Scrap  
441-LL Dark Purple/Cobalt Blue/Medium Green/Crystal Streaky Granite for Background, Scrap  
Youghioheny Opalescent Glass Co.  
700 SP Gray Stipple for Background, 2 Sq. Ft.  
633 Orange/Green Oceana for Bat and Chandelier, Scrap  
1000 HS Cotton Ball High Strike Mottle for Window Panes, 1 Sq. Ft.  
Uroboros Glass  
65-145 Dark and Light Brown/Spring/Yellow Green/Brown Streamers/Cream for Bat and Window Frame, 3/4 Sq. Ft.  
11-86 Blue/Green/Gold-Pink Fractures/Brown Streamers for Window Frame, Scrap  
Spectrum Glass  
1/1009W Iridescent Black Waterglass® for Window Frame, Scrap  
6076-83CC Inferno Wispies for Flame, Scrap  
Bulseye  
2105 Blue Opal/Plum Streaky for Chandelier, Scrap  
2128 Royal Purple/Powder Blue Opal for Chandelier, Scrap  
6336 White/Turquoise/Gold Purple/Mottle for Candles and Moth Wings, 1/2 Sq. Ft.  
Additional Glass  
2" (50 mm) Clear Round Bevels

Wissmach Glass Company  
42-LL Burgundy/Medium Amber Streaky for Outer Border, 4 Sq. Ft.  
77-L Light Brown/Yellow Green/Light Opal for Inner Border and Around Leaves, 4 Sq. Ft.  
WO-709 Green/Amber/White Opal Mystic Wisspy for Inner Border, 3 Sq. Ft.  
34 Light Amber Cathedral for Background, 5 Sq. Ft.  
58-L Medium Amber/Light Opal/Crystal for Leaves, 4 Sq. Ft.  
145-SP Dark Amber/Opal/Crystal for Leaves, 3 Sq. Ft.  
57-D Medium Green/Dense Opal/Crystal for Leaves, 3 Sq. Ft.



Light and Shadow Fused Glass Sculpture

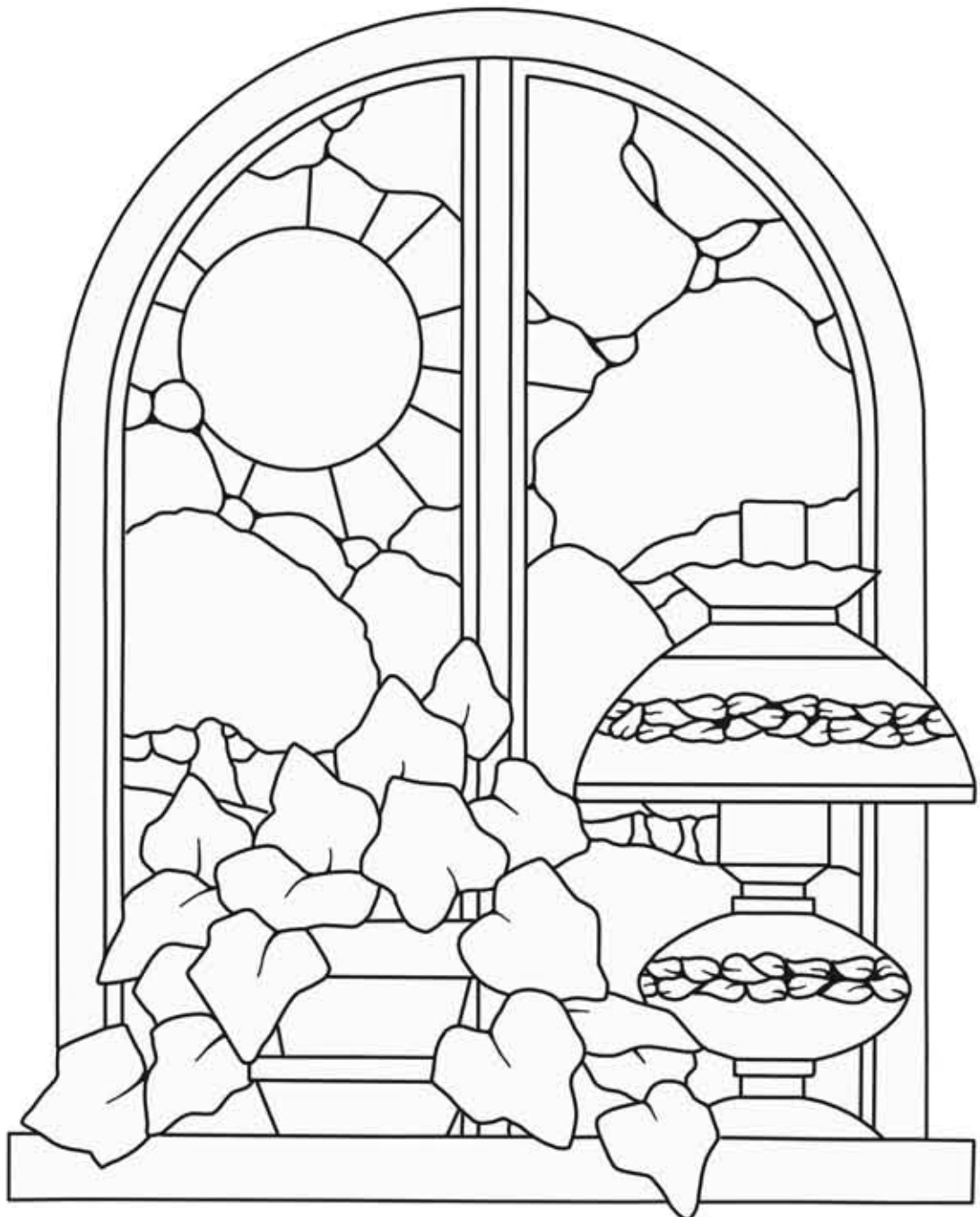
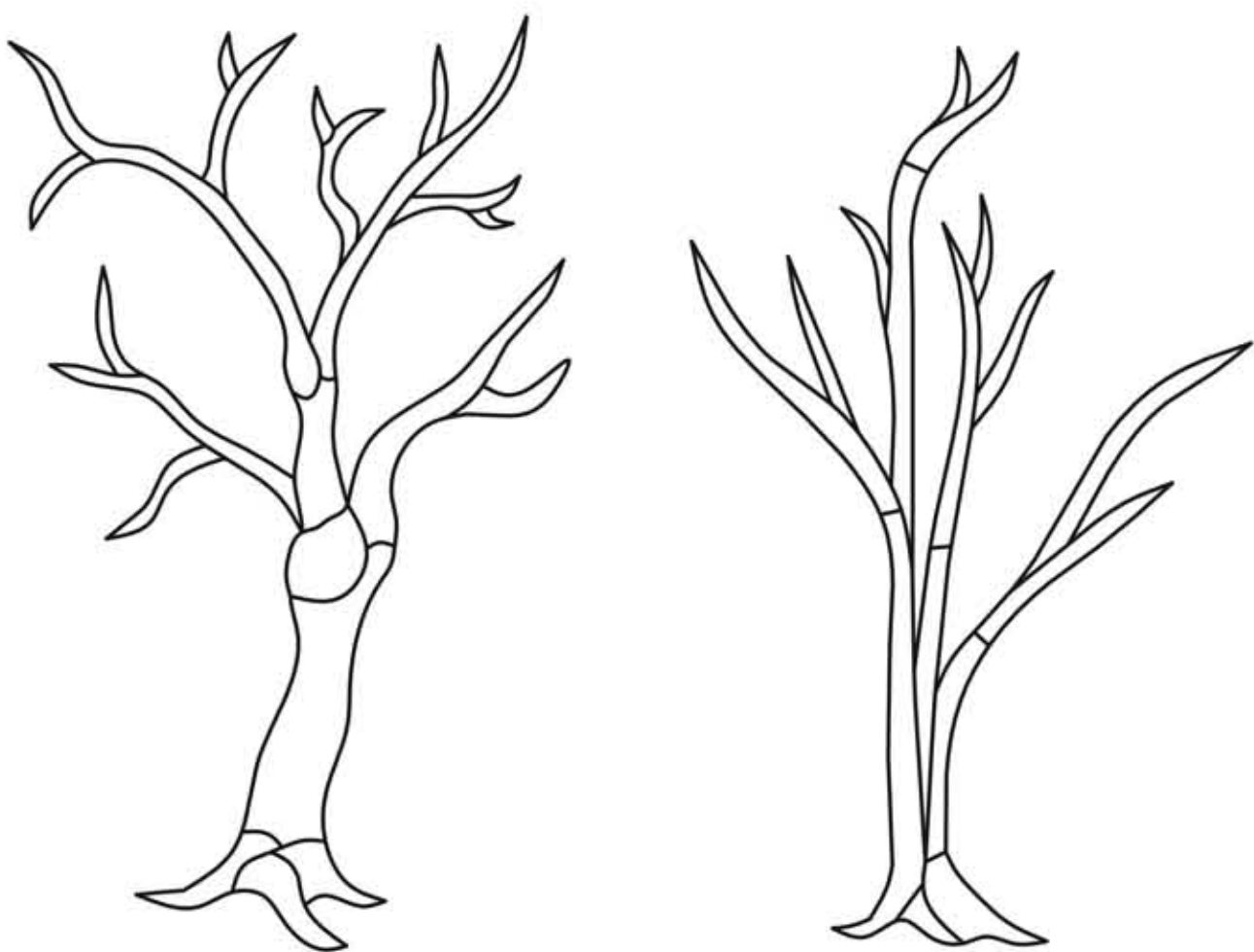
Design by Petra Kaiser

Wissmach 96™  
Luminescent Glass Transparent Colors  
96-01 Clear  
96-03 White

Frit Lace in the Fall

Designby Robin Anderson

Fusible Glass  
6" x 10" Transparent Blue Background, 2  
Off-White or Light Brown Opal for Tree Trunk and Branches, Scrap  
Opal Glass in Rock-like Colors (Grays, Browns, Blacks)  
Medium Opal Frit (Yellow, Marigold, Orange, Brown, Yellow-Green) for Lacy Foliage  
Medium and Fine Frits in Rocklike Colors for Rocks (optional)  
Opal Greens for Grass, Scrap  
Clear Powdered Frit for Dusting Blue Glass



Sunny Window

Design by Dan Donovan

Wissmach Glass Co.  
155-LL Dark Purple/Green/Light Opal/Crystal Streaky for Window Frame, 3 Sq. Ft.  
77-L Light Brown/Yellow Green/Light Opal for Window Frame, 1 Sq. Ft.  
61-L Green/Brown/Light Opal/Crystal for Ivy, 3 Sq. Ft.  
25-L Orange/Green/Light Opal/Crystal for Pot, 1 Sq. Ft.  
119-LL Cobalt Blue/Light Opal/Crystal Streaky for Lamp, Scrap  
277-L Medium Blue Light Opal/Dark Blue for Lamp, 1 Sq. Ft.  
145-SP Dark Amber/Opal/Crystal for Lamp, 1 Sq. Ft.  
01AQ Aqualite Textured Clear for Lamp, Scrap  
57-LL Medium Green/Opal/Crystal Streaky for Landscape, 3 Sq. Ft.  
23-L Light Green Light Opal/Copper Red for Trees, Scrap  
71-L Dark Brown/Green/Light Blue/Light Opal/Crystal for Tree Trunks, Scrap  
34-L.L.L. Medium Amber Cathedral for Sun, 1 Sq. Ft.  
188-L Gray Blue/White Light Opal for Sky, 2 Sq. Ft.  
51DDXXMSP Light Opal/Crystal for Clouds, 4 Sq. Ft.



# Home for the Holidays

*Design by Lisa Vogt, Text by Darlene Welch*

There is nothing more exhilarating than riding through miles of snow covered hills in a horse drawn sleigh, as seen in this 13-1/2" x 24-1/2" design from *Home for the Holidays* by Lisa Vogt. This new e-book includes a 46-page pattern collection with 56 full-size patterns, all of which are also shown in full color. These beautiful stained glass patterns can also be adapted for use in fused glass projects.

The designs include stylized wreathes, colorful tree ornaments, an elegant Menorah, a cute snowman, a shining Star of David, a delicate cross, a dove in a cathedral, and much more. You'll also treasure the lovely nativity scene assembled with freestanding individual characters as well as a project featuring the beloved Nutcracker.

This timeless collection of charming seasonal patterns will help you add a festive touch to any decor. Visit [www.lisavogt.net](http://www.lisavogt.net) to learn more about this and many other pattern books from Lisa.

**GPQ**

## **Wissmach Glass Co.**

155-LL Dark Purple/Green/Light Opal/Crystal  
for Border, Scrap

77-LL Light Brown/Yellow Green/Opal Streaky  
for Horse, Scrap

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

87-L Sky Blue/Light Opal/Crystal  
for Sky, 2 Sq. Ft.

WO-28 Orange/Opal Wisspy  
for Red Hat and Jacket, Scrap

118-D Cobalt Blue/Dense Opal/Crystal  
for Blue Hat and Jacket, Scrap

58-L Medium Amber/Light Opal/Crystal  
for Faces, Scrap

65-L Medium Brown/Blue/Light Opal  
for Sleigh and Roof, 2 Sq. Ft.

51DDXXMSP Light Opal/Crystal  
for Snow on Trees and Road, 2 Sq. Ft.

51DDXXM Irid Dense Opal/Crystal Iridescent  
for Ground Snow, 2 Sq. Ft.

191-D Medium Green/Dense Opal/Crystal  
for Distant Trees, Scrap

55-L Amber/Green/Dense Opal/Crystal  
for House, Scrap

## **Tools and Materials**

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



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# Grape Tulip

## Making Time for Tiny Details

*Design, Fabrication, and Text by Lisa Vogt*



Having made glass art for over 30 years, I sometimes take for granted the tiny details and small steps that I take on a regular basis to ensure the consistent durability and beauty of my finished pieces of art. These time-tested routine practices may seem insignificant, but the steady use of these reliable techniques has incredible value.

At every stage of artistic growth, whether you're a beginner or an advanced glass fuser, it's beneficial to review the basics on occasion to enjoy continued success. You'll find that as you seek out more advanced projects, these simple, tried-and-true methods are often the keys to consistent, positive results. Plus, they increase your control of the medium, which inspires future growth.

### Then and Now

Years ago there was an abundance of local glass shops with open door policies. These family run stores welcomed visitors and questions from curious crafters hungry to learn and eager to improve their techniques. The one-on-one interaction was priceless. Willing students could rapidly learn and advance their understanding of the medium simply by watching a master craftsman at work. You'd see firsthand the practical short cuts that no one thought were worth writing down and witness the artists' slow patience and pride in taking their time to do a good job. You'd pick up on their subtle, sometimes unconventional little tricks that made their work better, tighter, and more cohesive.

Nowadays we're limited to gaining knowledge through what's shared and what's showy, not necessarily what's really valuable to gaining ground on your own. A lot of this information has midrange value rather than benefits for beginning or advanced fusers.

In my experience, we learn more from fundamental, time-tested practices that hover on the fringes, rather than those that sail in the mainstream. With the help of these little treasures, you can adapt your methods and confidently pursue new techniques to advance your skills and the quality of your work.

### Little Things, Big Results

Here are six basic glass handling techniques that make a *huge* difference in the quality of your finished artwork.



**Thoroughly clean the sheet glass before cutting it.** I use plain water, a sponge, and paper towels plus a single edge razor blade to remove labels and any residual glue that might be left behind. You tend to do a better job cleaning the glass when it's whole, because it's easier to wash one piece rather than a bunch of cut pieces.

Be sure to thoroughly wash off any dusty residue from the grinder or oil from the glass cutter. These contaminants can sometimes leave an unattractive haze on the fused glass.

I clean the glass with plain water again after cutting it to size and before assembling the project. Then I handle the cut glass by the edges to minimize any fingerprints, which can burn into the fused glass leaving a dull finish.

**Remove any marking pen from the cut glass before assembling the project.** I don't assume that the pen marks will burn off during firing. Instead, I take the extra time to make sure that the glass is in the best condition before I fuse or slump the glass. I use water and a sponge or a single edge razor blade to remove the pen marks.



**Use the smallest amount of fuser's glue possible.** Avoid using any glue if possible. If you must, however, apply a pinhead size dot of glue to the glass with the tiny tip of a toothpick or similar tool. This small amount burns off without leaving any gray haze between layers.

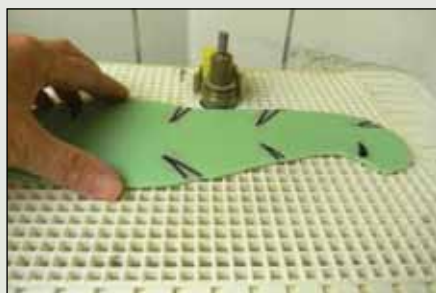


Get creative. When making a project with a border, for example, I only glue the outside edge pieces down to the base glass. When the glue dries, the glued border holds the interior pieces in place long enough to transport the assembled project to the kiln shelf.

Avoid using glue on clear dichroic glass or iridized glass if the coating will be placed facedown. The glue leaves a distracting “water spot” between the layers. This spoiler can be avoided simply by stacking the dichroic or iridized pieces on the project once it’s assembled inside the kiln.



**Accuracy matters.** Use a strip cutter for borders and strips. I cut several more strips than I need, then pick the straightest, cleanest ones to use in my project. This drastically increases the cleanliness of the finished art. I use the extra strips in free flows, pot melts, or other free-form projects. That way, nothing goes to waste.



**Avoid grinding your glass if possible.** The process of grinding increases the surface area of the glass. This can cause the ground glass to have a hazy edge after fusing. This dull edge is a form of devitrification. You’ll have bright, shinny edges if you simply cut the glass to size, then assemble your project without grinding.

With that said, I don’t hesitate to grind my glass to improve the shape and size if it will benefit the look of the finished project. Take flower petals, for example. Grinding them makes the sizes uniform and the shapes smooth. I wouldn’t hesitate to grind them to make the overall piece better. I would also be sure to grind the entire outer edge of each flower petal for a consistent appearance after fusing.

**Do your absolute best work on every step.** This tip goes back to my early stained glass days, but it’s timeless. Do your best work on every single step. It makes the next step easier, and you’ll have more professional results guaranteed.

## Opening Up to New Possibilities

These simple ideas may seem trivial and not worth mentioning, but the combined effort will truly make a huge difference in the quality and attractiveness of your work. You can benefit from my experience by following these simple practices, and you’ll enjoy increased consistency. You’ll also learn to accurately predict and control the outcome of your fused glass art.

When something does go wrong, you can eliminate what worked in the past, then go back and retrace your fabrication steps, materials, and firing schedules to pinpoint the cause of the problem. Best of all, you can take that newfound knowledge and use it to create all-new works of art.

Wherever you are in your artistic journey, you’re doing a great job! Keep going. Never settle. You are an amazing talent. Shine on!

**GPQ**



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

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

*A huge supporter of public art, Lisa regularly contributes artwork for auction to benefit local, regional, and national charities. Her home and studio are located north of Tampa Bay in Wesley Chapel, Florida, where she resides with her husband and two daughters. Visit [www.LisaVogt.net](http://www.LisaVogt.net) to find out more about her work and seminars.*

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# Mirror Image

*Design by Judi Hartman, Text by Darlene Welch*

This striking design from Judi Hartman of Hartman's Glass Art and Paned Expressions Studios is part of the pattern CD, *Mirror Image*. The collection includes over 90 patterns that feature many different and unusual designs including nature, Victorian era, art deco, and modern themes.

You may have been reluctant to work with mirrors before, but there's no need to be afraid. There are, however, some things to consider before you begin to incorporate mirrors into your stained glass projects. It's important, for example, to coat the outer edges, any cut pieces, and the back of the mirror with a mirror sealant. This helps protect from flux or anything that might mar the mirror's appearance and is a "must have" for glass/mirror professionals, artists, and picture framers. The sealant protects the edges from blackening on existing and newly cut mirrors. It also reduces silver deterioration, which happens due to handling, humidity, moisture, or storage. Mirror sealant is easy to use and dries in a few minutes. We chose not to cut into our mirror, but if you do, it's very important to coat every cut piece.

Consider adapting any of the patterns in the *Mirror Image* collection to fit your needs. The recommended size for this design is 36" x 37", but it can be reduced or enlarged to fit a custom beveled round mirror as well. All of the patterns on the CD are included in JPG, TIF, and Glass Eye 2000 formats for easy resizing, reshaping, and recoloring and print on both PCs and Macs. Visit [www.panedexpressions.com](http://www.panedexpressions.com) to find this and many other marvelous pattern CDs from Paned Expressions Studios.

**GPQ**



## **Wissmach Glass Company**

42-LL Burgundy/Medium Amber Streaky for Outer Border, 4 Sq. Ft.

77-L Light Brown/Yellow Green/Light Opal for Inner Border and Around Leaves, 4 Sq. Ft.

WO-709 Green/Amber/White Opal Mystic Wisspy for Inner Border, 3 Sq. Ft.

34 Light Amber Cathedral for Background, 5 Sq. Ft.

58-L Medium Amber/Light Opal/Crystal for Leaves, 4 Sq. Ft.

145-SP Dark Amber/Opal/Crystal for Leaves, 3 Sq. Ft.

57-D Medium Green/Dense Opal/Crystal for Leaves, 3 Sq. Ft.

## **Tools and Materials**

7/32" Copper Foil Flux Solder

Black Patina 1/2" U-Channel Zinc

Mirror

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Jennifer Kuhns | [jkmosaic.com](http://jkmosaic.com)  
Jennifer will be teaching August 15–18 at GEM IV  
More information at [www.kbwfoundation.org](http://www.kbwfoundation.org)



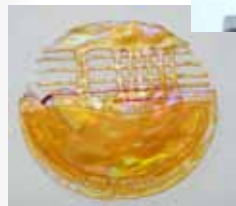
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My customers had been asking me for some time to design a Santa Claus pattern for stained glass that was evocative of the 19th century depictions of the subject. For me, this suggested two visual approaches—the celebrated Thomas Nast illustration of Santa on one hand and various Victorian era depictions on the other. In creating the design, however, I was reaching back to my years as a stained glass restorer.

The Munich pictorial tradition in glass seemed a better and richer approach to the subject matter. Thus, I designed my Santa Claus less as a seasonal decorative image and more like the liturgical depiction of a saint. To date, my customers have produced some truly wonderful work using this design.

My background in stained glass started in my father's home studio. His career was primarily in stained glass restoration, and he had a considerable portfolio of accomplishments to his credit. My own career in stained glass began at the age of 19 as a restorer and bench glazier before graduating to design work.

I eventually came to design stained glass patterns for popular use by way of popular exhortation. I had not even considered doing so, except for the number of stained glass enthusiasts who put it to me that I might have something to offer. As it happens, they were right.

Over the past three years I have developed my catalog of patterns and have enjoyed the support of hundreds of stained glass hobbyists and professionals throughout. Visit my online store at [www.etsy.com/market/justin\\_behnke](http://www.etsy.com/market/justin_behnke) for a catalog of my available stained glass patterns.

#### **Wissmach Glass Co.**

- 23-L Light Green Light Opal/Copper Red for Coat, 3 Sq. Ft.
- 325-D Light Amber/Dense Opal/Crystal for Coat Trim, 3 Sq. Ft.
- 317-L Dark Amber/Light Opal for Bag and Belt, 2 Sq. Ft.
- 58-L Medium Amber/Light Opal/Crystal for Face, Scrap
- 155-LL Dark Purple/Green/Light Opal/Crystal Streaky for Boots and Staff, Scrap
- 51DDXXMSP Light Opal/Crystal for Beard, 2 Sq. Ft.
- 145-SP Dark Amber/Opal/Crystal for Robe and Coat Sleeve Lining, 3 Sq. Ft.
- 146-L Yellow-Green/Light Opal/Crystal for Gloves, Scrap
- WO-563 Steel Blue/Opal/Crystal Wispy for Top Background Corners, 3 Sq. Ft.
- 1-D Silver Yellow/Dense Opal/Crystal for Flower Centers, Scrap
- WO-28 Orange/Opal Wispy for Flowers, Bow, and Holly Berries, 2 Sq. Ft.
- WO-25 Orange/Green/Opal/Crystal Wispy for Candle Flames, Scrap
- 61-L Green/Brown/Opal/Crystal for Pine Tree, 2 Sq. Ft.
- WO-702 Medium Green/Dark Blue/White Opal Mystic Wispy for Leaves, 5 Sq. Ft.
- 97-LL Dark Cobalt Blue/Dark Purple Streaky for Sky, 5 Sq. Ft.
- 238-L Dark Purple/Dark Blue/Light Opal/Crystal for Outer Border, 5 Sq. Ft.
- 145-GSP Dark Amber/Opal/Crystal for Thin Borders, 3 Sq. Ft.
- 317-D Dark Amber/Dense Opal for Scroll and Candlestick Holder, 3 Sq. Ft.
- 145-D Dark Amber/Dense Opal/Crystal for Candles, Scrap
- 51DDXXM Irid Dense Opal/Crystal Iridescent for Snow, 5 Sq. Ft.

#### **Tools and Materials**

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





# Tie-Dye Tree Ornament

*Design, Fabrication, and Text by Susan McGarry*



1

*Mark the clear glass tree-shaped pieces.*

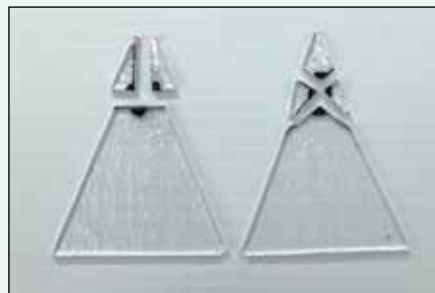


Cut out the clear glass tree pieces and the brown trunk piece and set the trunk aside. Use a permanent marker to mark a spot about 5/8" down from the tip of the triangle on both pieces of tree-shaped clear glass. Make sure that the dots are in the same place on both pieces. Now mark one piece with an upside-down *T* that intersects at the dot. Mark the second piece with an *X* that intersects the dot.

\*Skip steps 1–3 if you feel comfortable drilling a hole in the finished piece.

2

*Cut along the marked lines and use your breaking pliers to separate the pieces.*



Be sure to keep the pieces in order. **Note:** Cutting lines that don't line up ensures that all of the pieces fuse together as one. Often small pieces will pull away from the larger piece of glass during fusing.

3

*Create the hole.*



Use grozing pliers to "nibble" away at the corners of the glass where the dot is. Be careful to remove only a small amount of glass.

This is a super easy and super cool project. It takes very little glass and can be made very quickly, with only one firing. The directions are for a tree ornament, but use your imagination to create any shape you want. The instructions include a special way of making a hole without using a drill. You can also make it into a pendant for some really groovy jewelry. Whether you want to make one piece or an entire collection, you can get it done in time to get your groove on. Happy Fusing!

## Glass

2 Clear Triangles, 2"(w) x 2-3/4"(h)  
Brown, 3/8" x 5/8"

Opaque or Transparent Fine Frit

## Tools and Materials

Glass Glue or Hair Spray	Thin Cardboard, 1/2" x 8"
1/2" x 2" Fire Paper	6" Piece of Ribbon
Toothpick	Paintbrush
Breaking Pliers	Grozing Pliers
Transparent Tape	Kiln Shelf Paper
Small Frit Scoop	Paintbrush

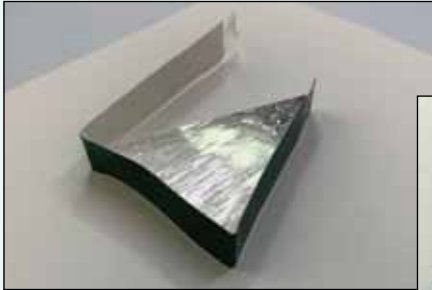


4



*Load  
the kiln.*

Place the 2 pieces of clear glass in the kiln on a prepared kiln shelf, one on top of the other. Use glass glue to help them stay in place. I often use cheap hair spray instead of glass glue, since it works quite well and burns off without leaving a residue. It's not necessary to wait for the glue to dry.



5



*Wrap the thin cardboard/cardstock  
around the outside of the triangle.*

Trim the cardboard to size and tape the ends together. This mini wall will keep the frit from spilling over the sides of the glass as you are creating the tie-dye design.

\*\*\*You will not leave the cardboard/cardstock on during firing!!!

6

*Prepare a  
roll of fiber  
paper to protect  
the hole when  
firing.*



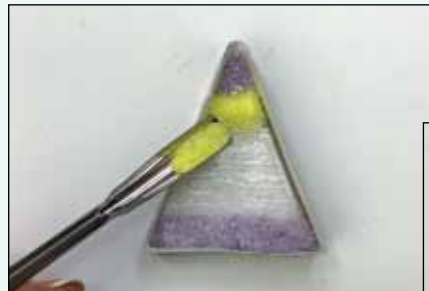
Roll up the 1/2"-wide fiber paper strip until it's the size of the hole you have made in the 2 pieces of glass. Trim off the excess fiber paper and use a small piece of transparent tape to keep it from unraveling.

7

*Place the fiber  
paper roll in the  
hole to keep it  
from fusing closed  
during firing.*



8



*Use a small scoop to put fine frit  
colors in stripes on top of the  
clear glass.*



Since the base is clear, you can use opaque or transparent frit for the design. Pile the frit about 1/8"-1/4" high. The thicker the frit layer, the stronger the color will be.

9

*Use the  
toothpick or  
other small tool  
to drag through  
each color in  
alternating  
directions.*



Start at the middle of the bottom and drag up to the top. Then drag down on either side of that middle drag. For this small piece, 3 to 5 drags would be enough.

When you are satisfied with the design, soak the frit with glass glue or hair spray. Carefully remove the cardboard wall from around the frit filled triangle.



10

Use a paintbrush to brush away the frit that has fallen off the edges of the clear glass triangle.



If this excess frit stays next to the glass during fusing, it could create spikes on the edges of the tie-dye tree.

11

Add the tree trunk and fuse the tree.



Add the brown glass trunk piece to the base of the tree by gently lifting the base of the triangles. Slide the brown glass about half way under the clear glass.

Use the following firing schedule to full-fuse your tie-dye tree. Remember that all kilns fire differently, so you may have to adjust the schedule to fit your own kiln.

#### Firing Schedule

Segment 1: Ramp 9999 (AFAP\*) to 1460°F and hold 10 min.

Segment 2: Turn the kiln off and allow it to cool to room temperature before opening the kiln.

\*as fast as possible

12

Attach a pretty ribbon to the top of the Tie-Dye Tree as a hanger.



You can also use a piece of wire or a bail instead of the ribbon.

GPQ



Susan McGarry has been passionate about glass since her first glass class and has exhibited her fused glass jewelry and artwork in shops throughout the United States and Ireland. She teaches through tutorials, books, webinars, live classes, and Facebook Live broadcasts.



The artist combines colors in a unique way to create one-of-a-kind designs and feels that working with glass is exciting and challenging, and that it taps into the imagination for creating something new. In 2012 she started her business, ArtiFill.com, manufacturing molds and jewelry findings for artists and crafters.

Susan was born and raised in southern California. Her home and glass studio are now north of the San Francisco Bay area. You can find Susan McGarry Glass at [www.facebook.com/SusanMcGarryGlass](https://www.facebook.com/SusanMcGarryGlass) as well as on Instagram.



## Explore online resources

Find upcoming events, membership info; magazine subscriptions; resources to learn about stained glass history, care and restoration; accredited studio listings; standards and guidelines for preservation; and much more at **STAINEDGLASS.ORG**



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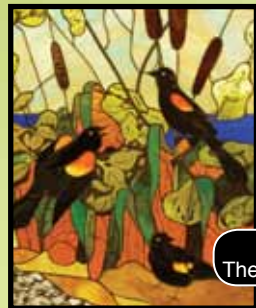
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# Delightful Christmas Ornaments

## Enhancing Precut Glass Shapes with Unique Glass Colors

*Design, Fabrication, and Text by Margot Clark*



Let's create some beautiful holiday ornaments for the upcoming holiday season. Using these star, heart, and stocking precut glass ornament shapes from GlassyCuts.com will make the process easy. We'll be enhancing the shapes with enamels, Layering Mix, and White MUD from Unique Glass Colors.

To begin, you'll need to prepare the enamels that will be used to add the designs to the glass. Use the airtight containers so that any excess color can be used later on. Mix all of the enamel colors with Layering Mix on a 1:2 ratio. One teaspoon of color to two teaspoons of Layering Mix is more than enough for the ornaments. The consistency should be that of melted ice cream.

The colors will have tiny bubbles in them from being stirred, but blowing on the color as you work will pop them. If the color is not leveling out as you are applying it, add more Layering Mix. That will allow more layers to be applied on top of the basecoat color without disturbing the color.

### **Glass**

Glass Cuts Precut Glass Ornaments

### **Unique Glass Colors**

#### **Enamels**

1956 Dark Blue

1961 Dark Green

11012 Gold Dust

11013 Copper Glow

972D Red

11011 White Diamond

#### **Products**

Layering Mix

White MUD Kit with Margot's Miracle Brush

Margot's 5/0 Script Liner

### **Tools and Materials**

Airtight Storage Containers

White Chalk Pencil Ruler or Straightedge



1

*Apply the base colors to the glass shapes.*



Use the 5/0 Script liner as a tool, dip the brush into the color, and apply to the surfaces using a “puddle, push, pull” technique to apply. What I mean by that is to drop a small puddle of color onto the surface, then pull and push it out a bit. Keep the brush only in the color and not touching the glass in order to apply an even layer of color. Look underneath the glass every so often to be sure you have even coverage. Let dry overnight.

The colors shown here are: Dark Blue for the Long Star; Gold Dust for the Five-Point Star; Copper Glow for the Heart; Dark Green for Stocking 1; and Dark Green and Red for Stocking 2.

For the Green-and-Red Stocking, create the toe and heel areas first in Dark Green and let them dry before adding the Red. Be sure that the colors touch so there will not be a clear line showing when the glass is fired by checking from underneath.

2

*Apply White Diamond to the tops of the stockings and let dry.*



3

*While the shapes are drying, put the MUD Kit together according to the instructions included in the Kit.*



Go to [www.vimeo.com/MargotClark](http://www.vimeo.com/MargotClark) if you would like to watch me put it together. If you have not used MUD before, take some time to practice the design elements from the worksheet in the kit.

4

*Use the Margot's Miracle Brush for the Three Dot Clusters (TDCs) along with the metal tip for lines and dots.*



For the Dark Blue Star, use the chalk pencil to draw light lines to divide up the space.

For the Gold Star, start at the inner point, squeeze out the MUD to form a rounded dot, then continue on to the point, ending in another rounded dot. Repeat for all sections.

For the Copper Heart, begin creating TDCs. Practice these a bit on some paper first to get the feel for them. They are on the worksheet in the MUD Kit.

For the Stockings, add lines for the toe and heel areas.

5

*Begin to add the design details.*



For the Dark Blue Star, begin to add the four intersecting lines. With the chalk pencil, mark the middle of each star point. Start at the middle, work out to the edge, and let dry a bit. Starting at the previous line, begin to add the lines that end up at the dot in the middle of the point. Let dry.

For the Gold Star, add the remaining lines, but this time only have the round dot at the beginning. End up by just making contact with the previous line.

For the Copper Heart, create TDCs all the way around the outer edge.

For the Stockings, add lines to the toe and heel areas. The Green is vertical, and the Red one is horizontal. Sketch in a six-pointed shape for a snowflake on the open area. Add dots all around the top of the green stocking. Add dots just along the edge where the white and red colors meet.

6

*Add more TDCs and lines.*



For the Blue Star, finish connecting the lines. Add dots from point to point.

For the Gold Star, add dots to the inner and outer points.

For the Heart, add an inner stroke to all of the TDCs and add one on each side of the set at the bottom of the heart.

For the Green Stocking, begin to create the snowflake using long TDCs. Add dots all around the heel and toe designs.

For the Red Stocking, use just the metal tip and create the beginning lines of the snowflake. Squeeze, release, and pull down to create the line. Add vertical lines to the heel and toe areas. Go slowly and be sure that the tip is touching the surface at all times.

7

*Continue to enhance the designs.*



10

*Complete the blue star and heart, then fire all of the shapes to set the colors and details.*



For the Blue Star, add TDCs inside each of the inner sections.

For the Gold Star, add a second set of lines, starting beyond the first set of lines and ending up at the point connecting with the previous dots.

For the Heart, begin to create a five-petal flower in the center. Refer to the worksheet in the MUD Kit.

For the Green Stocking, use the brush to begin adding more strokes to the left side of the snowflake. Start to create a four-pointed snowflake between the heel and toe.

For the Red Stocking, use the metal tip to add more lines to the left side of the snowflake. Begin a six-pointed snowflake between the heel and toe.

8

*Add more details to the centers of the ornaments.*



For the Blue Star, add more strokes to the TDCs.

For the Gold Star, add more lines, this time squeezing out some MUD at the beginnings and ends of the lines.

For the Heart, finish the flower petals. Add a dot at the end of each of the TDCs around the edge and around the hanging hole.

For the Green Stocking, add strokes to the right side of the snowflake and single strokes to the small snowflake. Add a dot in the center of each snowflake. Add three dots at each of the large snowflake points where there is room. This one is now complete.

For the Red Stocking, add lines to the right side of the large snowflake. Add dots to the small snowflake in the middle and at the end of each of the main lines. Add dots to the centers. Add a dot to each of the ends of the large snowflake. This one is also complete.

9

*Add more details to the stars and heart.*



For the Blue Star, add more cluster strokes.

For the Gold Star, add more lines. This one is now complete.

For the Heart, add dot clusters on each of the petals. Add some leaves.

For the Blue Star, add more cluster strokes, then add a dot at the base of each of the clusters. Even out the center with MUD.

For the Heart, add a dot in the center, then add dots around the center and around the hanging hole.

All of the details have now been added to the ornaments, and they are ready to be fired. I am using a digital, programmable, fiber kiln for this firing. The ornaments are System 82 float glass from Glassy Cuts, and the hole is already in the glass. The hole will not close up as long as nothing gets in it.

I am using this schedule, because the enamels mixed with the Layering Mix need 1465°F to fire nice and smooth and glossy, but at this temperature the MUD will still be raised and glossy. The hotter that the MUD fires, the flatter and shinier it becomes. The firing range for MUD by itself is 1380°F to 1550°F. Remember that all kilns fire differently, so you may need to adjust this suggested schedule to fit your own kiln.

### Firing Schedule

Segment 1: Ramp 450°F/hr to 1465°F and hold 10 min.

Segment 2: Ramp 9999 (AFAP\*) to 1050°F and hold 20 min.

Segment 3: Ramp 300°F/hr to 800°F and hold 1 min.

\*as fast as possible

Your ornaments are now done, all nice and shiny with the MUD still raised. I hope this inspires you to use these designs on other shapes, since they are easily adaptable and there is no actual pattern to apply, just the construction.

**GPO**

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

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





## What's New



**Wissmach Glass Company** presents **Textured Sheet Glass**. Normally textures will fire away in the kiln, but the company's textured glass is coated with a metal coating that you know as dichroic coating. This allows you to keep the textures with the help of glass paints, enamels, or mica paints. Ask your glass supplier for dichroic coated Wissmach glass. 304-337-2253 wissmach@frontier.com www.wissmachglass.com

**Lisa Vogt** is pleased to introduce **Home for the Holidays**, her new 54-page e-book that includes 46 pages filled with more than 56 full-size patterns. All of the projects are also shown in full color. Designs include stylized wreaths, colorful tree ornaments, an elegant Menorah, a cute snowman, a shining Star of David, a delicate cross, a dove in a cathedral, and much more. You'll also enjoy the lovely nativity as well as characters from the beloved Nutcracker. This timeless collection of charming seasonal patterns will help you add a festive touch to any decor. lisavogt1@verizon.net www.lisavogt.net



**Glassy Cuts** has **precut fusible glass shapes** that are ready for you to decorate with frit and fuse in your own kiln. There are lots of shapes to choose from in fusible 82 COE float and 90 COE glasses, and only one shape is needed per project. Simply choose one

Glassy Cuts design, then use stencils, freehand techniques, or enamel sifters to apply frit onto the surface of your Glassy Cuts shape. To finish, fuse in your own kiln using the firing schedule provided on the Glassy Cuts website that is appropriate for the type of glass you are working with. You can also use the Glassy Cuts precolored, predesigned Mosaic Glass to cut and arrange on the surface of any Glassy Cuts piece, then fuse in your own kiln. Visit the company's website for more details.

360-613-5472

www.glassycuts.com

The **International Society of Glass Beadmakers (ISGB)** will hold its annual conference, **The Gathering**, from March 31 through April 5, 2020, in Las Vegas, Nevada. Included are workshops, presentations, and community for the beadmakers who will be gathering from around the world to unite, share, and inspire. Visit the ISGB website for more details. 614-222-2243 admin@isgb.org www.isgb.org



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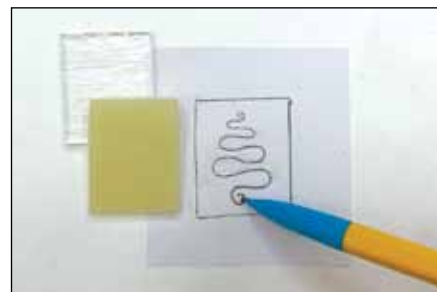
# Inlaid Wire Pendant

*Design, Fabrication, and Text by Susan McGarry*



1

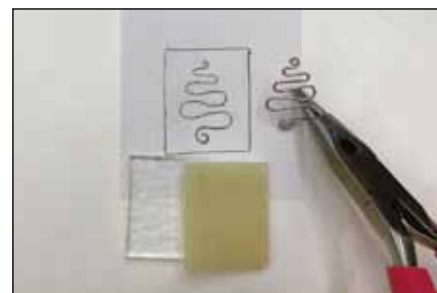
*Draw the design.*



Outline your glass on the paper, then draw your design within the square. The design is best if you avoid too many loops where the wire crosses over itself. I have chosen to make a holiday tree that I'll decorate with bits of colorful dichroic glass.

2

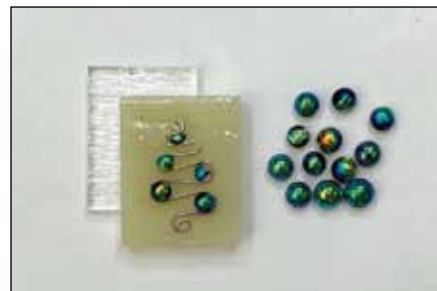
*Create your design in wire.*



Using the wire and wire tools, bend the wire to closely resemble the design you have drawn. Do your best to keep the design flat. If you're having difficulty getting the wire piece to lie flat, you can use a small hammer and a hard surface and lightly hammer the piece flat. I use my garage floor.

3

*Embellish the design.*



This is a very simple project that has lots of possibilities. The same technique could be used to make a unique fused ornament or along the edge of a fused glass bowl to add a lot of interesting detail. I'm using sterling silver wire because of the beautiful results, but you can substitute with your favorite wire.

## **Bullseye Glass Co.**

137 French Vanilla for Pendant Top, 1" x 1-1/4"  
1100 Clear Tekta for Pendant Back, 1" x 1-1/4"

**www.DichroicInc.com**

Variety of Dichroic Dots or Dichroic Bits

## **Tools and Materials**

20-Gauge Sterling Silver Wire, 6"

Variety of Wire and Glass Tools

Glass Glue or Cheap Hair Spray

Dremel or Similar Electric Etching Tool

1 Bail E6000 Glue Paper & Pencil

Use a small amount of glass glue or cheap hair spray on the French Vanilla glass and place the wire design on the glass. The glue will help to keep the wire from sliding around as you complete your design. It's not necessary to wait for it to dry before fusing. Decorate the wire design with the dichroic dots or bits of dichroic glass. You can also use bits of the silver wire or bits of coarse glass frit.



4

*Fuse the pendant.*



Stack the Clear and French Vanilla glass in the kiln with the Clear glass under the French Vanilla glass. Full-fuse using the following firing schedule, but remember that all kilns fire differently and you may need to make some adjustments for your own kiln.

#### Full Fuse Schedule

Segment 1: Ramp 9999 (AFAP\*) to 1460°F and hold 10 min.

Segment 2: Turn the kiln off and allow it to cool to room temperature before opening the kiln.

\*as fast as possible

5

*Etch the surface of the Clear back of the pendant and attach the bail.*



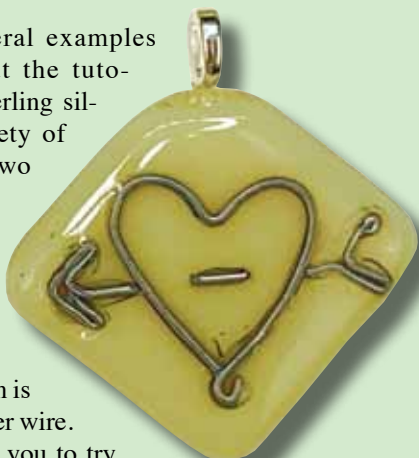
Use a Dremel-type tool to etch the area on the clear glass pendant back where you will be attaching the bail. Put a small amount of E6000 adhesive on the pad of the bail and attach it to the etched area of the glass. Apply pressure for about 10 seconds. Remove any excess glue that has squeezed out.

Allow the glue to dry for at least 24 hours. Use your kiln or oven to cure the glue at 275°F for 20 minutes. Allow the piece to cool completely, and it's ready to wear or hang.

**GPQ**

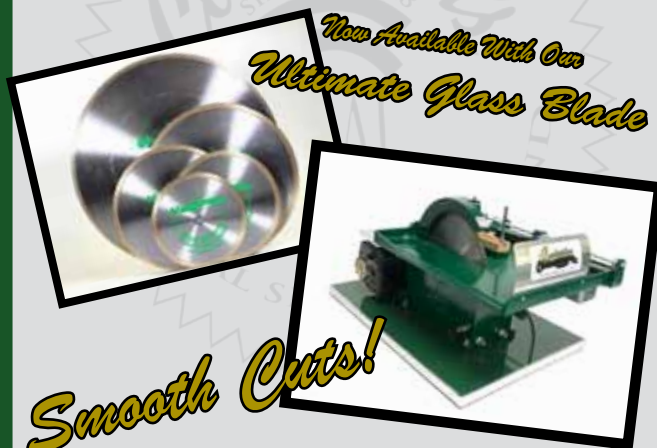
#### Final Results

There are several examples shown throughout the tutorial that use the sterling silver wire in a variety of designs. The top two pieces have been embellished with coarse opal frit. The star design has been filled in with coarse white frit. The heart design is just the sterling silver wire. I hope this inspires you to try this fun project.



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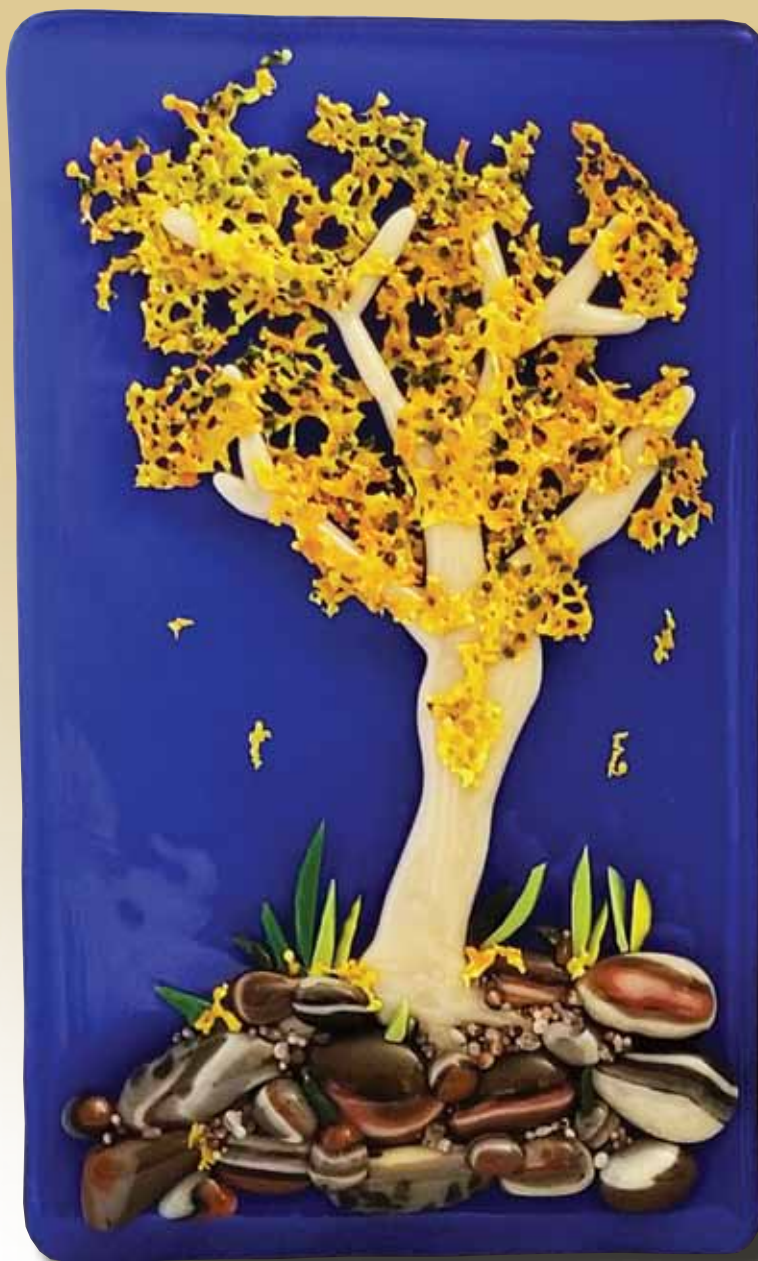
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# Frit Lace in the Fall

*Design, Demonstration, and Text by Robin Anderson*

Fall is a delightful time of the year. The oppressive heat of summer is winding down, and nature begins to reveal some fabulous colors in beautiful reds, oranges, and yellows. I hope this technique offers you a fun way to capture that beauty to enjoy all year long.



## Fusible Glass

6" x 10" Transparent Blue Background, 2  
Off-White or Light Brown Opal for Tree Trunk and Branches, Scrap  
Opal Glass in Rock-like Colors (Grays, Browns, Blacks)  
Medium Opal Frit (Yellow, Marigold, Orange, Brown, Yellow-Green)  
for Lacy Foliage  
Medium and Fine Frits in Rock-like Colors for Rocks (optional)  
Opal Greens for Grass, Scrap  
Clear Powdered Frit for Dusting Blue Glass

## Tools and Materials

Glass Cutter Beaking and Grozing Pliers  
Strip Cutting System (optional)  
1"-2" Soft Bristle Paintbrush Hammer  
Small Artist Paintbrush Mosaic Nippers  
Set of Graded Sifters (optional)  
Lots of Newspapers Safety Glasses  
E6000 Glue (optional) Kiln Furniture  
1/8" Fiber Paper ThinFire Paper



## Making the Pebbles and Rocks

1

*Cut several 3" x 3" squares of "rock" colored opal glass for the puddles.*



I first learned how to make these pebbles from the puddle layers in Paul Tarlow's e-book *Ultimate Fused Glass Puddles*. Check them out at [www.fusedglass.org](http://www.fusedglass.org) if you aren't familiar with his fabulous e-books. They are very well written, reasonably priced, and worth every penny.

2

*Clean and dry the squares thoroughly and stack 6 layers in whatever mix of colors you like.*



Unless you want noticeable striations in your rocks like mine, put similar colors together—for example, light gray, dark gray, black. That way the different layers aren't as noticeable.

3

*Sprinkle some medium and fine frit on some of the layers if you like and fire the puddles.*



I used a bit of fine Aventurine Black to add some sparkle plus some medium light frit on dark colors and dark frit on light colors to make them look like granite. Transparent frit in colors like Walnut, Bronze, and Straw can give a quartz-like appearance. You want to make them look as realistic as possible, so you might want to Google some pictures for reference.

Fire the puddles on a well-primed kiln shelf, being sure to leave a *lot* of room for expansion, because they will spread out as much as an inch in every direction. Use Schedule A at the end of the article, but be sure to make allowances for variations in your own kiln. In this same firing, if you have room, you can also fire the two blue background pieces together. I recommend that you lightly dust the bottom sheet of the blue glass with clear powder one or two grains deep before laying the second sheet on top to prevent bubbles.

4

*Smash the puddles.*



Time to smash! **Rule #1: Wear eye protection!!!** Rule #2: Read Rule #1 again! The best system is to use several thicknesses of newspaper folded over 3 to 4 puddles laid out flat to make an envelope and placed on a concrete surface.

Use a regular hammer and smash away, periodically opening the envelope to remove pieces that are the sizes that you want. You will need to have puddle pieces that are roughly 1/2" to 1-1/4" x 1/2" to 1", but save all the pieces, large and small. Depending on how many puddles you have, you will need to make new envelopes, because they get shredded quickly. Do save all of the glass from the smashing for future firings.

5

*Grade the smashed pieces by size.*



I separate the pieces to use for boulders, rocks, gravel, and sand. They can all be fused for landscape designs, and the gravel, in particular, can be used to make frit lace if desired. I use a set of graded sifters like the ones sold by Aanraku.

6

*When you're done, choose the pieces you want and put them back in the kiln.*



If you want to use shelf paper here, include all of those little left-over pieces from other projects as well. Shelf paper isn't cheap, and it won't matter if your rocks show seam lines on the back. Handle these smashed glass pieces very carefully, since they have razor-sharp edges and needle-tipped points! But don't worry. Bloodstains burn off in firing.

Always look at each piece and think about how it is going to melt, then set it on the shelf so that it will show the most interesting features. There is no hard-and-fast rule on layout other than to give each piece lots of room to spread out and/or fall over without fusing to another piece. To some degree you can predict a collapse—for example, if it's already leaning—but mostly it's up to the kiln gods.

The 1"-2" soft bristle paintbrush is ideal for brushing off any kiln dust that lands on your glass when you close the lid. You should always check at least once before closing for the last time.

Sometimes you can perch a small piece on top of a larger flat-topped piece to add interest, which is also a good idea to break up a layered look. Try not to put a large surface where it will melt over a small one, however, since it will overwhelm the whole piece.

*Fire using Schedule B at the end of the article, allowing for variations in your kiln.*

7



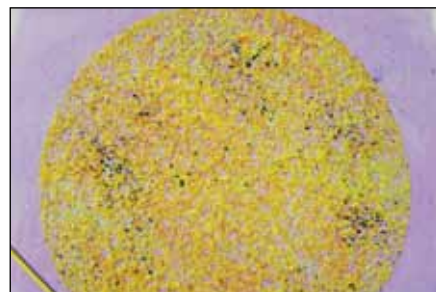
## Making the Frit Lace

While your pebbles are firing, if you have an extra kiln shelf, you can start making your frit lace. Cut a piece of shelf paper such as ThinFire, Papyros, or similar shelf paper about 12" x 12" or the size of your kiln shelf and lay it on the shelf. You will be composing the frit lace right on the shelf.

Thickness is the key to successful frit lace. If it's too thick, it fuses together and you don't get any lace at all, but if it spreads too thin, the lace is "all hole, no lace."

8

*Begin by scattering a layer of your dominant medium size frit colors about 1 to 3 grains deep.*



It does not have to be uniform. Just spread out some frit. Now randomly sprinkle other medium frits in fall colors around the piece. Don't aim for a uniform layer. Instead, have some areas, especially around the edges, that are thicker, and other areas that are thinner, even empty. Just don't make the thin areas too large.

When you have your frit colors distributed the way you want them, take a small artist paintbrush and create a few small open areas where there isn't any frit. These spaces will add to the lacy look when fused. You can move frits around wherever you need to.

9

*Fire the frit arrangement.*



When everything is arranged to your liking, fire according to Schedule C, allowing for your own kiln's eccentricities. Note that there is no need to anneal frit lace.

## Designing and Building the Tree

This can be done at any point while you're waiting for a firing to complete. The tree patterns are intentionally vague. Just use them as a starting point.

10

*Cut the glass pieces for the tree, draw the tree pattern, and arrange the pieces on the pattern.*





Cut up and/or nip a bunch of narrow pieces of scrap to make the trunk and branches. The pieces should be two layers thick and overlapping the joints. Don't worry about following the pattern exactly. Let the shape of the pieces and the distribution of the branches create your tree.

Draw the pattern on the shelf paper, lay it on the kiln shelf, and start arranging the tree. It's probably a good idea to drop a dab of glue here and there to hold it together. At the very least, the trunk and base of the larger branches need to be 2 layers thick. Also, you need to have a piece of glass overlaying the joint where a branch attaches to the trunk or another branch so that they will fuse together properly. You can add some frit to the bark for coloring if you desire.

11

*Fire to a soft contour fuse, just past a tack fuse, using Schedule D as a guide.*



Now, finally, comes the fun!



## The Final Step—Assembly

12

*Gather all of your components on your workspace.*



Include some little shards of opal greens to use for grass.

13

*Assemble the design elements on the background glass.*



First place the tree on the background glass. Break the lace into pieces and begin arranging them all over the tree. Save all the scraps, even the tiny ones. Take a look at pictures of fall trees turning colors, and you'll see that different parts of the tree turn different colors at different times. You can achieve more depth in the design by laying pieces of lace on top of other pieces, especially if the colors don't match. You can also lay some lace down behind the tree and, of course, across the branches and trunk.

Arrange your lovely rocks around the base of the tree. Jumble them up. Use mosaic nippers to break some narrow pieces of green for a few blades of grass poking up out of the rocks. Fill in the gaps between the rocks with any little gravel you may have saved from beating up the puddles. You can also use some medium and coarse frit.

Now take a few small bits of lace, but not too many, and scatter them across the rocks to look like fallen leaves. You can even put a couple of leaves on the blue background to look as if they're fluttering to the ground.

14

*When the composition is just right, fire the piece to the barest of a tack fuse using Schedule E.*



Tack-fuse just enough for everything to fuse together without losing its shape. Schedule E is included as a guide, but here are a couple of words of caution first.

If you are new to fusing or if you feel nervous about your piece breaking at this stage, I recommend that you fuse it without the rocks and grass, and here's why. You have several different thicknesses of glass in this piece, and that can cause thermal shock during ramping, because thinner sections will heat up and cool down at different rates than the thicker sections. The best way to avoid this lethal complication is the old "go low and slow" adage. My rule of thumb, learned from Dennis Brady, is to measure the thickness of the thinnest section, then measure the thickness of the thickest section. Now add them together and base the firing schedule on that thickness. Thus for this piece I had:

Thinnest section = 1/4" thick

Thickest section = 1/2" thick

Added together = 3/4" thick

Schedule E is based on a 3/4"-thick piece of glass, with ramp speeds predominantly no more than 75°F/hr and an annealing hold of 90 minutes.

If you choose not to fuse the rocks on, you eliminate the thickest pieces, thus reducing the chance of thermal shock. A good glue like E6000 will attach them very nicely after the rest of the piece is fused.

Regardless of your choice, it is a good idea to dam your piece for this last firing so that it holds its shape. Remember to line your dams with 1/8" fiber paper to prevent the glass from sticking to the dams plus a strip of ThinFire between the fiber paper and the glass to give a smooth surface close to the glass, both 1/2" wide. You may need to use additional kiln furniture to support the dams so they won't fall over. If you don't dam the piece, it may deform, leading to some cold working in your future.

Come back when the kiln is cool, open it, and . . . Congratulations! You have created a beautiful piece of artwork and learned a couple of new skills that you can use in all sorts of future projects. Glass On!

**GPQ**

## Firing Schedules

### *Schedule A for Puddle Fuse and Background Glass*

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

Segment 2: Ramp 200°F/hr to 1220°F and hold 45 min.

Segment 3: Ramp 250°F/hr to 1470°F and hold 7 min.

Segment 4: Ramp 9999 (AFAP\*) to 950°F and hold 90 min.  
(for 96 COE)

Segment 5: Ramp 200°F/hr to 700°F and hold 5 min.

Segment 6: Ramp 300°F/hr to 120°F and off.

\*as fast as possible

### *Schedule B for Pebbles and Rocks*

Segment 1: Ramp 500°F/hr to 1225°F and hold 15 min.

Segment 2: Ramp 9999 (AFAP\*) to 1475°F and hold 20 min.

Segment 3: Ramp 9999 (AFAP\*) to 950°F and hold 30 min.  
(for 96 COE)

Segment 4: Ramp 200°F/hr to 725°F and off.

\*as fast as possible

### *Schedule C for Frit Lace*

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

Segment 2: Ramp 300°F/hr to 1410°F and hold 5 min.

Segment 3: Ramp 400°F/hr to 120°F and off.

No need to anneal.

### *Schedule D for Soft Contour*

Segment 1: Ramp 300°F/hr to 1000°F and hold 15 min.

Segment 2: Ramp 300°F/hr to 1220°F and hold 10 min.

Segment 3: Ramp 300°F/hr to 1380°F and hold 4 min.

Segment 4: Ramp 9999 (AFAP\*) to 950°F and hold 60 min.  
(for 96 COE)

Segment 5: Ramp 200°F/hr to 700°F and hold 1 min.

Segment 6: Ramp 300°F/hr to 120°F and off.

\*as fast as possible

### *Schedule E for Final Tack Fuse*

Segment 1: Ramp 75°F/hr to 1000°F and hold 20 min.

Segment 2: Ramp 75°F/hr to 1220°F and hold 10 min.

Segment 3: Ramp 75°F/hr to 1310°F and hold 12 min.

Segment 4: Ramp 9999 (AFAP\*) to 950°F and hold 90 min.  
(for 96 COE)

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

Segment 6: Ramp 75°F/hr to 120°F and off.

\*as fast as possible

*Robin Anderson got hooked on stained glass back in the early 1990s and opened her Sunny Brook Studio in 2000. She became best known for her highly realistic and individualized pet memorial panels and for her popular pattern books, Best in Show, Best in Show – Puppy Class, It's a Cat's Life, and Whimsical Critters.*



*In 2004 Robin bought her first kiln, now one of five, and embarked on the journey of a lifetime—exploring the many avenues of fused glass. "You absolutely can never get tired of fused glass," she maintains. "There is always a new technique to learn, a new idea to try out, or an old one to tweak!"*

*Robin's favorite pastime is crafting Freeze 'n' Fuse powder castings in tiny, exquisite, multicolored pieces, but she is always ready to experiment with something new. It's a rare day that at least one of those kilns isn't firing. She loves to hear from other glass lovers at [rlandersn@suddenlink.net](mailto:rlandersn@suddenlink.net) or on her Sunny Brook Studio Facebook page.*



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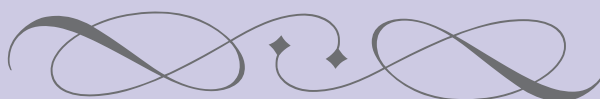
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# Squared Away

## Three Variations on a Simple Theme

*Design, Fabrication, and Text by Dennis Brady*

Photography by Jason Brady



The term *squared away* means completely organized. I like that name for these projects, because it refers to how the design is created by an organized structure of squares but also by the open spaces left from that organized structure.

You can cut up glass specifically for Squared Away projects, or like I did, you can cut different size squares from whatever bits and scraps of glass you have left over from other projects. Use different size squares to create interesting open-grid patterns using the empty spaces between the squares as part of the design.

You can build a design as you go, but you will get the best results if you plan out your design first. When you design a grid pattern, it's important to remember to plan for an even number of squares and an uneven number of spaces between the squares. The number of spaces between squares will always be one less than the number of squares. For example, if the pattern you plan has 8 squares, there will be 7 spaces between the squares. Here are some examples for using simple squares to build three different designs.

### 96 COE Glass

Black Iridescent, 2" x 2" (16) and 1" x 1" (9)

Clear, 2" x 2" (9)

### Tools and Materials

Heavy Cardboard Kiln Paper

12" x 12" Shallow Ceramic Slumping Mold

Stainless Steel Bowl for Draping Stand

### Black Iridescent

*Experiment with different configurations of squares until you have the design you like.*

1



Here I set out the 2" square pieces 4" across and 4" high, with 1" square pieces connecting at each corner.

2

*When your design is complete, transfer it to your kiln shelf.*

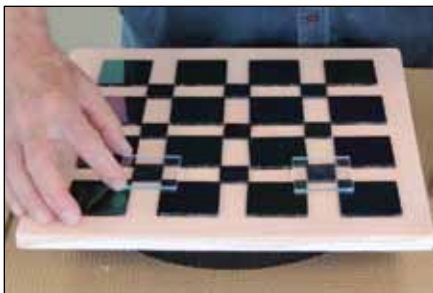


I did it here with the kiln shelf on my worktable and will take the loaded shelf to the kiln later. If you prefer, you could build your assembly on the shelf inside your kiln.



3

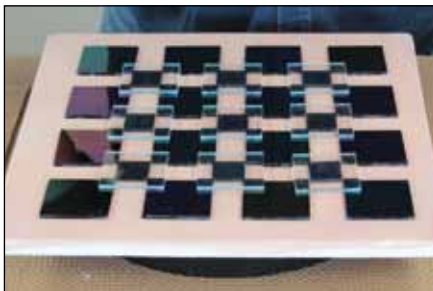
Place the 2" clear glass squares on top of the 1" Black Irid squares.



Take time to make sure to set them so that the overlap on the large glass squares is equal at each corner.

4

When you've finished the assembly, check to see that all of your glass pieces are squared off.



5

Load your project into the kiln and fire to a tack fuse.



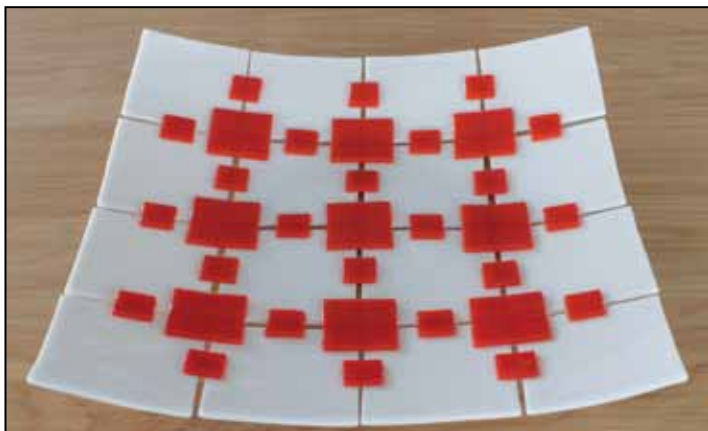
6

Slump the tack fused project in the 12" x 12" shallow ceramic mold to form a tray.



For a matching stand, tack-fuse glass squares, then drape over a stainless steel bowl.

## Red on White Squares



### Wissmach 96™

96-40 Red Opal, 1-1/2" x 1-1/2" (9) and 3/4" x 3/4" (24)

### Additional 96 COE Glass

White Opal, 3" x 3" (16)

### Tools and Materials

13" x 13" Kiln Paper

3 mm-Thick Piece of Glass

12" x 12" Shallow Ceramic Slumping Mold

Stainless Steel Bowl for Draping Stand

1

Set out the 16 squares of white glass on the kiln paper.

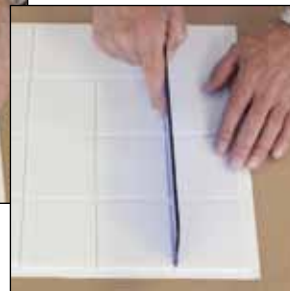


You can do this on kiln paper and transfer it to the kiln later, or if you prefer, you can assemble your project right on your kiln shelf.

2



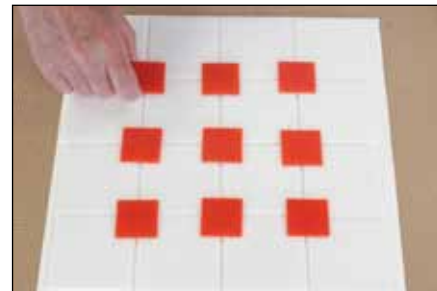
Use a 3 mm piece of glass to ensure uniform placement of the squares.



Position the 3" white glass squares with uniform spaces between each square. If you have a steady hand you can do this by eye, but a piece of 3 mm-thick glass is a handy tool to use to help line up the squares.

3

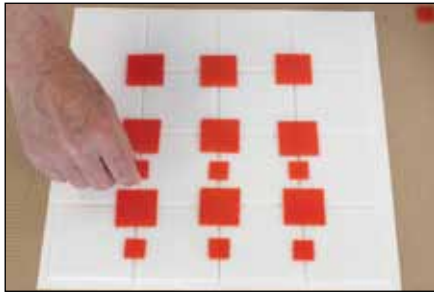
Place the 1-1/2" red squares where the white squares intersect.



When you have all of the white squares where you want them, set the 1-1/2" red squares at the intersections between the white squares. This will connect all of the white squares together when the project is fired.

4

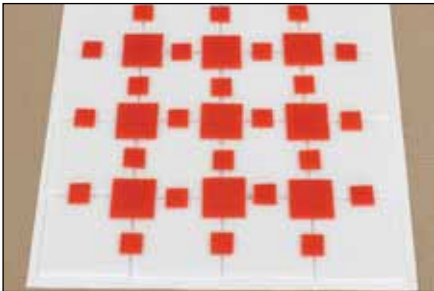
*Begin to add the smaller 3/4" red squares.*



Set the 3/4" red squares halfway between each of the 1-1/2" red squares to bridge across the space between the white squares. This will add extra stability to hold your project together.

5

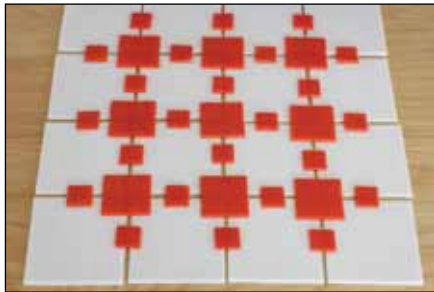
*Set the rest of the 3/4" red squares onto the assembly of white squares.*



Take care to space them evenly between the large red squares and centered over the space between the white squares.

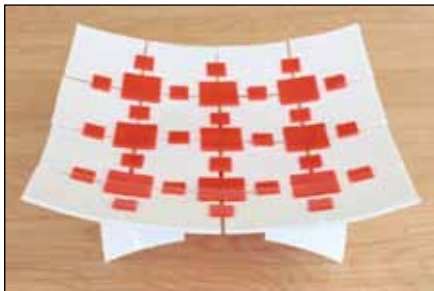
6

*Place the completed assembly in your kiln and fire to a tack fuse.*



7

*Slump the tack fused project in the 12" x 12" shallow ceramic mold to form a tray.*



You can also create a matching stand for your Red and White tray by tack-fusing large and small glass squares together, then draping the stand over a stainless steel bowl.



## Rainbow Sconce



### Wissmach 96™

96-16 Sapphire Blue for 1/2" Squares (4)

#### Additional Glass

All colored glass cut to four 1-1/2" squares

Red

Orange

Yellow

Medium Green

Dark Purple

White Opal for 1/2" Squares (38)

#### Tools and Materials

Straightedge Dental Pick

12" x 12" Steel Sconce Draping Mold

Rainbows are always pretty. I thought it would be fun to make a "Squared Away" rainbow sconce.

1

*Set out the first row of glass with one of each of the 6 colored squares.*



Allow about 1/8" space between each square. I build the project on a kiln shelf on my worktable and carry the shelf to the kiln. If you prefer, you could build your project inside the kiln.

2

*With the 4 rows of each of the different colors set out, use a straightedge to line them up.*







3

Start placing the small 1/2" white squares at the middle of each square.



These will act as bridges to connect all of the colored squares. I put them on a little sloppy, but no worries. I'll straighten everything out when it's in the kiln.

4

Fix the position of all the squares before firing.



Here I'm using a dental pick. I like those for moving glass around on a kiln shelf. When you're sure that everything is in the correct position, tack-fuse the squares together.

To finish, drape the project using a scone mold to make a standing scone. Both fusing schedules can be found at the end of the tutorial.

GPQ

### Fusing Schedules

Here are the suggested schedules for firing your projects. Remember that since all kilns fire a little differently, you may need to adjust them to fit your own particular kiln.

#### Tack Fuse Schedule

Segment 1: Ramp 400°F/hr to 1000°F and hold 20 min.  
Segment 2: Ramp 800°F/hr to 1350°F and hold 15 min.  
Segment 3: Ramp 9999 (AFAP\*) to 960°F and hold 60 min.  
Segment 4: Ramp 400°F/hr to 300°F and no hold.

\*as fast as possible

#### Slumping Schedule

Segment 1: Ramp 400°F/hr to 1000°F and hold 20 min.  
Segment 2: Ramp 800°F/hr to 1250°F and hold 20 min.  
Segment 3: Ramp 9999 (AFAP\*) to 960°F and hold 60 min.  
Segment 4: Ramp 400°F/hr to 300°F and no hold.

\*as soon as possible

Dennis Brady has been a full-time professional glass artisan since 1980 and currently works with stained glass, fusing, casting, glassblowing, and sandblasting. He has authored and published six books of stained glass patterns plus *A Lazy Man's Guide to Stained Glass*. Along with his sons, Dane and Jason Brady, he operates several companies.

DeBrady Glassworks produces glass art; Victorian Art Glass sells tools, equipment, and supplies; and Master Artisan Products manufactures molds and tools for glass artisans. He has also created the website *Glass Campus*, which offers over 100 tutorials and videos teaching numerous glass art techniques as well as tips on how to make a living as a glass artisan.

Dennis teaches extensively in his home studio in Victoria, British Columbia, Canada, and as a guest instructor in several other countries. He is also a contributing artist to GPQ's live and recorded *Glass Expert Webinars™* and *Master Glass Artisan Lecture Series™*. His "push the boundaries" approach to experimentation and innovation is always, "How fast can I go until I skid into the ditch?" Visit [www.debrady.com](http://www.debrady.com) to learn more about Dennis and his art.



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