

GLASS PATTERNS®

— Q U A R T E R L Y —

Winter 2022

Volume 38 • No. 4

**Winter,
Wildlife, and
Landscapes**



**Don't Miss
Our 16-Page
Pattern Sheet**

Volume 38 No.4

\$7.00 U.S. \$8.00 Canada



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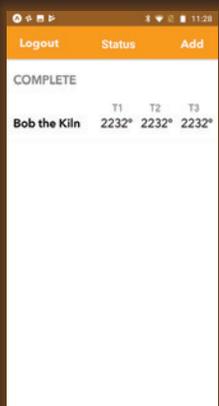
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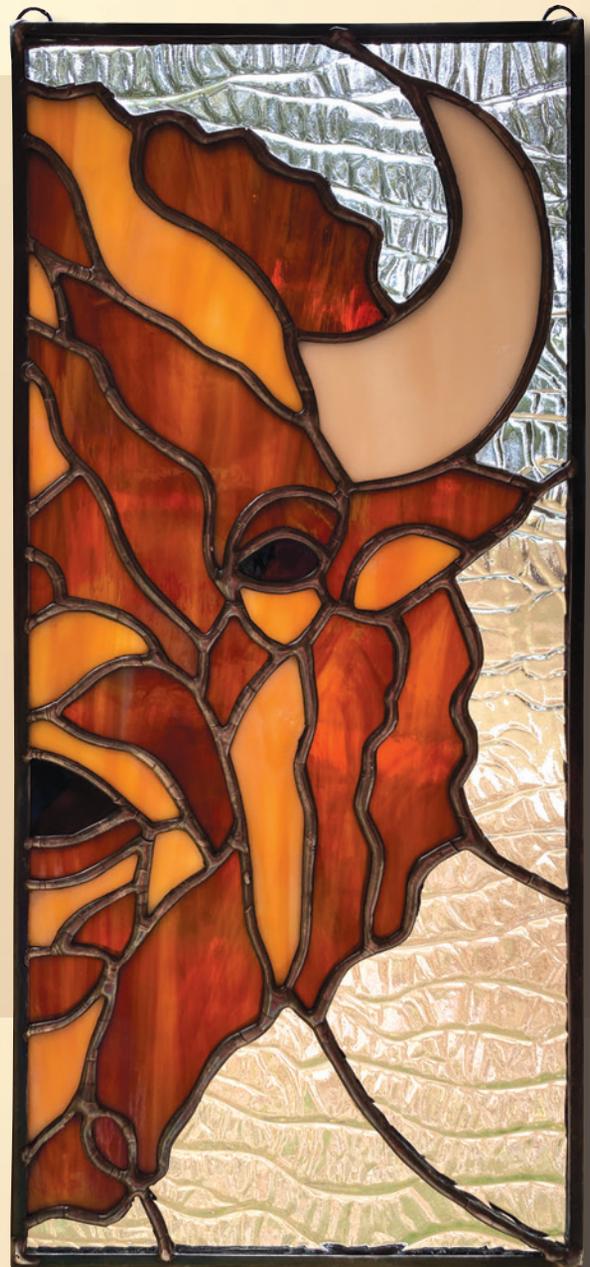
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*Poinsettia Fan Lamp
by Kat Patrick and Carrie Deutsch.*

Turkey Gobbler Platter by Wesley Wong.

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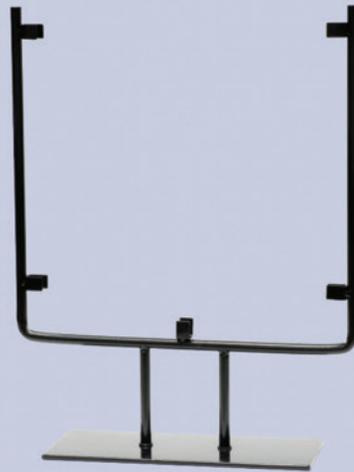
Summer 2023 Garden, Beach, and Nostalgia

Editorial	February 20, 2022
Ad Closing	April 20, 2023
Ad Materials	April 30, 2023
Mail Date	June 2, 2023

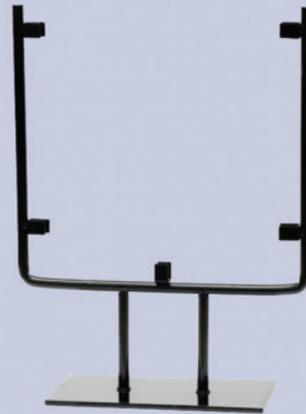
Fall 2023 Autumn, Halloween, Christmas, and Holidays

Editorial	May 20, 2023
Ad Closing	July 20, 2023
Ad Materials	July 30, 2023
Mail Date	September 6, 2023

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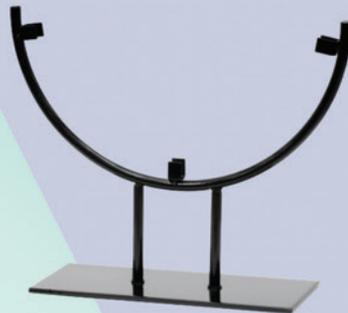


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10-inch Square Stand



AAN-DSSS08
8-inch Square Stand

ROUND STANDS



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AAN-DSRS10
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Winter Solstice Glass Mobile

An Introduction to Stained Glass

Design, Fabrication, and Text by Lidia K. Anderson

I love the crisp air of winter and snow-capped mountains. It is the perfect inspiration for my *Winter Solstice Mobile* design. I have created a simple 8" x 12" three-dimensional suncatcher with only five pieces of glass, some jewelry chain, and brass tubing. This will surely brighten up a lonely window or wall. Be creative and use what glass you have at hand for an infinite number of color possibilities.

Glass

Cathedral or Opalescent Scrap

Tools and Materials

1/4" Copper Foil 60/40 solder

Flux Flux Brush

Temperature-Controlled Soldering Iron

Safety Glasses

Glass Cutter Wire Cutters

Mirror Grinding Bit (optional)

Rubbing Alcohol Scissors

Permanent Marker

1/4" D Brass Tube (12")

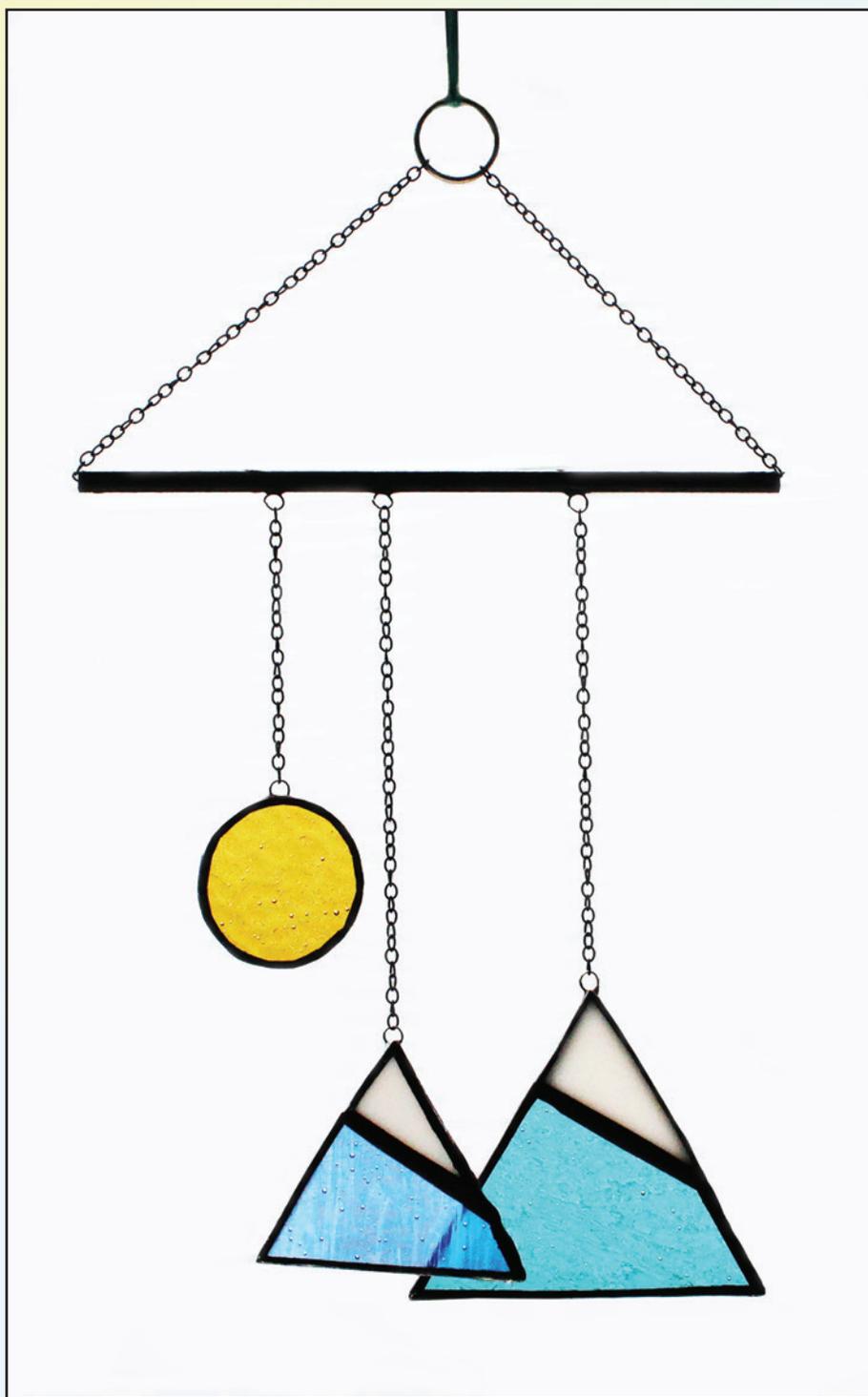
36" Jewelry Chain in Color of Choice

1/2" Split Ring

9 Small 3" Jump Rings

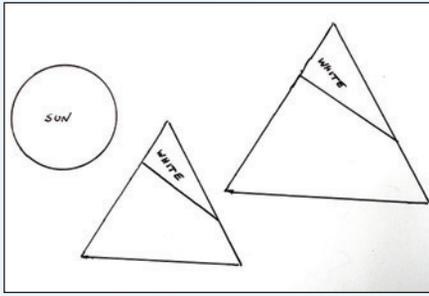
Patina in Color of Choice

Polishing Compound



1

Cut out all of the pattern pieces.



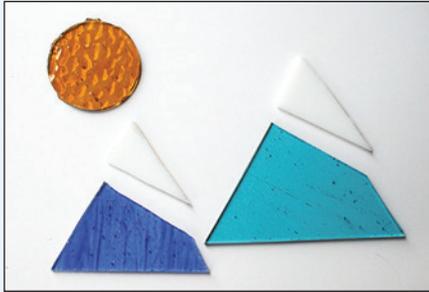
2

Trace around them on the glass with a permanent marker.



3

Using your glass cutter, cut out all of the glass pieces and grind all of the edges.



Grinding your glass pieces helps the copper foil to stick onto the glass better.

4

Wash and dry all of the glass pieces, then apply the foil and burnish the pieces.



Flux and tin-solder all of the glass pieces at 100% heat on both sides. Turn down the soldering iron slightly, then flux again and bead-solder all of the surfaces, front and back, as well as all of the edges.

5

Use wire cutters to cut the chain into lengths of 3" for the sun, 6" for the small mountain, and 5" for the large mountain.



6

Open 3 small jump rings with a pair of pliers and thread them through one end of the chains, then close the gap.



7

Flux and solder one end of the ring to the top of each mountain and the circle.



Make sure you solder the ring so that the split part of the ring is secure and the chain cannot detach.

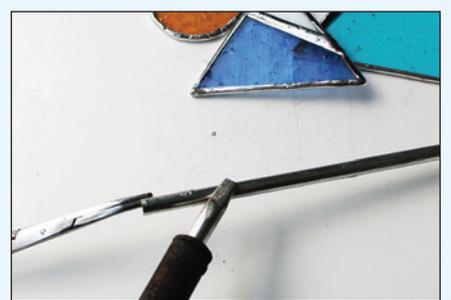
8

Cut the brass tubing at 8".



9

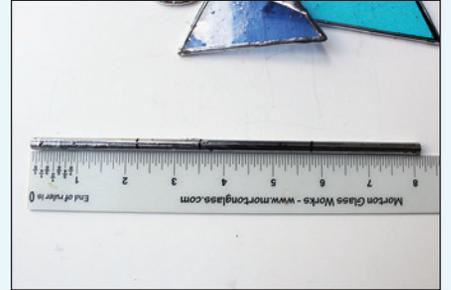
Flux and tin-solder the brass tube.



Make sure you hold it with a pair of pliers, since it will get very hot. Wash and dry thoroughly.

10

Use the permanent marker to indicate the placement for the sun, small mountain, and large mountain.



Draw a line with your marker down one side of the length of the tube. Place a mark on the line from left to right at these intervals: 2-1/4" for the sun, 3-1/2" for the small mountain, and 5-3/4" for the large mountain.

11

Open the remaining 3 jump rings slightly and solder them to the tube at the center of each marked point.



Make sure that the opening of the ring is at the three o'clock position.

12

Wash the tube with warm soapy water, rinse, dry, and apply the patina color of your choice.



13

Clean, patina, and polish all of the glass pieces.



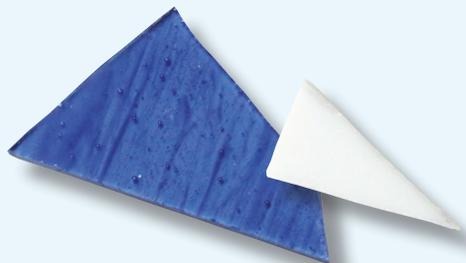
Wash and apply patina to all of the glass pieces, making sure to coat all the silver showing. Now, rinse, dry, and polish with your favorite polishing compound. I like to use Turtle Wax Tire Shine spray, which coats and buffs to a brilliant shine. At this time, also polish the tube.

14

Add the chains.



From left to right, attach the open jump ring on the tube to the chain on the sun and close it so that the chain cannot slip out. Repeat the same process with the small mountain next, then move to the large mountain last.



15

Cut 18" from the remaining chain and slip it through the tube as shown.



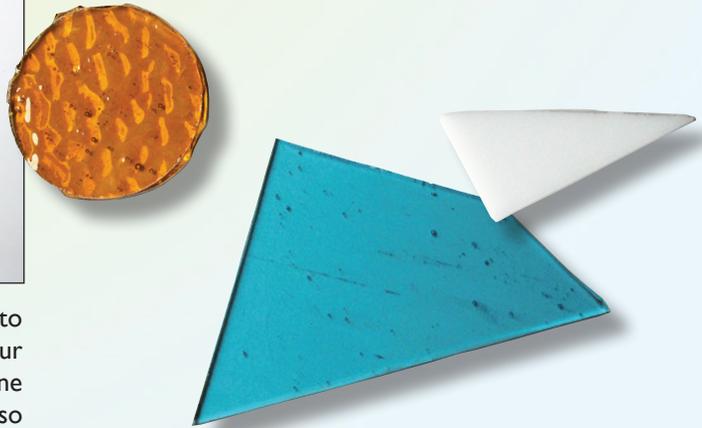
16

Attach the two ends of the chain to a split ring.



Now your piece is ready to hang.

GPQ



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



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

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

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Cardinals in a Birch Tree

Design by Kat Patrick, Fabrication and Text by Cindy Dow Savary

Photography by Cindy Dow Savary and Gerry L. Savary



What does it mean when you see a cardinal? There are many different myths, superstitions, and legends. Whatever they symbolize, many people embrace them as the most notable spiritual messenger that has been sent from Heaven to watch over us. Sometimes we might feel that seeing a cardinal is a push by a loved one “from beyond” to help us keep striving to reach our goals. It could also symbolize the phases of restoration when facing difficulties and provide tremendous hope in our faith.

Although cardinals are not specifically mentioned in the Bible, many other birds are used throughout as a sign of God’s presence. Theologians see the cardinal as symbolizing the Holy Spirit, combining the fire element of the Spirit’s work with the energy and life found in the Spirit. People have also mentioned that they seem to notice the cardinal during their times of dealing with stress and pressure. Their bright red color in this 12-3/4" x 16" winter scene reminds us all that our lives can be filled with color and vitality.

Wissmach Glass Co.

WO-2180 Light Violet/Opal/Crystal Wispy
for Background, 1 Sq. Ft.

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

Additional Glass

Honey/White Opal Granite
for Tree Limbs and Trunk, 1 Sq. Ft.

Glass Scrap

Red for Male and Female Cardinal

Cream for Female Cardinal

Tan for Female Cardinal

Yellow for Leaves

Orange for Leaves

Red-Orange for Leaves

Tools and Materials

Foil Pattern Scissors Toyo Pistol Grip Cutter
Grozing Pliers Running Pliers Grinder
Permanent Markers Morton Layout Block System
Small Paintbrush Pushpins Rubbing Alcohol
Paper Towels X-Acto® Knife
7/32" Black-Backed Copper Foil
Aanraku® Foil Burnish Roller Lathekin/Plastic Fid
Nokorode® Paste Flux 60/40 Solder
Hakko FX-60I Soldering Iron Safety Glasses
Kwik-Clean® Flux Remover Nitrile Gloves
JAX® Pewter Black Novacan Black Patina
Toothbrush Cut-Off Saw
Liva Stained Glass Polish Cotton Rounds
Cotton Swabs Horseshoe Nails Hammer
1/2" U-Channel Zinc Came Handy Hangers®
Scotch-Brite™ Pad

To begin, make two copies of the pattern, one to use as a template for assembling the panel and one for cutting the pattern pieces. Cut out the pattern pieces using foil shear scissors. This allows for space between each piece of the foil. Be sure to number the pattern pieces and mark them for grain direction.

I like to color the pattern to get a feel for what glass colors I want to use. It also helps me make sense of the pattern as to which pieces are the background and which pieces are the birds and trees. In doing this, sometimes I might change up the pattern.

1

Glue the pattern pieces to the glass.



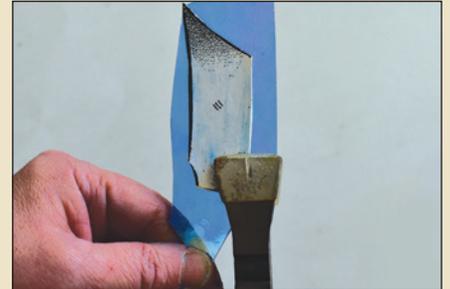
2

Score as closely to the pattern as possible.



3

Use running and grozing pliers, as needed, to separate and remove any excess glass.



4

Use a grinder to smooth out any rough edges.



5

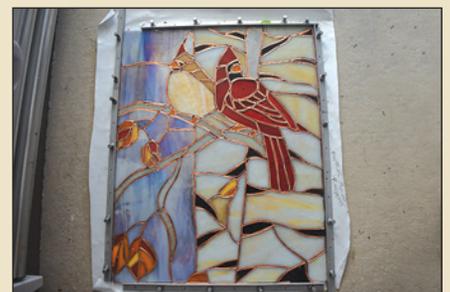
Foil the glass pieces.



Before foiling the glass, clean each piece with rubbing alcohol and dry. I use different sizes of foil depending upon the thickness of the glass.

6

Place the pieces of glass on the layout pattern.



I use the Morton Layout System to keep all of the pieces in place.

7



Solder the panel.

Apply flux to the copper foil lines using a regular small paintbrush. Tack-solder each joint before running a smooth, raised bead of solder on the front and back.

8



Thoroughly clean the panel using Kwik-Clean to remove any residual flux.

This step is extremely important, as it will affect how the patina will adhere. That, in turn, will affect how black it will look.

9



Apply the Novocan black patina.

Be sure to wear gloves. I put a little in a bowl and use a toothbrush to apply the patina. Then I gently blot the panel with a paper towel before cleaning it again with Kwik-Clean.

10



Mark the direction of the cut on the U-channel zinc came before using the 2" cut-off saw to cut the length of zinc.

11



Apply the U-channel zinc came to the glass edges.

Use a plastic fid or lathekin to open the channel on the zinc came. Gently secure the glass into the came by tapping it with the soft end of the hammer.

12



Add the Handy Hangers.

Tin the Handy Hangers, then apply flux and solder to the inside of the zinc came where the Handy Hangers will be secured. Next, insert the tab into the opening underneath the channel, leaving only the eye exposed.

Using your soldering iron, heat up the hanger. This will also heat up the solder and make it adhere to the Handy Hangers. To finish, add the top U-channel zinc came with the notched ends.

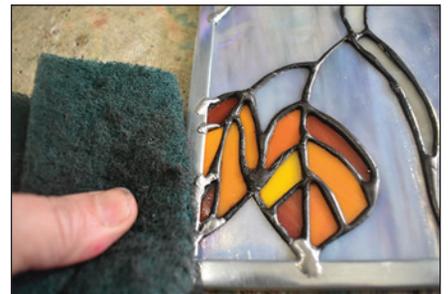
13



Flux and solder the panel.

Flux and solder the four corners of the zinc came, then apply flux where the soldered lines meet the came and solder.

14



Scuff up the zinc came with a Scotch-Brite pad before adding JAX Pewter Black to the zinc came.

15



Polish the panel.

Add a thin layer of Liva Stained Glass Polish and let it dry. Wipe off the polish using cotton rounds or a soft cloth. For those hard to get at places, use cotton swabs. Now you're ready to hang and enjoy this lovely winter cardinal scene.

GPQ

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Cindy Dow Savary has always had a passion for art and has been a crafter all her life. After retiring in August 2017, Cindy took her first stained glass class in April 2018, and by June 2019, her work was exhibited at the City of Round Rock Texas Library. From that showing, Cindy received her first commission to repair a piece that would become part of a new Airbnb called Annabella's Studio in Round Rock, Texas. The client, Lisa Loftus-Adams, wanted to honor the memory of her friend Charlie, the original artist.

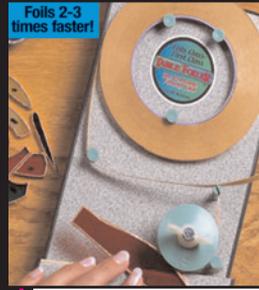


Cindy has continued to create panels to honor the memories of loved ones including her mother, who died in 1959. With the help of a friend, Michal Adams, Cindy was able to create a panel after one of her mom's oil paintings, Zinnias in a Vase. For more of Cindy's work, visit www.instagram.com/cindy.savary77 or go to www.facebook.com/APassionForGlassByCindySavary.



Kat Patrick has been creating glass art for over 30 years and started out working with Heart Stained Glass. The patterns Kat creates are very realistic and full of life. She has the ability to take the most rudimentary drawings and create magical works of art. You can find more about Kat and how to purchase her stained glass patterns on Facebook at Katz Creations in Stained Glass.

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NEW! Merway Gel Flux

Three Butterflies

Design, Fabrication, and Text by Chantal Paré

Restrained and elegant, this vertical 13-1/2" x 30-1/2" panel will fit in harmony with nearly every architectural or decorative style. At first glance, the proportion and distribution of lead lines look very traditional, almost Victorian. On second look, the modern geometry of the butterflies becomes apparent.

I chose understated textures and natural colors. The green glass blends seamlessly with the view of the foliage beyond, and the soft pink adds a floral touch.

Wissmach Glass Co.

R-6 Light Cranberry Ripple for Body, 1 Sq. Ft.
01Flem Clear Flemish for Background, 1-1/2 Sq. Ft.

Additional Glass

Moss Green Solid Transparent Smooth
for Wings, 3 Sq. Ft.

Lime Transparent for Wings, 2 Sq. Ft.
Clear Rainwater for Frame, 2 Sq. Ft.

Tools and Materials

1/2" U-Channel Zinc Came

3/16" or Less H, Flat, or Round Lead Came

Electric Grinder 3/4" Medium Grit Grinder Head

Carbide Wheel Glass Cutter Glass Cutting Pliers

Claw Hammer Soft Mallet Wood Saw

Masking Tape Commercial Window Putty

Lampblack Spatula 60/40 Solder

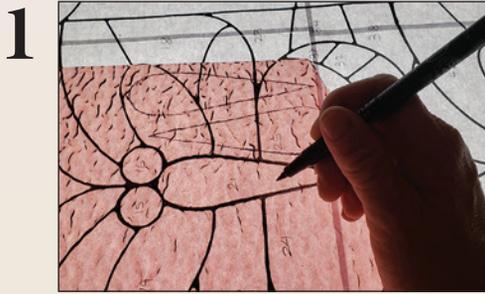
Soldering Flux Calcium Carbonate Whiting

Burnishing Brush Aviation Snips or Lead Knife

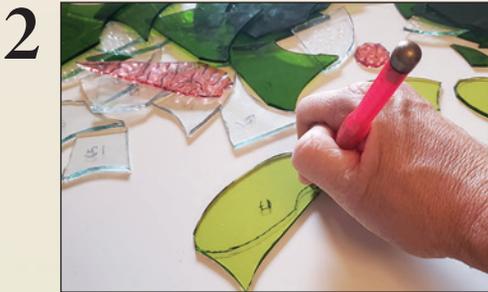
City Head Size 5 Horseshoe Nails

Came Miter Saw



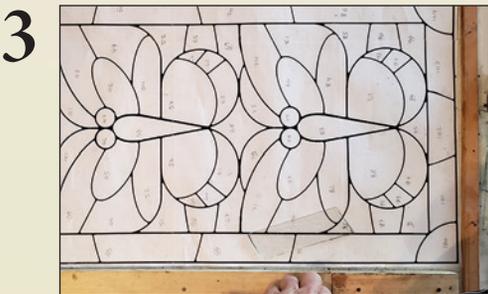


1 Place the glass on the pattern and trace each piece with a marker.



2 Score the glass with a carbide wheel glass cutter just inside the marked lines.

Break off the glass outside the marked areas until all of your pieces are cut out.



3 Build a jig around the pattern.

Create a jig by hammering wood strips around all four sides of the paper pattern using a steel L-shaped square ruler. Double-check to make sure that each set of opposing sides are the same length.



4 Fabricate a frame for the panel.

Use the pattern and jig as a guide to cut the U-channel zinc came with a metal saw. Indicate where to saw with a marker.

Next, test to see if the U-channel came is wide enough for the glass to fit in. If not, stretch it open a bit more by zigzagging along the inside with a fid or use pliers like a fid.



5 Begin by installing the glass pieces on three sides of the frame that is made with the Clear Rainwater Glass.

With aviation snips or a lead knife, follow the paper pattern to cut the lead came pieces and abut them against the corresponding glass pieces. You can lightly scratch the surface of the came with a horseshoe nail to mark the length that needs to be cut. After cutting across the length of the came, snip the lead flanges when the ends need to have an angle other than 90 degrees.

Keep the glass and lead came in place by restraining the open edges of the work with horseshoe nails. Grind the glass pieces with an electric grinder for a perfect fit and use the soft mallet to tap on the glass edges so that the glass is snug inside the heart of the lead came.



6 Continue setting the glass in the lead framework from the top to the bottom of the design.



7 Apply the lead came to the glass pieces.

Some of the more rounded pieces in the pattern are best leaded freehand, then fitted into the panel. Doing so contributes to smoother curves in the lead.



8 Consider adding some glass pieces in pairs if you run into situations where there are undercuts.

9

Finish the bottom of the zinc frame.



When you have completed everything but the bottom row of the frame, remove that side of the wooden jig, set in the glass, and close up with the bottom piece of zinc came.

10

Solder the panel.



Begin by soldering the outer lead lines to the zinc frame. With a flux brush dipped in a small amount of flux, daub the zinc with the flux and immediately melt some solder with the iron tip to form a small bead. Let cool for 30 seconds, then apply a similar solder bead on the lead line directly across from it. Allow to cool, then solder a bridge between the two beads. Use a light touch with the iron so as not to melt down the came.

Next, solder every lead came joint. Drop molten solder on both sides of each joint. Most of the time, the solder will form a bridge immediately. When it does not due to a gap in the lead came, let the solder cool down and drop molten solder over that gap to form a bridge. When all of the joints have been soldered, remove the panel from the wooden jig, turn the project over, and solder the other side the same way you did the first side.

11

Blacken the putty.



Add a heaping tablespoon of lampblack to one cup of commercial window putty and knead the lampblack in until the black is uniformly distributed throughout the putty.

12

Apply the putty to the panel.



Push the putty under the came with your fingers or a fid on both sides of the project.

13

Remove any excess putty with a spatula.



14

Clean off the putty and polish the lead.



Sprinkle some whiting on the putty and brush vigorously with a burnishing brush using circular motions.

15

Clean the panel.



Wash off the whiting with soap and water. Scrape off any excess putty that might have oozed out from under the lead. To finish, display your project in a wood frame or add some hooks for hanging. Now it's time to sit back and enjoy your beautiful handiwork.

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.

Lately, Chantal is concentrating her efforts in glass painting. In her free time, she also draws and self-publishes patterns in a variety of styles ranging from Victorian to geometric that are available at www.free-stainedglasspatterns.com.

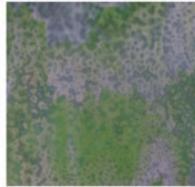
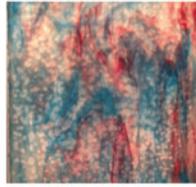




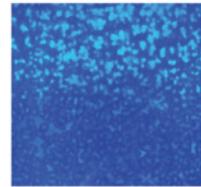
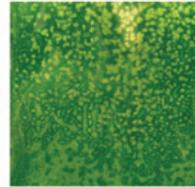
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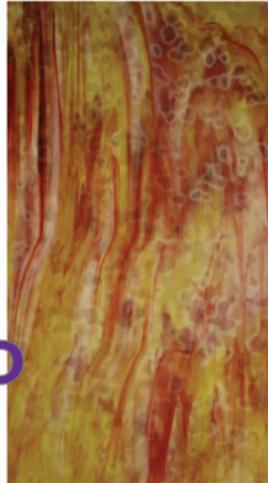
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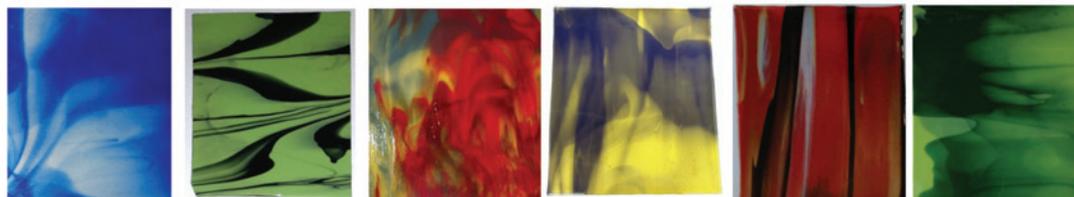
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Poinsettia Fan Lamp

Design by Kat Patrick, Fabrication and Text by Carrie Deutsch



Some of my most favorite stained glass projects are fan lamps. They give off a warm, comforting glow, and the backlit glass piece can be seen at any hour of the day or night. I especially like fan lamps of flowers because of the many colors and textures I can use. For this 8-3/4" x 7" project, I chose a flower that is representative of wintertime as well as the holidays.

Also known as the Christmas Star or Christmas Flower, the poinsettia is named after the first United States ambassador to Mexico, Joel Roberts Poinsett, an amateur botanist who introduced the plant to the U.S. in 1825.

The poinsettia is also known as the Mexican Flame Leaf, Winter Rose, and Noche Buena. Its flowers are used to represent many things, some of which are good cheer and merriment, purity, love,

and good wishes. The poinsettia flower is also used in medicine and rituals and for making red/purple dye.

I chose the poinsettia for its luscious, velvety, deep-red blooms and bright green leaves and it's always a welcome display around the holidays. This flower reminds me that even though it may look dreary outside, there is still color to be found. Finding just the right shades of red to reflect that feeling proved to be somewhat of a challenge!

Poinsettias are wonderful flowers to give someone anytime during the winter season, since they hold up well. Typically found in brilliant shades of red, they can also be found with blooms of green, white, and pink. This poinsettia fan lamp will bring joy to your home every winter for years to come.

Youghioghny Opalescent Glass

9000SP Red Stipple for Petals, 1/2 Sq. Ft.

Additional Glass

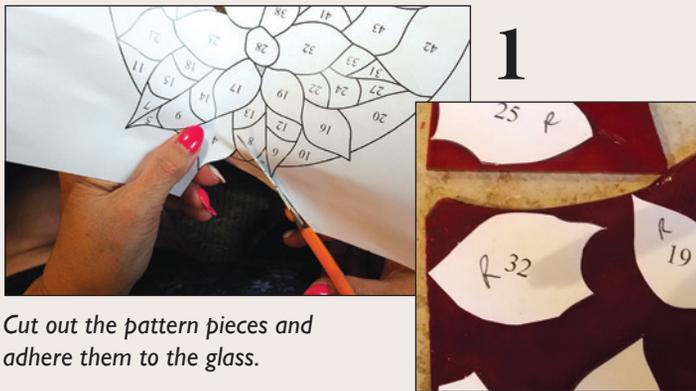
Cerise Ruby Light Cathedral for Petals, Scrap
Pale Amber Wispy for Background, 1/4 Sq. Ft.

Glass Scrap

Yellow for Flower Center
Green for Leaves

Tools and Materials

Foil Pattern Shears Pistol Grip Cutter
Grozing Pliers Running Pliers Grinder
Pushpins Paper Towels X-Acto® Knife
7/32" Black-Backed Copper Foil
3/16" Black-Backed Copper Foil
Nokorode® Paste Flux Kwik-Clean® Flux Remover
Foil Burnisher/Fid Classic 100 Gel Flux
60/40 Solder Hakko FX-601 Soldering Iron
Nitrile Gloves Novacan Black Patina
Cotton Ball Plastic Scrubby Mothers® Carnauba Wax
Fingernail Brush or Toothbrush Soft Rags



Cut out the pattern pieces and adhere them to the glass.

All artists have their own way of doing this. I was taught to cut the pattern apart and glue the pieces to the glass. I use pattern shears to avoid the pattern growing after the glass pieces have been foiled. The shears allow the space needed.



Score the glass as close to the pattern pieces as possible.



Use breaking pliers/grozers to break off any excess glass.



Grind each cut glass piece.

I try to cut close to the pattern so I don't have to spend a lot of time grinding.



Fit each piece to the pattern.

I place the ground, cleaned glass pieces on my pattern as I go to see how they are fitting. Use pushpins to help keep the glass pieces in place as you are fitting the pieces together. If any adjustments need to be made, you can then make them before moving on.



Apply foil to your pieces, making sure that all of the pieces are clean.

I use a variety of sizes of copper foil—7/32", 3/16", or 5/32"—depending on the thickness of the glass. The object is to have nice, even foil lines. Make sure to look for the little tags where the foil doesn't line up and trim those off. For deep curves, I have found that if I warm up the foil by running my fingers over it a few times, it will generally smooth out nicely. If the foil splits, use some foil over the split and trim off the excess.

Apply flux to the piece, then solder the glass pieces together and clean off any flux residue.



I like to tack-solder at the joints, then begin running a nice, smooth, rounded bead of solder. Once I am done soldering the first side, I clean off all of the flux residue using Kwik-Clean. Then I flip the piece and solder the reverse side. A friend recommended that I give Nokorode Paste Flux a try, and I am always up to learning new tricks and best practices. I did learn that a little goes a long way with paste flux.



Apply polish to the panel and buff to finish.



I prefer to use Mother's Carnauba wax on my pieces, but you can use whatever you like. Once the panel is dry, use a soft rag and apply the wax onto the panel. I use cut up T-shirts or old flannel shirts for applying and buffing the wax. I don't wait for the wax to dry before I use another soft rag to buff it up and continue to buff until I don't see any more black coming off on my rag. To remove any dried wax in tiny crevices, I use a fingernail brush and/or toothbrush. Now it's time to take a step back and enjoy your beautiful new fan lamp.

GPQ

Apply black patina to the solder lines.



For this piece, I used Novacan Black Patina. I put a little in a plastic cup and use a cotton ball to apply it to the solder lines. Once I've covered all of the lines, I wipe off any excess patina with a paper towel. Then I rinse both sides of the panel and pat dry.

Carrie Deutsch is a lifetime crafter who loves to express herself in the colors and textures of the projects she creates. For more than 35 years, these expressions have taken the form of stained glass. Whenever she sees a pattern she likes, Carrie will spend countless hours envisioning the finished project, carefully selecting the perfect glass to bring the panel to life. It is only then that she goes to work cutting, grinding, and foiling each piece of glass until everything is "just right." You can see her craftsmanship, attention to detail, and emotions in every piece she creates.



In addition to her stained glass work, Carrie enjoys cooking, baking, scrapbooking, reading, and spending time with family. She also devotes a lot of time to her community running fundraising efforts for their local Fire Department. You can see more of Carrie's work at www.facebook.com/CarrieBearCreations.



Kat Patrick has been creating glass art for over 30 years and started out working with Heart Stained Glass. The patterns Kat creates are very realistic and full of life. She has the ability to take the most rudimentary drawings and create magical works of art. You can find more about Kat and how to purchase her stained glass patterns on Facebook at [Katz Creations in Stained Glass](https://www.facebook.com/KatzCreationsInStainedGlass).



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Cougar Head (detail) Design by Mary Harris.



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Cougar Head

Design by Mary Harris, Text by Darlene Welch



The sleek and graceful cougar is a solitary, secretive animal that is rarely seen in the wild. Also known as mountain lions or pumas, cougars are known for their strength and agility. Mary Harris has captured all of those qualities in this 18" x 12" *Cougar Head* design. Using Youghioghney's High Strike glass helps to give the appearance of fur on the head and body. To finish, the whiskers were added using black wire overlay, and the eyes and nose were filled with solder and black patina for a more realistic look.

The glass amounts listed here will work with an 18" x 12" panel, which is Mary's smallest suggested size for this particular design. On her website, www.bestglasspatterns.com, her patterns can be digitally downloaded in any size for designs that include everything from animals, florals, and landscapes to religious, holiday, and fantasy themes in beginner to advanced levels.

GPQ

Youghioghney Opalescent Glass

- 1025 HS White Opal/Yellow/Amber High Strike for Cougar Body and Head, 1-1/2 Sq. Ft.
- U-00-36 Lemon Yellow/Golden Yellow Ring Mottle for End of Snout, Scrap
- 1000 HS White Opal High Strike for Mouth and Ears, Scrap
- Y-202 Root Beer Transparent for Nose, Scrap
- 4500 Lime Green for Eyes, Scrap
- 1000 SP White Stipple for Eyes, Scrap
- 1043RG White Opal/Dark Green/Chocolate Brown for Tree, 1 Sq. Ft.
- 2004 HS Off-White Opal/Green High Strike for Background, 1-1/2 Sq. Ft.

Tools and Materials

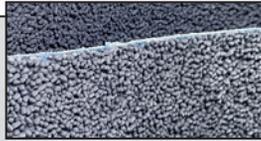
- 7/32" Copper Foil Flux Solder Black Patina
- 1/2" U-Channel Zinc

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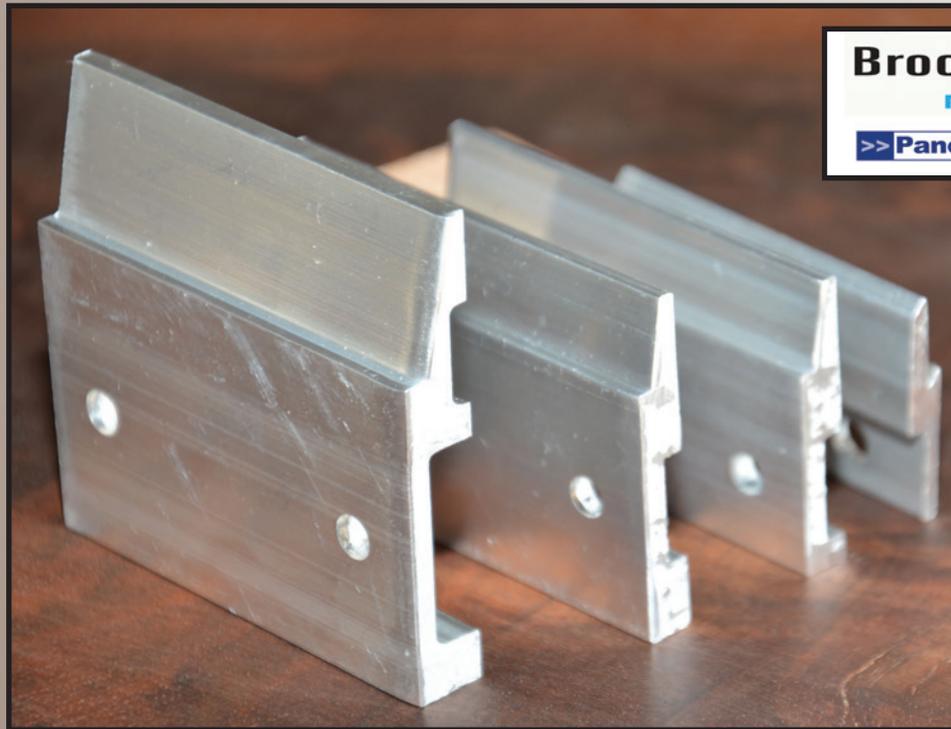
Artist: Toni Hernandez
Debb Cusick



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Wild Thing!

An Oklahoma Inspiration

Design, Fabrication, and Text by Sabine Maiberger

Bison were once the most widespread herbivore species on the North American continent and only absent in the U.S. from the coasts, the deserts of Southern California, Nevada, Arizona and New Mexico, and northern New England. Most of us have grown up calling them buffalo, but American bison are actually not closely related to the true buffalo species of Africa and Asia.

Since this issue includes a tribute to wildlife, let's go wild for this 5-1/4" x 12" design with an Oklahoma bison. I drive by this guy at least once a week here in Fletcher, Oklahoma, so I thought it would be a cool idea to create a tribute to him in glass!

Glass

Dark Amber/White
for Head, 1/4 Sq. Ft.

Neutral Mixed for Horn, Scrap
Pale Amber/White Semi Translucent
for Head, Scrap

Clear Textured for Background, 1/4 Sq. Ft.
Black for Eye and Nose, Scrap

Tools and Materials

60/40 Eagle Solder Flux

Copper Foil Jump Rings

1/8" U-Channel Zinc Came Glass Cutter

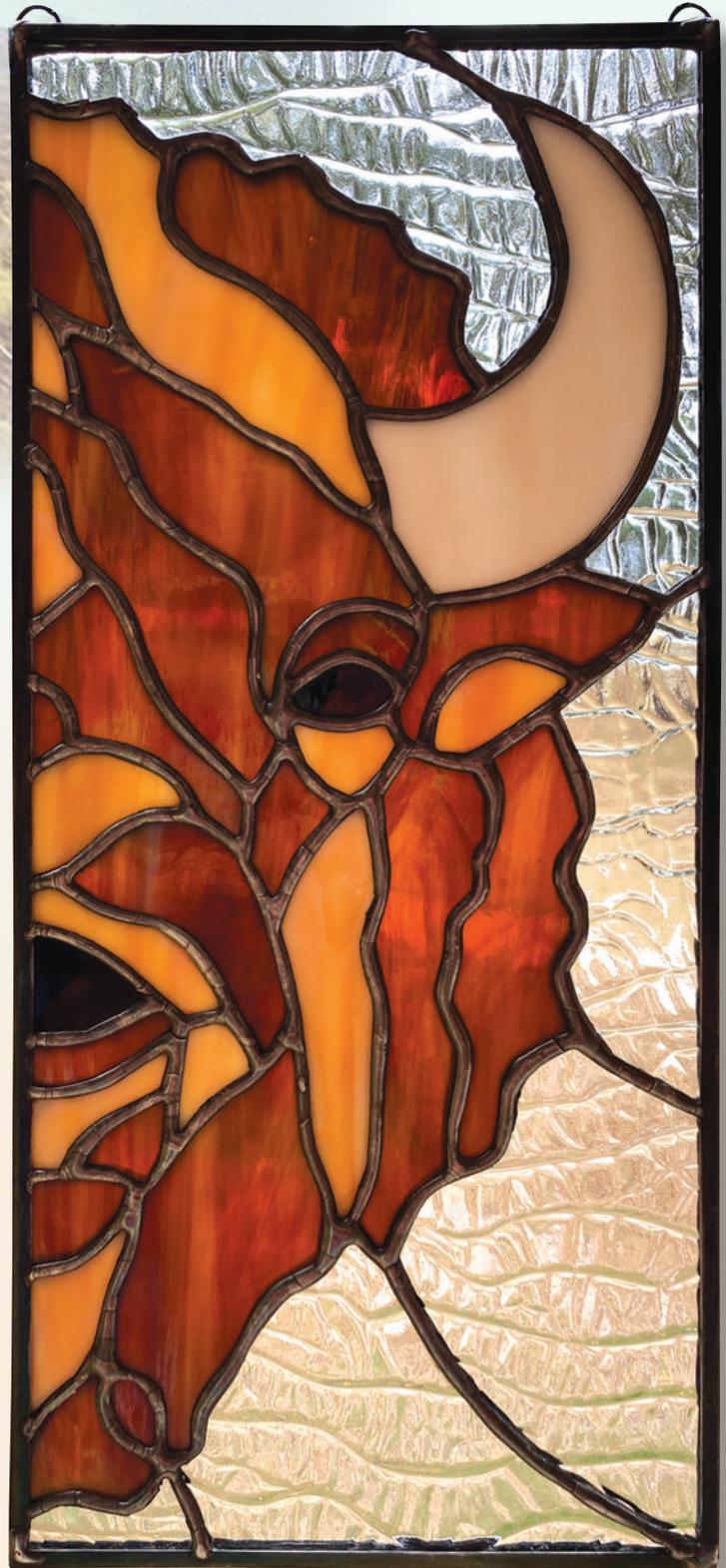
Foil Shears Grozer Pliers Running Pliers

Fid Grinder Soldering Iron

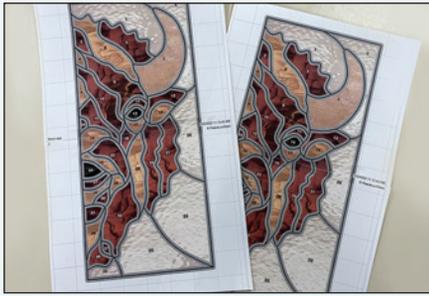
Jax® Pewter Patina CJ's Flux Remover

Pewter Patina Cotton Swabs

Clarity Stained Glass Polish



1



Print 2 copies of the pattern.

One copy is used to lay out your glass pieces, and the other is for cutting apart the pattern pieces. You can either adhere the pattern pieces to your glass or trace them onto your glass before cutting the glass pieces apart with your glass cutter. Use your grozer pliers and/or running pliers to break the glass pieces apart.

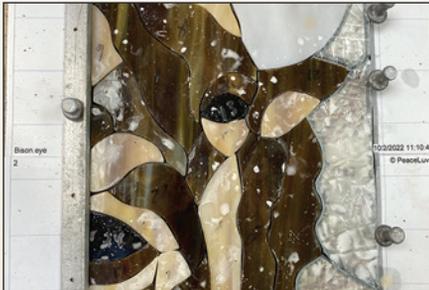
2



Ensure that all of your glass pieces fit onto your printed glass pattern.

If there are any places where the fit isn't good, use your grinder to grind off any extra glass or to shape the glass piece as required for it to fit within the printed pattern.

3



Use pins to hold all of the glass pieces in place on the printed pattern.

4



Once all of the glass pieces fit within the printed pattern, wipe and clean each piece of glass.

Make sure that there are no remains of grinder dust, which helps to ensure good adhesion of the copper foil.

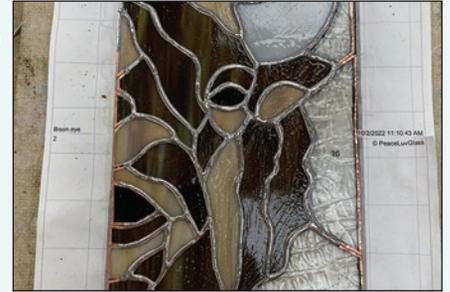
5



Foil all of the glass pieces.

Once complete, place the glass pieces back on the printed pattern and pin them again.

6



Flux the copper foil before beginning the soldering process.

7



Solder all the glass pieces together and tin-solder around the outer edge of the piece.

Flip the piece over to solder and tin that side as you did the front.

8



Once you've completed soldering both sides, cut the 1/8" U-channel zinc came to fit around the panel.

9



Attach the came to the panel and pin the sides again to ensure that the frame stays in place.

10



Begin soldering the frame corner joints and all of the solder lines up to the framing.

Repeat the soldering process on the other side, then solder jump rings to the frame for hanging.



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Artist: Olga Turetska



Artist: Walter Harlon



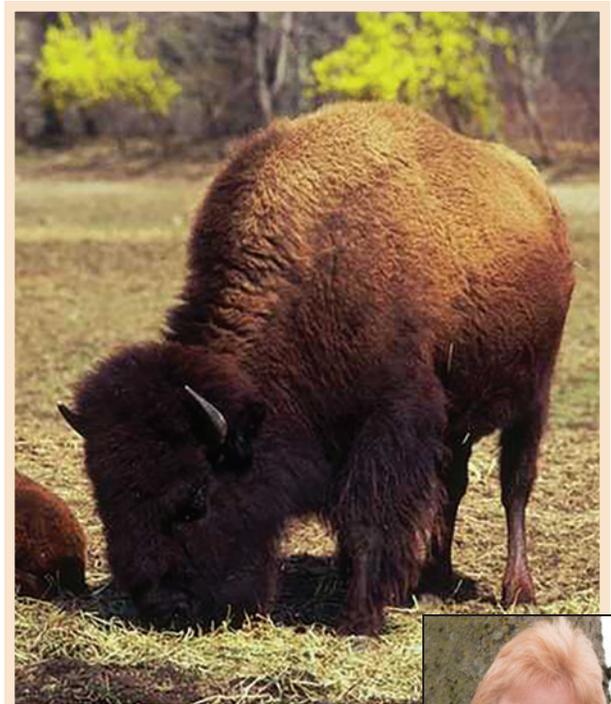
11



Clean the panel with CJ's Flux Remover, then use a cotton swab to apply pewter patina.

Apply the pewter patina to all of the solder lines, framing, and rings, ensuring that you have good coverage. "To finish, rinse the piece with water to remove any excess patina, then dry the panel." Finish by polishing the panel with Clarity Polish. Now you can hang and enjoy a little wild thing in your life, and don't forget to always have a groovy day!

GPQ



Sabine Maiberger has always loved color, art, and creating. Her favorite colors are All of Them! She had been working in ceramics and hand painted glass since 1995 when she thought, "How hard can it be to create stained glass from my painted glass pieces?" And so it began, a self-taught stained glass artist who has now expanded her glass empire to fused glass, sandblasted and laser engraved glass, mosaics, and so much more.

Sabine's brick and mortar shop, PeaceLuvGlass, located in Fletcher, Oklahoma, opened its doors in 2017. There you can find not only LOTS of glass, but also supplies, tools, classes, finished pieces, inspiration and, of course, lots of color! It's the grooviest place on earth. To learn more about Sabine's art and shop, please visit www.PeaceLuvGlass.com.

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Mighty Manatees

Graceful Swimmers

Design, Fabrication, and Text by Leslie Gibbs

Photography by Jon Gibbs



These gentle creatures known as manatees live in the shallow waters of the ocean, rivers, and warm springs where they can swim and eat plants. They are herbivores and eat for about six to eight hours a day. Because manatees are slow and swim near the surface, they have no natural enemies except for humans, who

pollute the water with trash and discarded fishing lines or strike them with boats. With only around 5,000 manatees remaining in Florida's warm waters, they are considered an endangered species and have laws protecting them. There are also sanctuaries where they can live safely and raise their young.

This 12"-diameter glass panel with a free-form, open top depicts a mama manatee and her calf. The calves are born underwater and are pushed to the surface by the mother so the calf can take its first breath. The calf stays with its mother and nurses for up to two years. Although manatees live in water, they need to breathe air to survive. They surface often to take a big breath, which they can hold under the water for up to 20 minutes!

If you can't make it to one of the many sanctuaries that these gentle beasts call home, you can create this panel and experience the pleasure of observing this mother manatee and her calf in your own home without the inconvenience of filling the house with warm water and underwater foliage.

Glass

Aqua Blue/White Streaky
for Top Level of Water, 5" x 8"

Turquoise Blue

for Teardrop-Shaped Water, 4" x 4"

Aquamarine Blue for Center Wave, 7" x 4"

Elephant Gray

for Upper Body and Forward Flippers, 8" x 10"

Dusty Blue

for Lower Shaded Body Sections and Back Flippers, 6" x 5"

Turquoise/White Streaky

for Bottom Water Section, 5" x 8"

Frit for Algae Mix

Light Bronze

Aventurine Green

Emerald Green

Woodland Brown

Tools and Materials

Glastac Gel Adhesive Small Mixing Cup and Spoon

Fine-Tipped Paintbrush Black Hobby Enamel

X-Acto® Knife Small Brush

7/32" and 3/16" Silver-Backed Copper Foil

Metal Display Stand (optional) Hanging Hooks (optional)

Assorted Sea-Colored Glass Nuggets and Gems

Steel Pushpins Small Craft Scissors

Novacan Black Patina Cotton Swabs

Small Towel Soft Cloths for Polishing

Old Toothbrush Flux Remover

Dawn® Dish Liquid Clarity Stained Glass Finishing Polish

Flux and Flux Brush 60/40 Lead Solder

Bostik Blu-Tack® Adhesive (optional)

1/4" Zinc or U-Channel Lead Came (optional)

Horseshoe Nails Homosote® Board

Glazing Hammer Black Marker

Krylon COLORmaxx™ Paint (optional)

Understanding Algae

Because manatees move slowly and spend a lot of time in the warm water at the surface, different types of algae often grow on their backs and tails, which makes their skin color appear green or brown. This layer of algae may be their sunscreen protecting them.

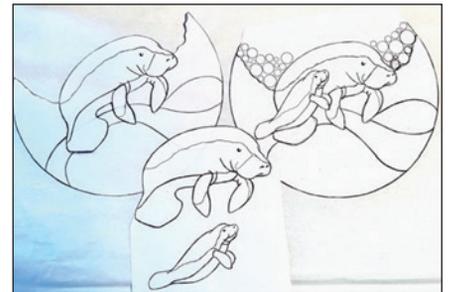
I used a combination of frits, which are fused onto the manatee bodies to create this algae. If you don't have access to a kiln, you can just cut the algae segments from a green/brown glass to simulate the algae or eliminate that part of the design altogether and just have the gray manatees.

To create the algae mix of transparent frits, I used a small spoonful of several frits and mixed them together in a small cup until I got just the right blend. You will need about three tablespoons of frit for this project.

Creating the Panel

1

Make multiple copies of the pattern sections.



There are three pattern sections for this design. One is for layout, one is for cutting the background and Mama, and one is for the calf overlay. Make 2 copies of each section.

2

Cut out all of the glass sections.



If you are not fusing the algae, you can cut the algae section separately from the lower part of the manatees and just grind, foil, and solder those sections on during assembly. If you are fusing the algae mix onto the bodies, cut outside the line to allow for some shrinkage during fusing.

3

Grind all of the glass sections.



If you are fusing the algae mix, grind the sections to be fused first so you can prep them for fusing and fire them while grinding the other sections.

4

Prepare the frit mixture for the algae, if desired.



Using a small plastic cup, mix the frits until you are satisfied with a good greenish/brown color. You will use about three table-spoons of frit on the manatees.



5



Following the pattern, apply the Glastac gel to the algae segments of the manatees and sprinkle the frit onto those areas.

Let the frit set for a few minutes before using a clean, dry brush to carefully sweep away any excess frit that has wandered onto the other parts of the manatees.



6

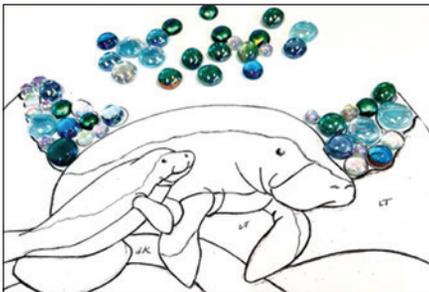


Tack-fuse the frit-covered sections.

Vent the kiln until it reaches 1000°F, close the kiln, and ramp to 1350°F. Monitor the fusing closely, as all kilns are a bit different. You are looking for a slight bit of dimension. When satisfied with the fuse, turn the kiln off and let it cool to room temperature.

7

Select the bubbles.

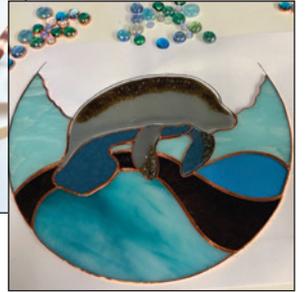


You can use any assortment of nuggets, gems, or similar items for the bubbles. Just be sure to use colors that are compatible with water, such as blues, aquas, clears, and sea greens. You can also go monochromatic and use all one color.

The placement on the pattern is random depending on your choices. I even used a few gems that I fused in smaller sizes. Let your creativity guide you.



8



Foil all of the glass sections, including the gems and nuggets, and place them on the layout pattern.

Foiling the gems may require cutting the foil to a narrower width.



9



Solder the glass pieces together.

Secure the glass pieces for the main base in place on the layout section of the pattern using steel pushpins or connect the glass pieces with Blu-Tack before soldering the pieces together. Set the calf section aside to solder separately.

Solder the main body and background of the Mama manatee on both sides. Do not add the bubbles yet. When soldering the Mama, mark where the calf overlay will be placed. Don't create a raised bead on those parts, just a flat solder line so the calf doesn't wobble when it's attached.

Solder the glass pieces together for the calf, but when soldering the back of the calf, do not create a raised solder line. Keep that flat. The calf will be soldered onto the panel later in the process.

10

Add the bubbles.



Position the foiled gems and nuggets on both sides of the manatee. The arrangement is up to you and depends on the sizes of the gems you are using. Just try to get them as close to one another as possible. When you are satisfied with the placement, secure the gem arrangement with pushpins or Blu-Tack and solder them together. When soldering the gems from the back of the panel, place the panel with the front side down onto a towel to keep the panel stable.

This is also the time to add hanging hooks if you are not going to use a metal display stand. Solder the hooks onto the back of the panel on each side where the gems meet the water.

11

Frame the panel.



For the framing, select either U-channel lead or 1/4" zinc. Wrap the framing to meet where the gems begin on either side. Secure the framing in place with horseshoe nails and solder it wherever it meets a solder line from the panel. Clean the panel well with flux remover and Dawn Dishwashing Liquid.

12

Apply the black patina to the solder lines.



Using a cotton swab, apply patina to both sides of the main section of the glass design, avoiding the area where the calf overlay will be soldered. Patina only the front and side edges of the calf. Rinse the panel and calf, then clean off any excess patina.

13

Using just a small bit of flux, solder the calf to the mother's side at the points on the flippers and tail fins indicated on the pattern.



Clean off any excess flux with flux remover and apply patina to the freshly soldered area. Rinse the patina when finished.

**Fabrication Option: You can also construct this pattern as two separated pieces—the mother manatee solo and the calf as a light catcher.

14

Paint on the details.



Using a fine-tipped artist brush and black hobby enamel, paint in the details of the manatees—the eyes, nostrils, and wrinkles around the flippers and face. Let the paint dry overnight.

15

Wax and polish the panel.



Using a soft cloth, apply a thin coat of glass polish to the entire front of the panel. Be careful not to let any of the polish get between the layered mother and calf. Let the polish dry to a soft haze. Once again, turn the panel over with the front resting on a soft towel and polish the back of the panel.

When the polish is dry, use a clean, soft cloth and a toothbrush to gently buff the panel to a nice shine. A toothbrush helps to reach between the gems and in tight spots to remove dried polish.

As you can see, I chose to present my manatees on a 12" metal display stand. These stands are originally black, but if you choose to paint your stand as I did, here is how. Sand the stand a bit, clean off the dust, then spray with Krylon Colormaxx paint and primer. I used three coats of Gloss Blue Ocean Breeze, letting the paint dry well between coats, then sealed it with spray clear polyurethane.

These enchanting mammals are interesting to observe while they are moving their 1,000-pound bodies gracefully through the water. They can swim upside down and even do somersaults if the mood hits them. They mostly appear to enjoy moving along slowly while munching on sea grass for about six to eight hours a day. However, this seemingly pleasant vision of the manatee is offset by the digestive consequence of consuming so much vegetation. That results in a single manatee pooping a lot—about 150 pounds a day—so if you really want a live manatee in your home sanctuary, you're gonna need a really big pooper scooper! Let's just stick to this gleaming glass adaptation.

GPQ



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



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

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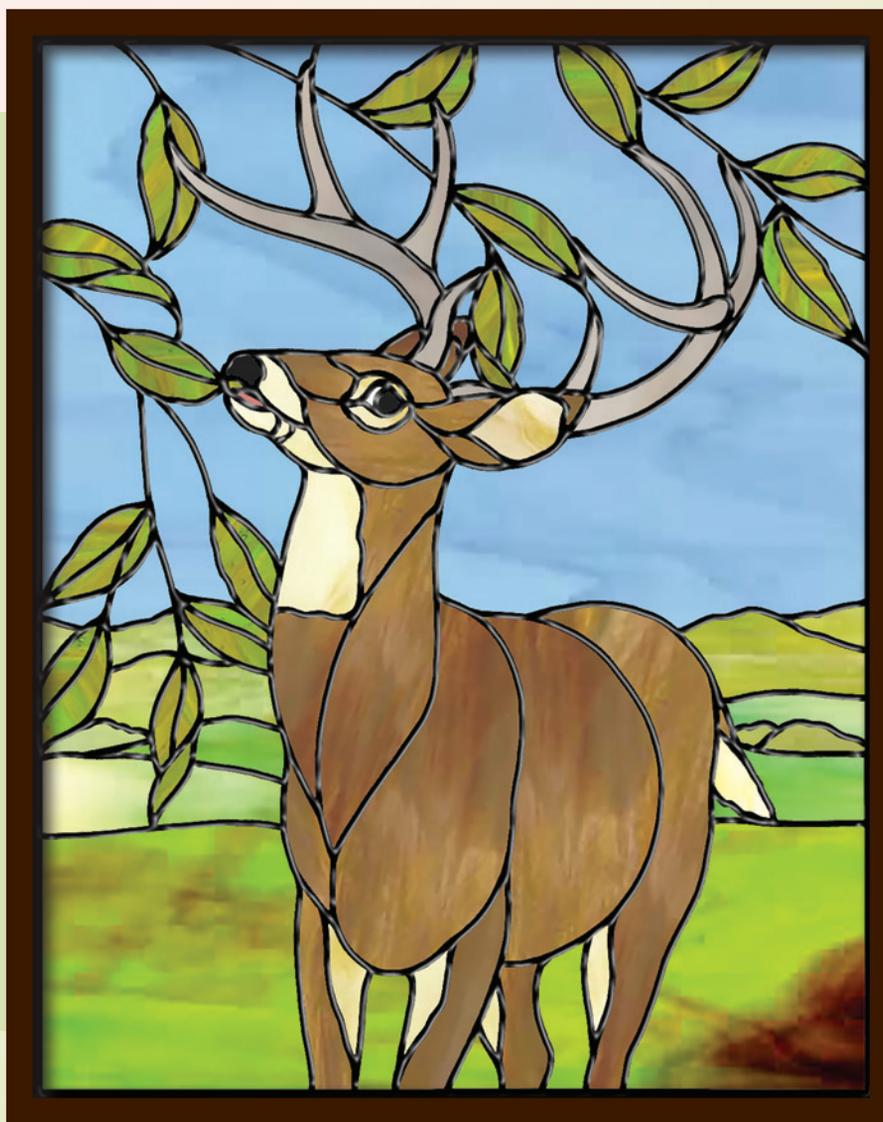
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Veteran Owned and Operated



White-Tailed Deer

Design by Terra Parma, Text by Darlene Welch



This true-to-life 16" x 20" design by Terra Parma is from her *Images by Terra* pattern collection and is used with permission from the publisher, Stained Glass Images. The colors used in this version were carefully selected to provide a lifelike scene. One classic rule demonstrated here to help create a feeling of depth is the use of colors for the background that are lighter than those in the foreground.

Choosing glasses that combine colors to show some grain direction is another way to give the piece a realistic look. The Medium Blue Light Opal/Dark Blue used for the sky, for example, is a glass with a little grain that makes it easier to run that grain throughout the sky. The Dark Brown/Green glass used for the foreground, on the other hand, includes easily visible brown areas that get darker as they go from left to right, giving the impression

that light is coming from the left. The darkest brown area of the glass piece behind the deer also helps to give the impression of a shadow behind the deer, another way to show the direction of the light. Choosing a streaky amber and green color for the leaves indicates how the sections of the leaves radiate from the center vein of each leaf.

The glass amounts and colors used in this particular version of the design can be found on the pattern pullout sheet. As you create your own version of this project, take the time to study the design and notice the details. Then when you're finished, take a break, enjoy your handiwork, and share it with all your friends.

GPQ

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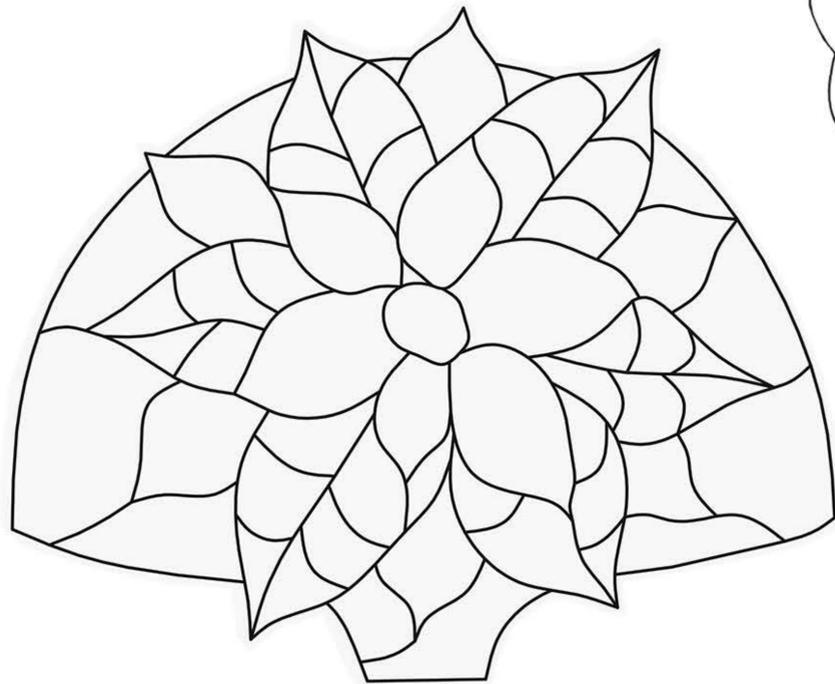
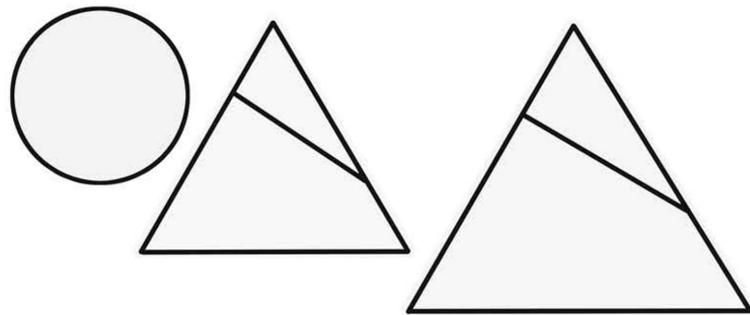
Winter Solstice Glass Mobile

An Introduction to Stained Glass

Design by Lidia K. Anderson

Glass

Cathedral or Opalescent Scrap



Poinsettia Fan Lamp

Design by Kat Patrick

Youghiogeny Opalescent Glass

9000SP Red Stipple for Petals, 1/2 Sq. Ft.

Additional Glass

Cerise Ruby Light Cathedral for Petals, Scrap

Pale Amber Wispy for Background, 1/4 Sq. Ft.

Glass Scrap

Yellow for Flower Center

Green for Leaves

Cougar Head

Design by Mary Harris

Youghiogeny Opalescent Glass

1025 HS White Opal/Yellow/Amber High Strike for Cougar Body and Head, 1-1/2 Sq. Ft.

U-00-36 Lemon Yellow/Golden Yellow Ring Mottle for End of Snout, Scrap

1000 HS White Opal High Strike for Mouth and Ears, Scrap

Y-202 Root Beer Transparent for Nose, Scrap

4500 Lime Green for Eyes, Scrap

1000 SP White Stipple for Eyes, Scrap

1043RG White Opal/Dark Green/Chocolate Brown for Tree, 1 Sq. Ft.

2004 HS Off-White Opal/Green High Strike for Background, 1-1/2 Sq. Ft.



Enlarge to 18" x 12"

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White-Tailed Deer

Design by Terra Parma

Wissmach Glass Co.

277-L Medium Blue Light Opal/Dark Blue for Sky, 2-1/2 Sq. Ft.

77-L Light Brown, Yellow Green/Light Opal for Back, Neck, Head, and Legs of Deer, 1-1/2 Sq. Ft.

325-D Light Amber/Dense Opal/Crystal for Legs, Tail, Neck, Face and Ears, 1 Sq. Ft.

59-D Dark Brown/Green/Dense Opal/Crystal for Foreground, 1 Sq. Ft.

WO-57 Medium Green/Opal/Crystal Wispy for Background, Scrap

78-L Medium Amber/Green/Light Opal/Crystal for Distant Background, Scrap

502-L Light Opal/Dark Gray/Brown for Antlers, 1-1/2 Sq. Ft.

13-D Dense Opal/copper Red/Crystal for Mouth, Scrap

245-LL Medium Amber/True Green Crystal/Opal Streaky for Leaves, 1-1/2 Sq. Ft.

BLACK, Dense Black for Eye and Nose, Scrap

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/2" U-Channel Zinc

Turkey Gobbler Platter

Design by Wesley R. Wong

Youghiogeny COE 96

Y96-1000 White Opal Iridescent, 10" x 6"

Y96-9501 Orange/White Wispy Dreamsicle, 10" x 8"

Y96-2002, Brown Opal, 6" x 2"

Y96-2012, Caramel, 8" x 3"

Y96-2509A, Light Terracotta Opal, 6" x 3"

Additional Glass

Clear Thin 2 mm, 10" x 10"

Glass Scrap

Black Red Yellow

Brown or Orange Powdered Frit (optional)

Cardinals in a Birch Tree

Design by Kat Patrick

Wissmach Glass Co.

WO-2180 Light Violet/Opal/Crystal Wispy for Background, 1 Sq. Ft.

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

Additional Glass

Honey/White Opal Granite for Tree Limbs and Trunk, 1 Sq. Ft.

Red for Male and Female Cardinal Cream for Female Cardinal

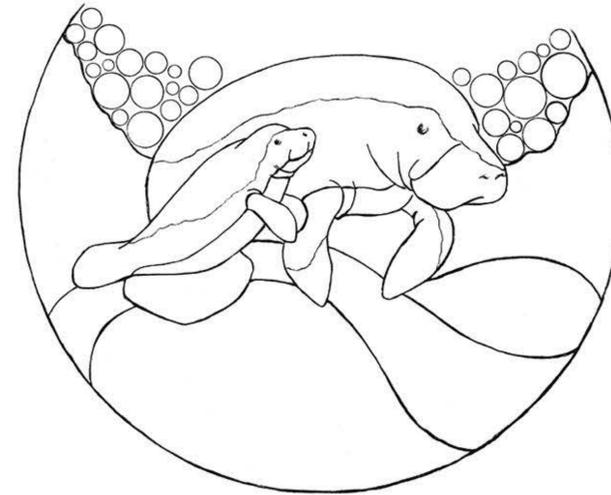
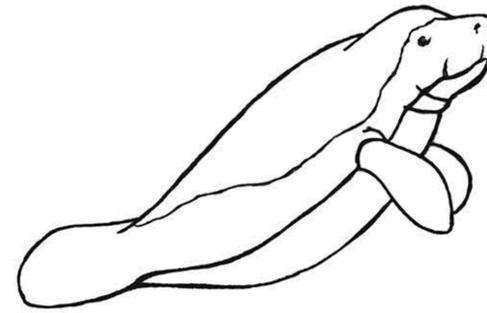
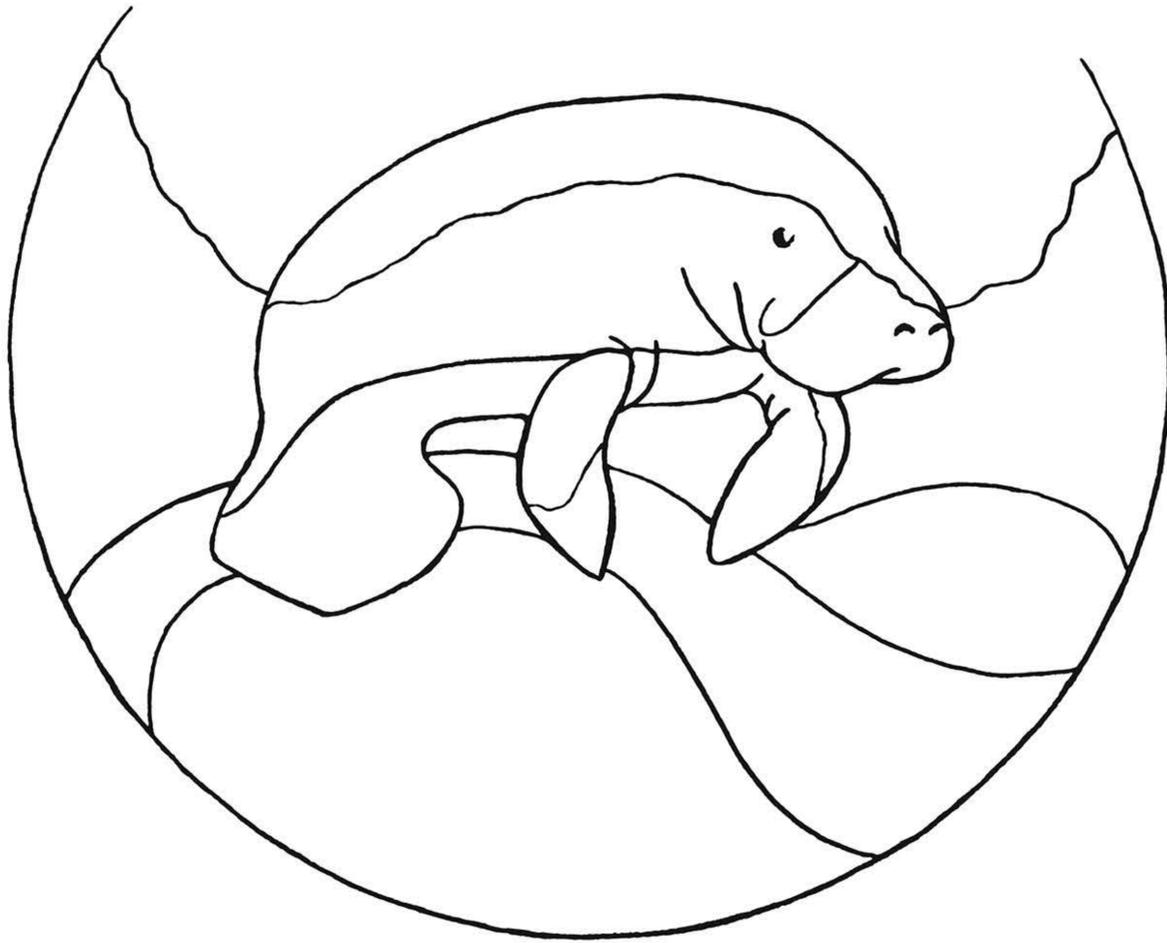
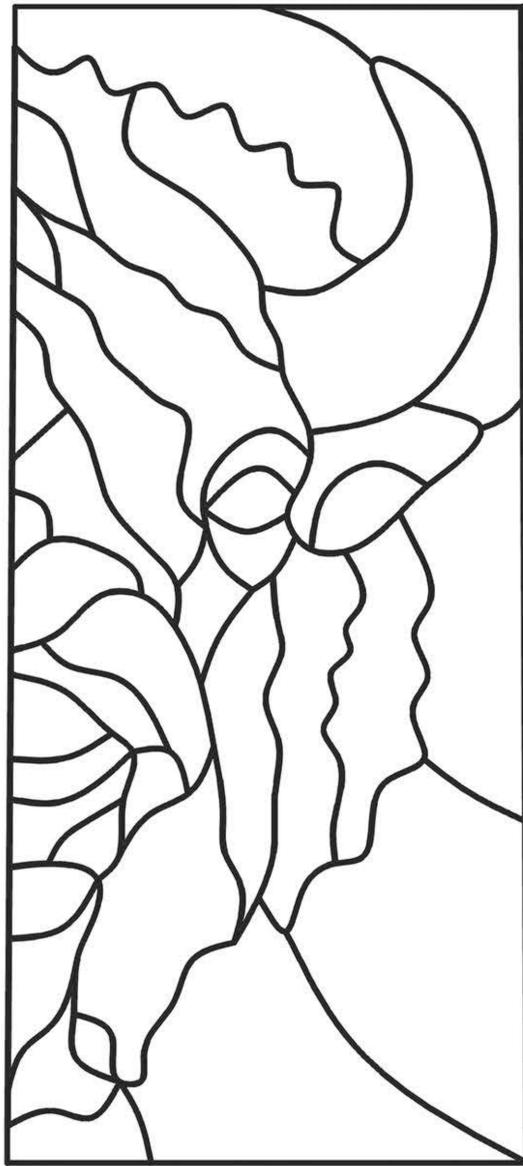
Tan for Female Cardinal

Yellow for Leaves

Red-Orange for Leaves



Enlarge to 16" x 20"



Mighty Manatees Graceful Swimmers

Design by Leslie Gibbs

Glass
Aqua Blue/White Streaky
for Top Level of Water, 5" x 8"
Turquoise Blue
for Teardrop-Shaped Water, 4" x 4"
Aquamarine Blue for Center Wave, 7" x 4"
Elephant Gray
for Upper Body and Forward Flippers, 8" x 10"
Dusty Blue
for Lower Shaded Body Sections and Back Flippers, 6" x 5"
Turquoise/White Streaky
for Bottom Water Section, 5" x 8"
Frit for Algae Mix
Light Bronze
Aventurine Green
Emerald Green
Woodland Brown

Wild Thing! An Oklahoma Inspiration

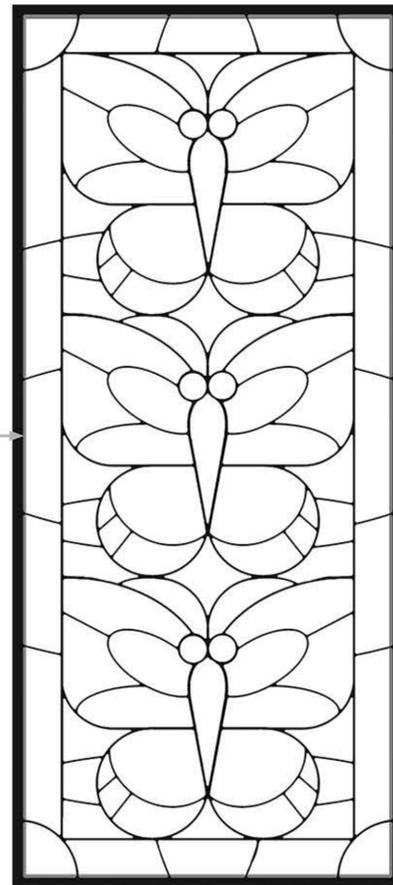
Design by Sabine Maiberger

Glass
Dark Amber/White
for Head, 1/4 Sq. Ft.
Neutral Mixed for Horn, Scrap
Pale Amber/White Semi Translucent
for Head, Scrap
Clear Textured for Background, 1/4 Sq. Ft.
Black for Eye and Nose, Scrap

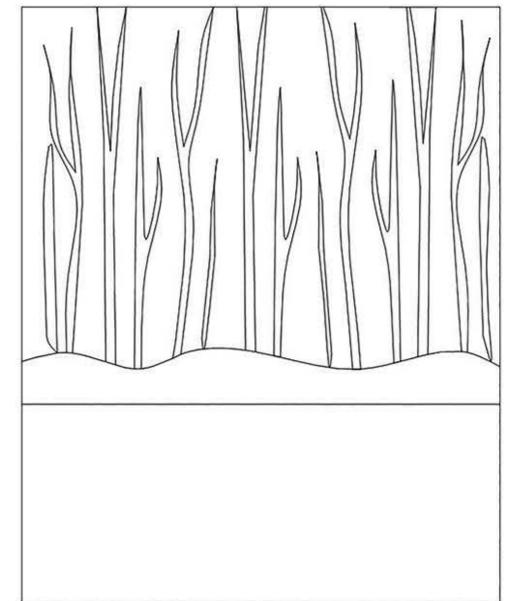
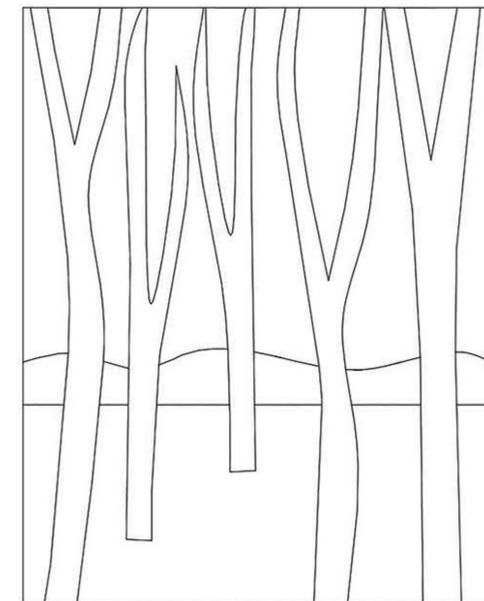


Enlarge to 27" x 21"

Light Gray
is came
Overhang
On the glass.



Enlarge to 13-1/2" x 30-1/2"



Enlarge to 8" x 10"

Winter Landscape

Design by Lisa Vogt

96 COE Glass
White/Clear Wispy for the Base Layer, 1 Sq. Ft.
Clear for the Top Layer, 1 Sq. Ft.
Gray Opal for Trees, 1/2 Sq. Ft.
Red for Suggestion of a Cardinal, Scrap
Frit
Grape Powder
Plumb Opal Powder
Deep Purple Powder
White Powder and Medium

Sunny Morning

Design by Jean Beaulieu

Youghiegheny Glass Co.
1025 HS White Opal/Yellow/Amber High Strike
for Neck, 1-1/4 Sq. Ft.
Y96-2120 M Root Beer on White
for Top of Back and Wing Tip, 2 Sq. Ft.
U-00-21-81 Red/Yellow/White for Rooster Comb, Scrap
U-00-05 White Opal on Back and Head, Scrap
9050-HS Peach Opal High Strike for Beak and Legs, Scrap
Y96-4544 M Spring Greens for Leaves, 2-1/2 Sq. Ft.
Y96-1006M Glass Cobalt on White Streaky for Sky, 3 Sq. Ft.
Y96-806 Clear and Cobalt for Sun, Scrap

Three Butterflies

Design by Chantal Paré

Wissmach Glass Co.
R-6 Light Cranberry Ripple for Body, 1 Sq. Ft.
01Flem Clear Flemish Glass
for Background, 1-1/2 Sq. Ft.
Additional Glass
Moss Green Solid Transparent Smooth
for Wings, 3 Sq. Ft.
Lime Transparent for Wings, 2 Sq. Ft.
Clear Rainwater for Frame, 2 Sq. Ft.



Sunny Morning

Design by Jean Beaulieu, Text by Darlene Welch



Roosters are well-known to just about anyone who has lived on or visited a farm. This colorful rooster and eleven of his handsome bird friends are featured in the *Beautiful Birds I* pattern collection by Canadian stained glass artist Jean Beaulieu. These illustrated designs of elegant winged creatures include doves, geese, swans, a blue jay, roosters, ducks, and several other bird species.

Jean's books of stained glass designs for the hobbyist offer full-size patterns for both panels and free-form projects. The pattern on this issue's pullout sheet has been reduced, but you can enlarge it to 27" x 21" to take it back to its original size. Visit www.jeanbeaulieu.com to learn more about the artist and find more of his unique patterns that cover a wide variety of themes. **GPQ**

Youghioghny Glass Co.

- 1025 HS White Opal/Yellow/Amber High Strike for Neck, 1-1/4 Sq. Ft.
- Y96-2120 M Root Beer on White for Top of Back and Wing Tip, 2 Sq. Ft.
- U-00-21-BI Red/Yellow/White for Rooster Comb, Scrap
- U-00-05 White Opal on Back and Head, Scrap
- 9050-HS Peach Opal High Strike for Beak and Legs, Scrap
- Y96-4544 M Spring Greens for Leaves, 2-1/2 Sq. Ft.
- Y96-1006M Glass Cobalt on White Streaky for Sky, 3 Sq. Ft.
- Y96-806 Clear and Cobalt for Sun, Scrap

Tools and Materials

- 7/32" Copper Foil Flux Solder Black Patina
- 3/8" U-Channel Lead

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Winter Landscape

Design, Fabrication, and Text by Lisa Vogt



I love bright colors, but on occasion I seek the comforting warmth and tranquility of soft hues and quiet scenes like this one. This 8" x 10" winter landscape is the perfect complement to add a peaceful balance to your cozy seasonal decorations. Best of all, this design is quick and easy to make, so let's get started.

Begin by cutting the glass for the base layer out of the wispy white/clear glass. Cut a second layer out of the clear glass. Set the two glass layers aside before moving on to making custom tree stencils, which is a great way to personalize your art and give it a one-of-a-kind flare.

96 COE Glass

White/Clear Wispy for the Base Layer, 1 Sq. Ft.

Clear for the Top Layer, 1 Sq. Ft.

Gray Opal for Trees, 1/2 Sq. Ft.

Red for Suggestion of a Cardinal, Scrap

Frit

Grape Powder

Plum Opal Powder

Deep Purple Powder

White Powder and Medium

Tools and Materials

Scissors Dust Mask Spoon

File Folders or Stiff Paper Razor Knife

Sifters Glue Stick

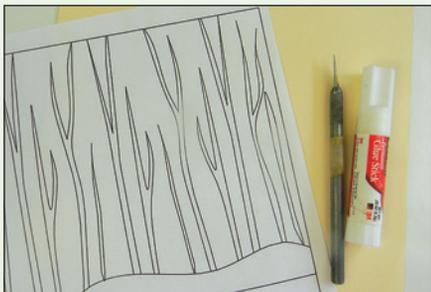
Black Glassline Outlining Medium

Applicator Tip for Paint

Flat Paintbrushes

1

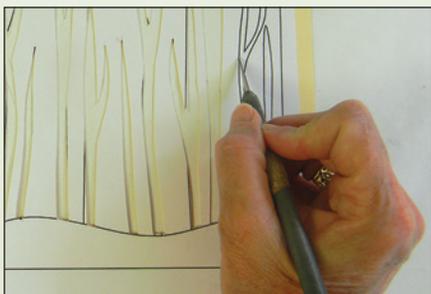
Glue a copy of the tree pattern onto a file folder or pieces of stiff paper.



I use file folders because they're readily available, inexpensive, and usually big enough for the designs I want to make.

2

Use a razor knife to cut the stencil design, applying enough pressure to cut through both the pattern and the stiff paper.



Don't worry if your design is a little different from the pattern. It's better to have a smooth edge on the stencil than it is to be exact, plus a little variation makes it your own.

3

Position the cut stencil on the wispy white glass and use a large screen to sift grape powder frit over the stencil.



Lift the stencil straight up to carefully remove it and any excess frit.

4

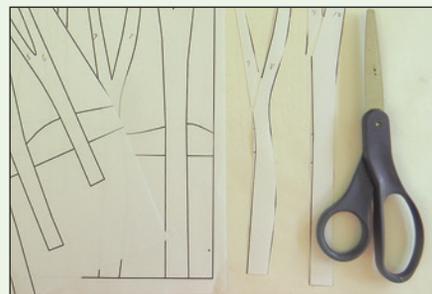
Use a small screen to sift the plum opal powder under the base of the trees to create a distant hill.



Set the frit covered glass aside in a protected area where it won't get bumped. I often store the frit-detailed glass in an empty kiln temporarily to protect the design while I work on the next step.

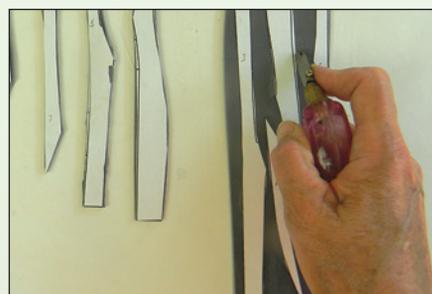
5

Cut up a copy of the pattern with scissors.



6

Use the pattern pieces as a guide to cut the tree trunks out of the gray opal glass.



7

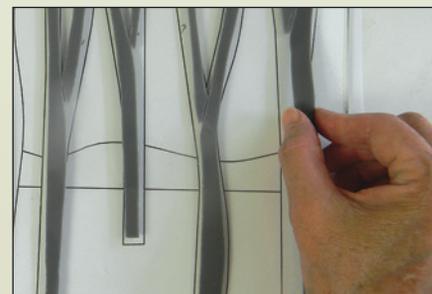
Grind the glass to improve the shapes and edge quality of the tree trunks.



Clean with water and dry the ground glass tree trunks with a towel.

8

Arrange the tree trunks on the clear glass layer.



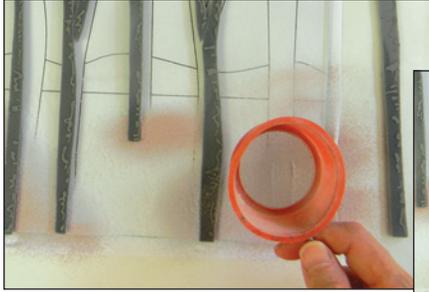
9

Using an applicator tip, apply paint to the tree trunks.

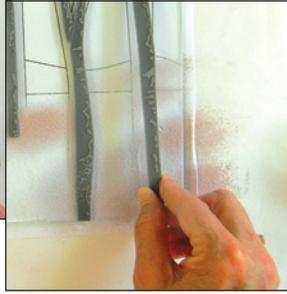


Let the paint dry before adding any more frit.

10



Create soft shadows under the tree trunks by sifting grape powder and plum opal powder around the bases of the trees.



11

Pull a flat, dry paintbrush through the powder frit to create a crisp edge.



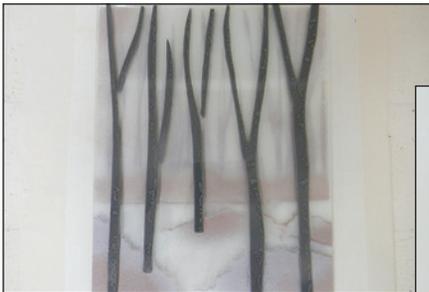
12

Place the project in the kiln.



Place the base white/clear layer in the kiln on a primed or fiber paper-covered kiln shelf and fire, then carefully stack the second clear layer on top.

13



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



14

Add the medium white frit and a small red glass triangle.



Use a spoon to sprinkle medium white frit on top of the fused glass design. Include a few bits of dichroic for sparkle. Add a small red triangle to suggest a friendly visitor and to give the soft colored design a refreshing pop of color.

15

Sift white powder frit over the white medium frit.



16

To soften the look, sift white powder frit over the white medium frit.



For added ambiance, create the illusion of falling snow by sprinkling white medium frit over the entire woodland scene.

17

Fire to a tack-fuse or a full-fuse, if desired.



For an intriguing textural finish, fire the assembled project to a tack-fuse temperature. If you prefer a smooth finish, fire the project to a full-fuse temperature. You can find firing schedules for both techniques at the end of the article. Now it's time to cuddle up in fuzzy slippers with a steaming cup of hot cocoa and enjoy the crisp comfort of this endearing scene all season long.

G PQ

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Firing Guides for 96 and 90 COE Fusible Glass

These guides are based on my own experience and the glass manufacturer's firing guides. All kilns fire differently, so be sure to test these guides and adjust them as needed to get the artistic results you want in your own kiln.

96 COE Full-Fuse Firing Schedule

Segment 1: Ramp 300°F (149°C)/hr to 1300°F (704°C) and hold 60 min.

Segment 2: Ramp 300°F (149°C)/hr to 1465°F (796°C) and hold 10 min.

Segment 3: Ramp 500°F (260°C)/hr to 950°F (510°C) and hold 60 min.

Segment 4: Ramp 500°F (260°C)/hr to 800°F (427°C) and hold 10 min.

Segment 5: Let cool to room temperature.

90 COE Full-Fuse Firing Schedule

Segment 1: Ramp 300°F (149°C)/hr to 1300°F (704°C) and hold 60 min.

Segment 2: Ramp 300°F (149°C)/hr to 1480°F (804°C) and hold 10 min.

Segment 3: Ramp 500°F (260°C)/hr to 900°F (482°C) and hold 60 min.

Segment 4: Ramp 500°F (260°C)/hr to 800°F (427°C) and hold 10 min.

Segment 5: Let cool to room temperature.

96 COE Tack-Fuse Firing Schedule

Segment 1: Ramp 300°F (149°C)/hr to 1365°F (741°C) and hold 10 min.

Segment 2: Ramp 500°F (260°C)/hr to 950°F (510°C) and hold 60 min.

Segment 3: Ramp 500°F (260°C)/hr to 800°F (427°C) and hold 10 min.

Segment 4: Let cool to room temperature.

90 COE Tack-Fuse Firing Schedule

Segment 1: Ramp 300°F (149°C)/hr to 1385°F (752°C) and hold 10 min.

Segment 2: Ramp 500°F (260°C)/hr to 900°F (482°C) and hold 60 min.

Segment 3: Ramp 500°F (260°C)/hr to 800°F (427°C) and hold 10 min.

Segment 4: Let cool to room temperature.

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 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. She has been a featured artist on HGTV, PBS, and GPQ Glass Expert Webinars®.

A huge supporter of public art, Lisa regularly contributes art-work for auctions 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.LisaJVogt.com to find out more about her work and seminars.

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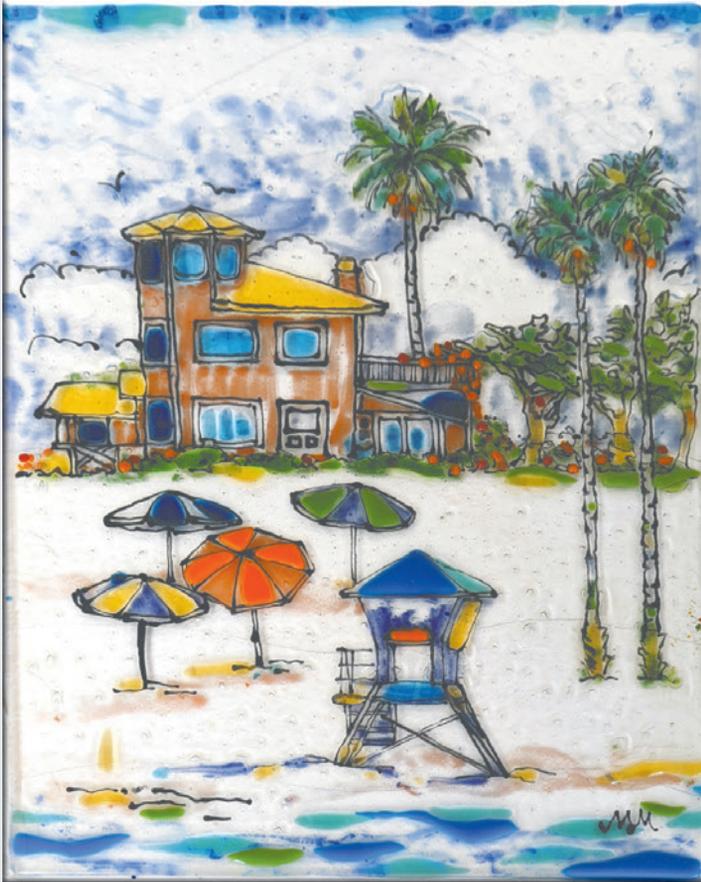


LisaJVogt.com

Southern Landscapes

An Idea that Leads to a Beautiful Glass Art Project

Design by Marla Manning and Petra Kaiser, Fabrication and Text by Petra Kaiser



Marla Manning's first Southern Landscape. This one was fired three times, first with the black outline, second adding the background color, and third adding the front colors.

Marla Manning is one of the participants of my glass fusing sessions on Sanibel Island, Florida. I have been teaching there for over twenty years now, and some of my students have been coming for nearly as long. It is a wonderful environment in which to create, learn, and make friends. Participants arrive with project ideas, and my role is to help them realize those ideas. Complicated ones are my favorites. With many more very talented class participants, I am sure we will be co-authoring several other articles like this one that cover:

- working with patterns,
- outlining a design with black enamel,
- using glass powder paints,
- coloring your glass with powders and paint, and
- fitting a fused glass piece in a frame.



Marla Manning's final Southern Landscape images.

Wissmach 96 COE Glass

96-01 Clear 11" x 9", 3

96-01 Fine Clear Frit

Light Blue Glass Powder

Garden Green Glass Powder

Dark Blue Glass Powder

Vitrigraph Stringer Pieces

Fine Frit to Match Powder Paint

Assorted Scrap Glass

Tools and Materials

Transparent Paper

Walnut Brown Enameling Color

Kaiser Lee Fuse It Tack Film Mosaic Cutter

Assorted Powder Paint Colors

Multi Pen Enamel Plastic Bottles

Brushes 10" x 8" Frames, 3

Papyrus® Paper

How It All Started

Marla is an architect and interior designer on Sanibel Island, and we are lucky to have her in our glass fusing classes. One day last season she came with a leftover piece of wallpaper and asked, "It is so pretty. What could we do with it?"

The designs are fairly big, so it was best to use a big piece of glass. The first one she did is 20" x 20", while the second one she made is 13" x 30". For this article, I found some 8" x 10" frames during a recent shopping spree at a popular Swedish furniture store. I first thought we would do some winter landscapes, but our experience with winter landscapes is rather slim. We decided to keep working with the wallpaper at hand, but then the images were too big. It took me a little while to come up with an idea, and who would have thought how well it fit Marla's style.

We did not want to run into any copyright issues, which is why we used the images as inspiration to make our own patterns. For this step, I took some pictures with my phone and sized them with the computer to the right scale for our frames. Then we used transparent paper and made our own pattern from it with some variations in the design.

Creating the Southern Landscapes

1



Outline the scene on the glass.

For our project we are using Wissmach 96-01 clear glass and an enamel called Multi Pen. The idea is to use the "pens" directly from the bottle. However, I like to transfer some of the paint into a smaller dispenser bottle that I found online for ease of handling.

The most difficult part is to get the paints the right consistency. It is best to start with a fairly thick paint and add one drop of water at a time until you have the right consistency. You will develop a feeling for the paint over time. If the paint is too liquid, you can disperse some out on glass, let it dry, and scratch off what is now very fine glass powder back into the bottle. ***Of course, you will be wearing your mask while doing this!***

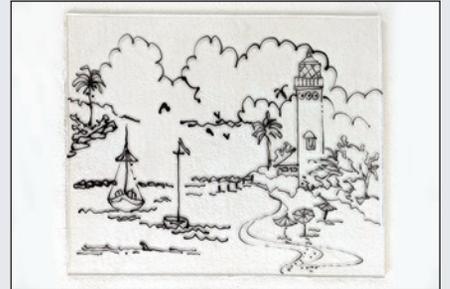
Marla says that it is best to hold the dispenser bottle at a slight angle and keep moving the paint. I would also recommend that you start with a small piece of glass and do some trials. As I said, you can always let it dry and scrape the clean powder back into the bottle.

Secure the outline.

2

Once your paint is dry, check to see if you would like to make any adjustments. You can scratch it away and use a clean paint brush to clean your glass.

You could do everything in just one firing, but the paint might get scratched when you add the glass. That's why we recommend a low firing. The schedules for Fahrenheit and Celsius temperatures are provided below. You need to remember that all kilns fire differently, so you may have to adjust the schedules to fit your own particular kiln.



Firing Schedule in Fahrenheit

Segment 1: Ramp 700°F/hr to 1000°F and hold 10 min.

Segment 2: Ramp up 9999 (AFAP*) to 1300°F and hold 10 min.

Segment 3: Ramp down 9999 (AFAP*) to 900°F and hold 30 min.

Segment 4: Ramp down 200°F to 700°F and no hold.

*as fast as possible

Firing Schedule in Celsius

Segment 1: Ramp 370°C/hr to 540°C and hold 10 min.

Segment 2: Ramp up 9999 (AFAP*) to 700°C and hold 10 min.

Segment 3: Ramp down 9999 (AFAP*) to 480°C and hold 60 min.

Segment 4: Ramp down 90°C to 370°C and no hold.

*as fast as possible

3

Set up a workstation for coloring the landscapes.



This is definitely the part where you want to get comfortable with all the supplies you might need for the coloring process. I surrounded myself with a collection of small random pieces of colored glass, frit, powder, and paints. I also gathered some Fuse It Tack Film, brushes, and the most important tool, the mosaic cutter. I can't remember that I have ever worked with such little pieces of glass.



4

Colorize the landscapes.

To add color to our landscapes, I used these techniques:

- 1a is a mix of Light Blue glass powder, water, and aloe vera.
- 1b is a mix of Garden Green glass powder, water, and aloe vera.
- 1c is a mix of Dark Blue glass powder, water, and aloe vera.
- 2s are small pieces of vitrigraph stringers.
- 3 is powder paint and some fine frit of the same color.
- 4 is Walnut Brown enameling color.
- 5 is a mix of Walnut Brown enameling color and fine clear glass frit.



Prepare the glass powder paints.

5



This is my most favorite application for glass powders. In 2008, I published a video showing the techniques for preparing the glass powder paints I have used exclusively in many projects. You can visit www.youtube.com/watch?v=VXRIM-X_akU to find the video.

Since I didn't have any brown frit, I mixed 3 tablespoons of fine clear glass frit with a teaspoon of Walnut Brown enamel and a few drops of water. To mix the glass powder paints, fill a plastic bottle with one part each of glass powder, aloe vera (after-sun lotion), and filtered water. Shake the bottle well. If the paint is too thick, add a little bit more water, shake, and repeat until you like the consistency.



Fire the glass a second time.

6



In this second firing, we will take the glass to 1400°F/760°C, which will fuse the Wissmach 96 to a nice, soft contour fuse. To add a little interest, I ripped some random pieces of Papyrus Paper and placed them underneath the glass. Remember that the schedules may need to be changed to fit your own particular kiln.

Firing Schedule in Fahrenheit

- Segment 1: Ramp 600°F/hr to 1000°F and hold 10 min.
 - Segment 2: Ramp up 9999 (AFAP*) to 1400°F and hold 10 min.
 - Segment 3: Ramp down 9999 (AFAP*) to 900°F and hold 60 min
 - Segment 4: Ramp down 100°F to 700°F and no hold.
- *as fast as possible

Firing Schedule in Celsius

- Segment 1: Ramp 300°C/hr to 540°C and hold 10 min.
 - Segment 2: Ramp up 9999 (AFAP*) to 760°C and hold 10 min.
 - Segment 3: Ramp down 9999 (AFAP*) to 480°F and hold 60 min
 - Segment 4: Ramp down 40° C to 370°C and no hold.
- *as fast as possible

Frame the three landscapes.

7



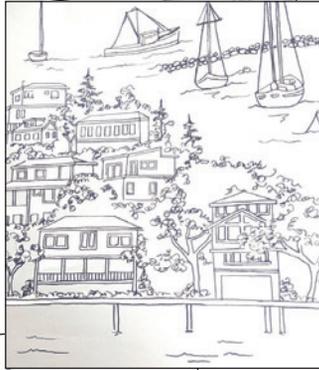
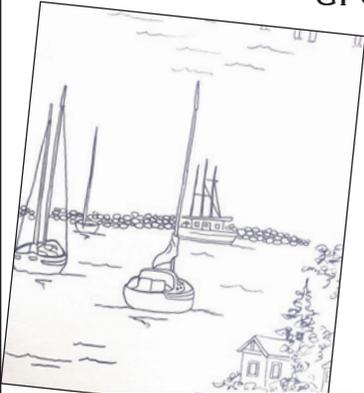
When I want to frame a piece, I usually start out with a glass piece about 1" bigger than the frame all the way around so that I can adjust for possible shrinkage. After I had fired the clear Wissmach 96 pieces, however, I realized that there was no shrinkage. Since I played it safe, I had to cut away an inch on two from the sides of the glass panels in order to fit them into the frames. While I was decorating, I made sure not to add any glass pieces on the outer rim so they wouldn't be in the way once I had to cut them to size.

We hope you enjoyed this project and will be inspired to find your own favorite designs, using these techniques. Enjoy your creativity!

GPQ



Marla creating a pattern.



Photos from wallpaper.



Petra Kaiser, internationally renowned kiln glass artist, teacher, and Wissmach Glass consultant, has a unique style that captures Florida sun, light, and water in sculptures, functional glassware, and wearable designs. When introduced to glass fusing, she found the available mold options limiting, which 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. She shares her cutting-edge techniques in her Fuse It Studio, three books from Wardell Publications, and numerous articles in international glass magazines. Visit www.kaiserlee.com to learn more about her glass art and workshops.



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Turkey Gobbler Platter

Design, Fabrication, Text, and Photography by Wesley R. Wong



Turkeys are fascinating animals. The name of the bird comes from the name of the country Turkey by way of a colonial mistake. Early English settlers mistakenly thought turkeys were a kind of guinea fowl, an African bird that English people used to import from Turkey. While Benjamin Franklin did not advocate for the turkey as our National Bird, he did prefer them to bald eagles. In a letter to his daughter, Franklin called the bald eagle “a bird of bad moral character,” because they steal from other birds. He called the turkey a much more respectable bird, a bird of courage, and a true original native of America.

The folklore of different Native American tribes have turkeys playing a variety of roles. In some legends, the turkey is portrayed as a wily, overly proud trickster character. In others, he is shy and elusive. In parts of Mexico and the American Southwest, turkeys were domesticated and kept as food animals by some tribes. Their role in stories from these tribes is similar to what is found in chicken stories from Europe, with the birds mimicking the concerns and activities of human farmers.

A variety of different sounds are made by turkeys such as “purrs” and “yelps,” but the famous “gobble” call is only done by males during mating season. As a result, male turkeys are called gobblers, while females are called hens. It’s a common myth that turkeys can’t fly, most likely because they feed on the ground, but wild turkeys have been known to fly up to 55 miles per hour in short bursts. For domesticated turkeys, this is not the case. They are bred to be heavier in weight, almost twice as much as a wild turkey.

The turkey is a symbol of prosperity and plenty. Indulging in a turkey dinner to celebrate the success of the harvest is a tradition in American culture that dates back to the first Thanksgiving in 1621. Because of its role during Thanksgiving, the turkey is also associated with generosity, gratitude, family, and friendship. Like the holidays themselves, the turkey brings people together to share in the spirit of love, cooperation, and thankfulness. Whether you create this 8" x 10" project as a bowl or platter, or even both, this Thanksgiving turkey will serve as a charming reminder of a great family tradition all year long.

Youghiogeny COE 96

- Y96-1000 White Opal Iridescent, 10" x 6"
- Y96-9501 Orange/White Wispy Dreamsicle, 10" x 8"
- Y96-2002, Brown Opal, 6" x 2"
- Y96-2012, Caramel, 8" x 3"
- Y96-2509A, Light Terracotta Opal, 6" x 3"

Additional Glass

Clear Thin 2 mm, 10" x 10"

Glass Scrap

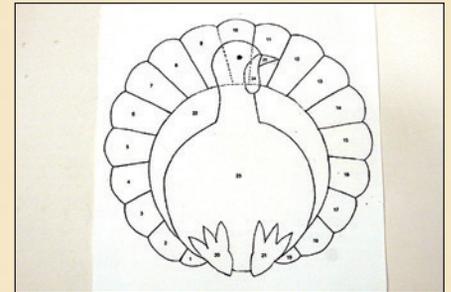
- Black Red Yellow
- Brown or Orange Powdered Frit (optional)

Tools and Materials

- Papyrus® Kiln Shelf Paper or Bullseye ThinFire Paper
- Clear School Glue Glass Cutter
- Grinder with 1/4" Grinding Head Breaking Pliers
- Scissors Black and Metallic Permanent Markers
- Safety Glasses Ring Saw (optional)
- Diamond Hand Pad 8" to 10" Round Plate or Bowl Mold
- Kiln Wash or Boron Nitride

1

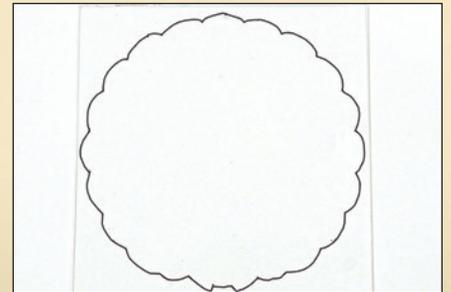
Copy or trace the pattern onto a 9" x 9" sheet of shelf paper.



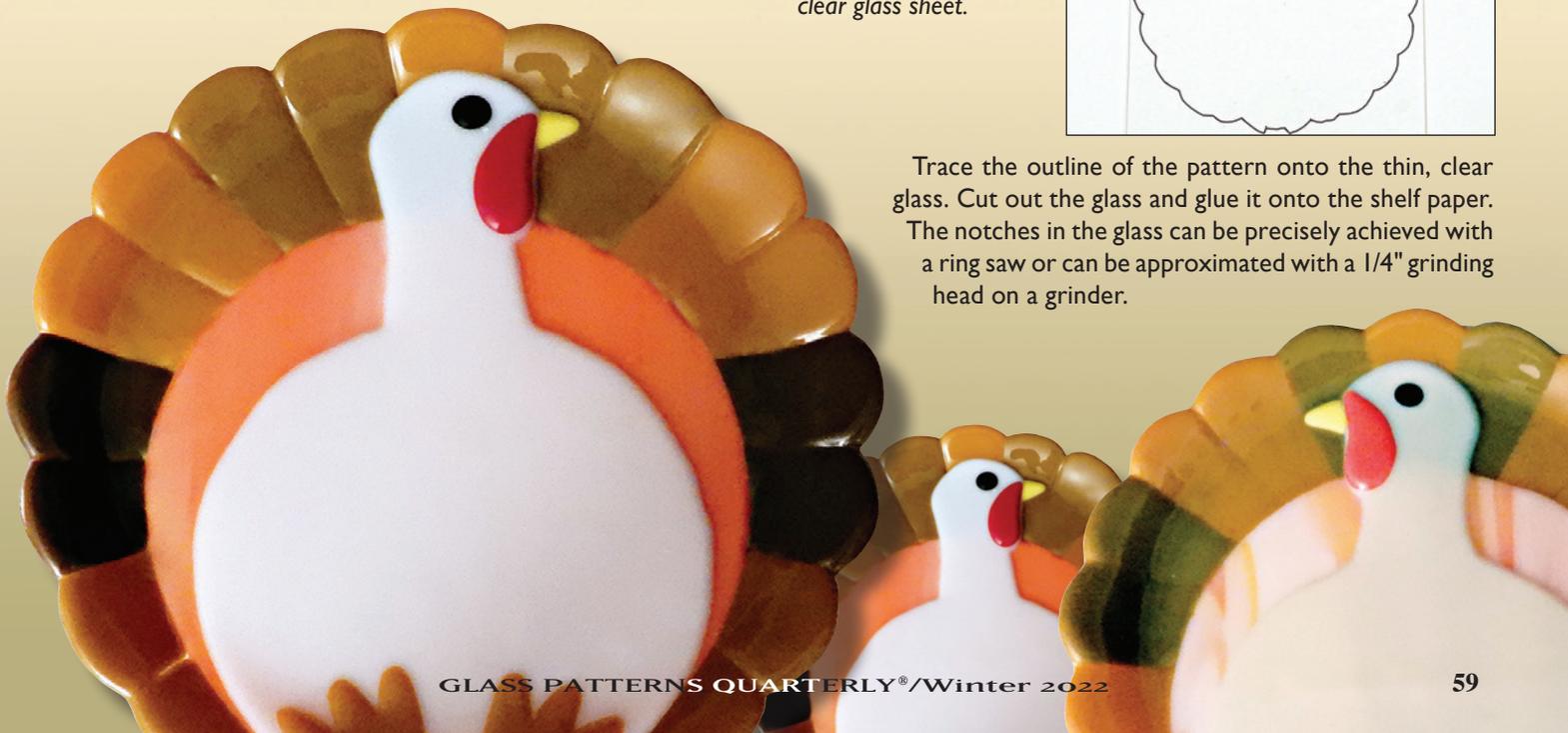
Include the dashed lines and the numbers. The pattern can also be copied with an inkjet or laser printer onto an 8.5" x 11" sheet of shelf paper.

2

Prepare the thin, clear glass sheet.

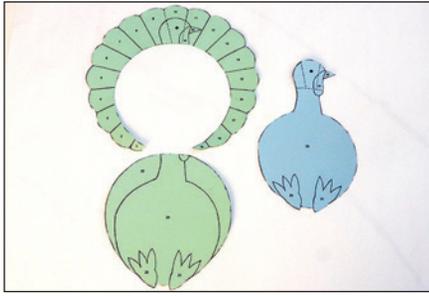


Trace the outline of the pattern onto the thin, clear glass. Cut out the glass and glue it onto the shelf paper. The notches in the glass can be precisely achieved with a ring saw or can be approximated with a 1/4" grinding head on a grinder.



3

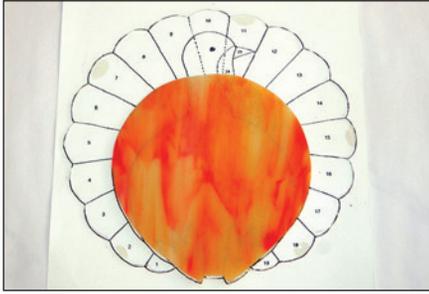
Copy and cut out the pattern parts for the body.



Copy the pattern onto two sheets of card stock. Cut out the feathers and the circle behind the body from the first copy. Cut out the body, including the head, wattle, beak, and feet from the second copy.

4

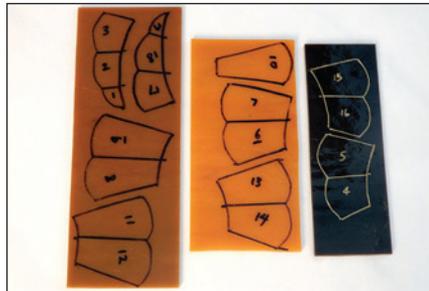
Cut pattern piece #23 from the Orange Dreamsicle glass.



Attach it to the clear glass base with small dabs of clear glue near the edge of the glass.

5

Trace the turkey feather patterns onto the brown glass.



Three shades of brown glass are used for the turkey feathers. You may also choose to use only one or two shades of brown, if you prefer. Trace the pattern pieces onto the brown glass in groups of 2 and 3. A metallic marker is useful for tracing onto dark glass.

6

Cut out the glass pieces, grind for a good fit, and glue them onto the clear base with small dabs of clear glue.



Arranging the glass pieces on a small tray while cutting, grinding, and cleaning them will help keep the pieces in the right order. Any noticeable gaps between the pieces can be filled in with orange or brown powdered frit. Any gaps that are not filled in may appear as a seam when the piece is fired.

7

Trace the body/head pattern, without the beak, onto the white glass and cut out the glass.

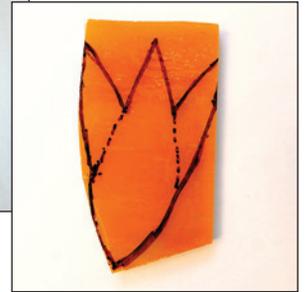


Position the body on top of the orange glass so that the head overlaps the top center feather piece and glue it on with small dabs of clear glue.

8



Cut the turkey feet from the orange glass and the wattle, beak, and eye from scrap glass.



Glue the pieces onto the turkey body. The turkey foot can be cut into three pieces to avoid using a ring saw.

9

Fire the project to a contour fuse.



Place the assembled piece onto a kiln shelf and fire in the kiln to a contour fuse using the suggested firing schedule. Remember that all kilns fire differently, so you may need to make adjustments in the schedule to fit your own kiln.



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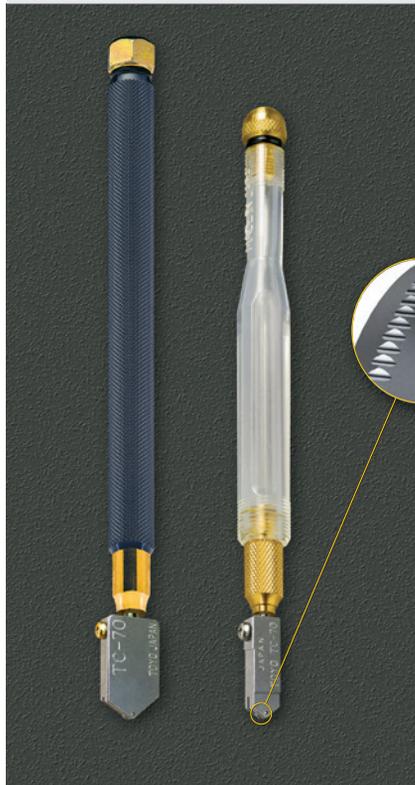
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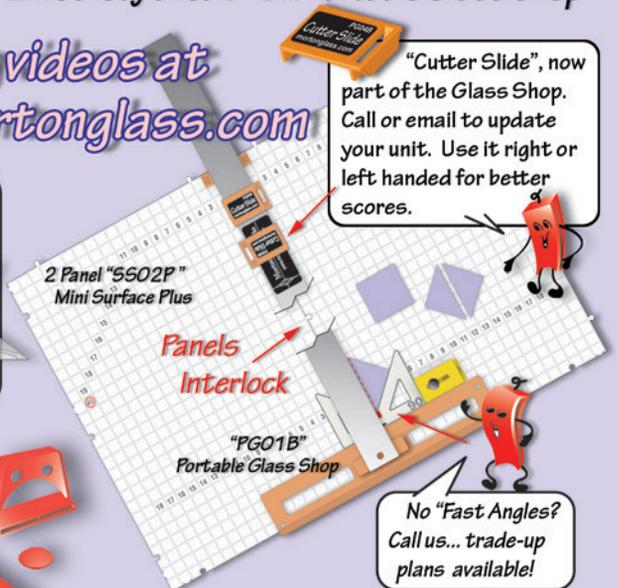
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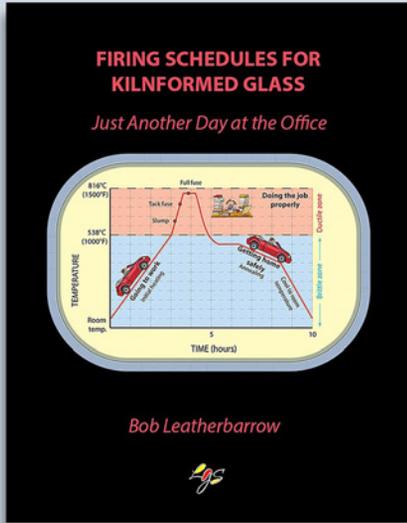
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- Segment 1: Ramp 350°F/hr to 1100°F and hold 10 min.
 - Segment 2: Ramp 50°F/hr to 1230°F and hold 60 min.
 - Segment 3: Ramp 400°F/hr to 1390°F and hold 10 min.
 - Segment 4: Ramp 9999 (AFAP*) to 950°F and hold 80 min.
 - Segment 5: Ramp 150°F/hr to 600°F and hold 10 min.
- *as fast as possible

10

Slump the fused piece.



Clean the fused piece and remove any sharp edges with a diamond hand pad. Prepare an 8" to 10" round plate or bowl mold with kiln wash or boron nitride. Center the turkey on the mold and fire it in the kiln to a slump fuse using the suggested schedule, making any necessary adjustments for your own kiln.

- Segment 1: Ramp 400°F/hr to 400°F and hold 10 min.
 - Segment 2: Ramp 450°F/hr to 1240°F and hold 25 min.
 - Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 90 min.
 - Segment 4: Ramp 150°F/hr to 600°F and hold 10 min.
- *as fast as possible

The pattern may be reduced or enlarged in size to make a different size plate. It can also be reversed to point the turkey facing the other direction. Make a set of turkey plates to serve at your next winter feast.

GPQ

Mark Lauckner
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Wesley R. Wong, an award-winning artist, designs and produces custom glass art from his studio in San Jose, California. His passion for glass started in 1981 with stained glass, which eventually lead him into mosaics and fused glass. Wesley's work features lots of bright colors and intricate patterns and has been exhibited in many juried glass and mosaic shows throughout the United States. He retired from a career in software engineering in 2014 to continue his adventures in glass art and enjoys creating new techniques and sharing his glass knowledge with other artists. He teaches glass workshops around the U.S. and internationally, including annual classes at the Glass Craft & Bead Expo in Las Vegas, Nevada.

In 2021, Wesley published a memoir of his father, Mr. Chinatown: The Legacy of H.K. Wong. A prominent businessman and civic leader in San Francisco Chinatown, he was selected in 1987 by the San Francisco Examiner for the paper's centennial issue as one of the most memorable San Franciscans of the previous 100 years. Visit Wesley's studio website at www.glasstastique.com to view more of his work. For more information on workshops, you can email Wesley at glasstastique@gmail.com.

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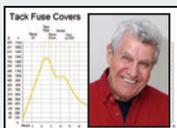
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Dichroic Hearts

Bending and Distorting Dichroic Glass

Design, Fabrication, and Text by Mark Lauckner

With Valentine's Day approaching, I thought it would be fun to do a heart project. In this tutorial, I am using up scraps of dichroic glass to make these 1-1/2" x 1-1/2" heart-shaped pendants. The special feature of these is that the thin strips of dichroic bend and distort within the fused glass. This distortion is created by determining the volumes of clear glass that need to flow out to equalize and level across the surface to create pressure and change the position of the dichroic glass strips below.

Glass

2 mm Black-Backed Dichroic Glass, Scrap
2 mm and 3 mm Clear Glass Sheet, Scrap

Tools and Materials

Kiln Board
Tile Nippers
Grinder or Sander
Tile Saw
Dremel Drill Press
CRL 1.8 mm Diamond Drills
Triangular Crimp or Glue Bails
Pendant Chain/Cord



1

Arrange the thin dichroic strips on the kiln board.



First you will need some thinly cut strips of 2 mm black-backed dichroic glass at least the length of the finished pendant heights. For a more dramatic effect, thinner is better. Arrange the strips in a row as long as possible across the kiln shelf. I make my strips about 1-1/2" long and try to go the whole width of the kiln board. Black-backed dichroic works the best for this.



2

Place pieces of clear glass over the thin dichroic strips.



Next you will need to cut a piece of clear glass the same size as the row of thin strips and place it on top. Using 2 mm glass for this produces the most dramatic effect! That on its own would produce the typical result when fired. In order to make the dichroic strips bend and twist, however, you will have to add extra clear glass on top of the long strip.

3

Arrange the thin strips of the 3 mm clear glass on a 45 degree angle and about 3/8" apart.



The most dramatic distortion results from placing 3 mm strips about 1/4" wide on top of the 2 mm clear strips on a 45 degree angle. An angle is required, because the clear strips must be at a different orientation than the dichroic strips below to produce the effect. The strips must also have at least 1/4" or 3/8" of space between them to create the differences in volume.

4

Perform a full fuse in order to have the extra clear pieces fully melt in and level off across the surface.

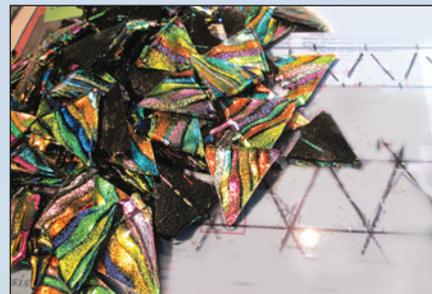


I ramp these up around 500°F per hour because of the size of the 2 mm clear cover piece. I prefer to fire these to 1500°F and peek in on them until they are flat across the top surface. Then I turn off the kiln and let the glass pieces cool slowly overnight.

What happens here is that the extra volume of glass placed on top has to push aside the 2 mm volume below in order to sink down in and equalize across the top surface. The result is distorted lines between the dichroic strips that can also push into and spread out the dichroic strips in areas below the extra volume. That creates a three-dimensional wavy swirl effect in the dichroic coatings below.

5

Cut the fused wavy strips into triangles.



This results in very little waste. I use a cutting grid that I drew with a ruler and a felt pen, just some sort of guide for cutting, so that all of the heart pendants wind up being the same general shape.

6

Trim down the top corners of the hearts to make the grinding easier.



I use tile nippers for this and snip off both of the top corners.

7

Use a tile saw to grind out the hearts.



8

Cut a groove in the tops of the hearts.



I use a tile saw for cutting the top grooves. The diamond blade is thin enough to make nice triangular grooves in the glass. After a little grinding or sanding, the hearts are ready for the next firing. It is important to watch over this firing carefully. A temperature of 1350°F to 1400°F is required to round off the edges and fire-polish the glass.



9

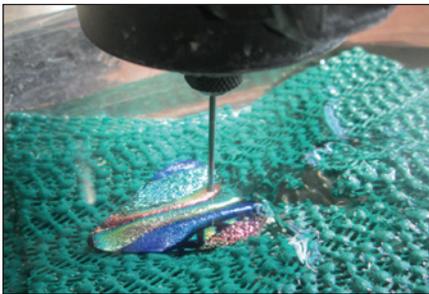
Peek in the kiln and stop the firing when the cut sides become nicely rounded and the V-groove at the top is still distinguishable.



These firings can go straight up, since the pieces are small and the risk of thermal shock from rapid heating is minimal. If they are fired too long, however, the groove at the top of the hearts will start to fill in, and the bottoms will lose their points.

10

Drill a hole in the top of each heart to prepare for adding the jewelry bails.



After an overnight cooling, the hearts are ready for drilling center holes or, if you prefer, gluing on the jewelry bails. I prefer to drill the hearts using a Dremel tool and CRL 1.8 mm diamond drills, then attach a triangular crimp bail.

These Dremel drill press units accommodate the name-brand ones as well as all the cheaper “home improvement store” versions. I have drilled many hundreds of holes, and I have yet to wear out my \$29 version.

11

Check all of the hearts to make sure they are ready to add the bails.



12

Add pendant cords or chains for hanging the hearts.



Now the hearts are ready for your pendant cords or chains! There are lots of online sources for triangular crimp pendant bails, which come in different sizes and wire widths. I have even made my own with silver-plated copper crafts wire. **GPQ**

Mark Lauckner has been working in glass since 1977, first in stained glass, then lampworking in 1979, warm glass in 1984, and hot glass since 1996. He has operated The Glass Foundry, a production hot shop and fusing studio, for 26 years along with an adjacent gallery located on Salt Spring Island, British Columbia, the “arts mecca” of Western Canada.



The artist has remelted over a quarter of a million pounds of scrap glass and created over 180,000 cast and pressed glass items. His iconic line of marine and rainforest-themed recycled glass giftware is available in 70 galleries and gift shops across North America. He has also redesigned equipment used in warm and hot glass studios to make them more energy efficient.

Mark’s glass furnace designs have been in use in over 30 countries for 20 years. Being completely self-taught, he has developed “outside the box” glassmaking processes that have not been seen elsewhere, notably bending the rules in warm glass. Mark has also instructed dozens of annual summer classes for kids and adults at The Glass Foundry since 1998 and has produced over 100 tutorial videos for warm glass, hot glass, equipment building, and mold making. For more info on Mark Lauckner and his work, visit www.theglassfoundry.com and www.facebook.com/MarkLaucknerGlass.

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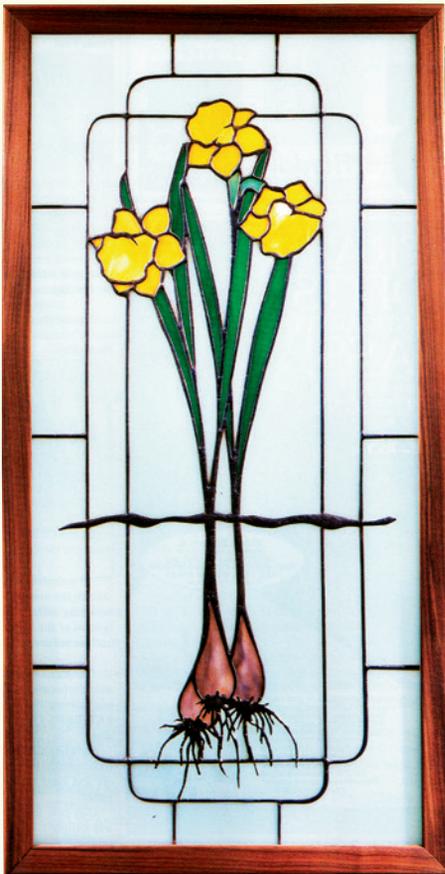
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Juried and Nonjuried Craft Shows

Discovering Which One Is Right for You

by Cindy Dow Savary



(Left) Daffodil by Mark Waterbury, 1992. (Right) Attendees enjoying the sights at the 2022 Red Poppy Festival in Georgetown, Texas, a juried show that hosted over 70,000 visitors. Photo by Cindy Dow Savary.

After participating in a successful craft show last November, a friend of mine told me about a three-day event in which they expected over 75,000 visitors. Okay, that got my attention. He began to tell me it was a “juried show.” I am not new to craft shows, but I am, however, new to the concept of juried shows. I am used to signing up for an event, picking out my booth location, deciding whether I want electricity, and paying the booth fee. As I began to research what juried shows were about, I started to compile a list of what each type of show had to offer.

Nonjuried Shows

- First come, first served
- Usually smaller shows
- Held at churches, schools, and community centers
- Can have many vendors with similar products
- May not be well organized, promoted, or attended
- Have smaller entry fees and may include a percentage of sales that potentially could be equal to those of juried shows
- Great for first timers to figure out what works and what does not and to gain confidence
- Could have a noncrafter/flea market atmosphere
- Does not mean poor quality or amateurs

Juried Shows

- Requires an application including product samples via photos
- Large range/variety of products so that each seller has a greater chance of making valuable sales
- Fees are more expensive
- Usually extremely well organized
- Organizers having put on multiple shows before
- Larger shows over more than one day
- Organizers looking to see if your product is of quality, is marketable, and aligns with their view of the show

Looking for the Right Show

So which is better? One is not necessarily better than the other. Juried shows may be harder to get into, but they usually attract a bigger crowd. Therefore, there is a greater chance to make money. Because vendors are more scrutinized, only those with high-quality products are allowed to participate. Usually, there are not too many vendors selling the same items, which ensures that attendees have a wider variety of products. Juried shows also require a nonrefundable jury fee, which usually is around thirty dollars. If for some reason you are not accepted into a juried show, be sure to inquire what you could do next time to improve your chances.



(Left) Handwoven baskets on display at the 2022 Red Poppy Festival. Photo by Cindy Dow Savary.
 (Right) Viceroy by Mark Waterbury, 2006.

On the other hand, there may be some nonjuried shows that restrict how many vendors can be selling the same products. Plus, if you are new to craft/art shows, they tend to have lower booth fees and are a great way to get some experience setting up and tearing down your booth. Be sure to create a professional display so you can take pictures to use later to apply for juried events.

How to Apply for Nonjuried Shows

Since nonjuried shows are on a first come, first served basis, be sure you are quick to sign up as soon as the event opens for applications. Keep in mind that some nonjuried show booth fees can be equal to those of juried shows if the organizers require a percentage of what you sell. Since these events are usually not well advertised, you need to spread the word by letting your friends know about the event and/or posting messages on local Facebook pages.

My suggestion is to go to the events in which you think you would like to participate. You might find out that an event you thought would be great may be more than you can manage or not be anything like what you expected. Look for photos of the shows that you are considering and/or reviews from previous years. What type of vendors participate? How did they set up their booths? For example, did they use tablecloths, have signage, and have an attractive, functional table arrangement? If there are any artists available when you visit, also ask questions as to their experience at that particular venue. In either case, be sure to follow directions including vendor etiquette, or you may not be allowed to participate in future events.

How to Apply for Juried Shows

Applications for juried shows might seem intimidating at first. Be sure to read all the instructions so you know what is required before you start filling out the application. Photos are the most important requirement for juried shows. Since organizers want to know that you can create a professional display, most shows require at least three pictures of what you are selling plus one picture of your booth setup.

Remember that the people who are looking over your application may have hundreds of them to review and may only look at your application for a few seconds. Therefore, all of your photos should be your best quality. The photos you submit do not have to be of what you have in stock to sell. They are a representative of what you have made and will have for sale. Be sure that your images are clear and cropped down to the art itself.

If you need help with producing good quality photos, there are lots of tutorials on photographing your work. If you do not have the right equipment, you can always hire someone to help. Pictures should be similar in subject or medium, since jurors want to see consistency. Also, do not include people in your pictures. Most nonjuried shows advertise with social media such as community Facebook pages, whereas juried show organizers use online platforms like Zapp to manage the application process.

Hopefully, these tips will help you as you search for a show that matches where you want to be. Take the time to find a venue that is just right for you and your artwork.

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We Have Options

by Bob Leatherbarrow



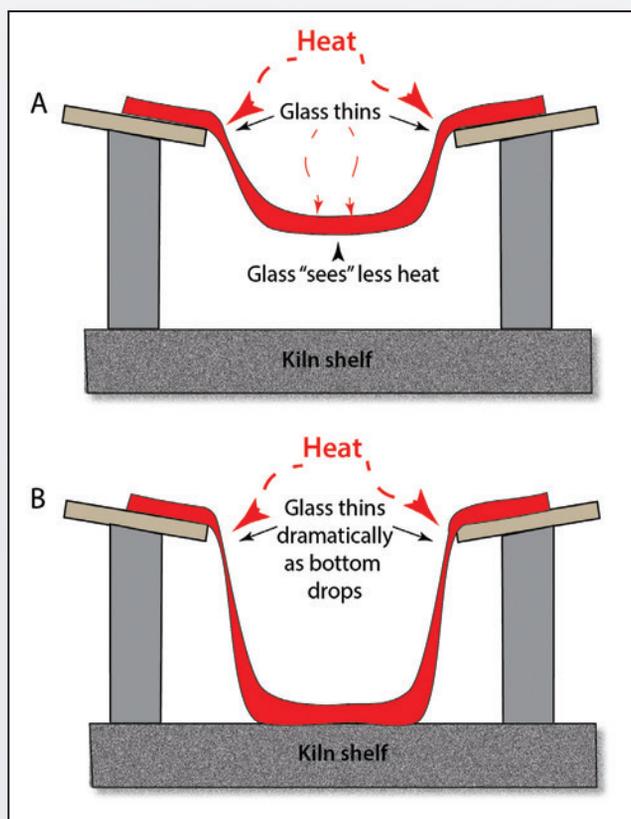
In making pages for the books, the skip segment option was used to end the fuse and prevent bubble growth.

When it comes to controllers designed specifically for kiln formed glass, many have programming options that allow you to better manage how glass is fired, thus improving the outcome of your art. Options such as *skip segment*, *add time to hold*, *add temperature to hold*, *suspend*, and *power tame/power ratio* enable you to either modify the program without stopping the firing to reprogram the kiln or to modify the behavior of the kiln itself. Check your manual for the availability of these or similar options on your controller.

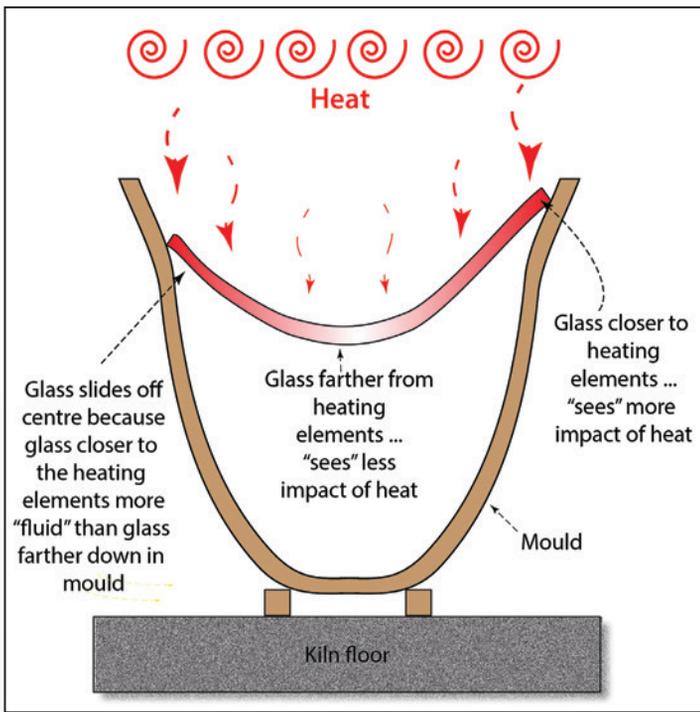
Skip Segment, Add Time, Add Temperature, and Suspend Options

Skip segment ends the firing in the current segment of the program and advances the program to the next segment. Use it when, after making observations, you decide the project is either fully fused or completely slumped, and you want to advance to the annealing segment. This will not only save time and electricity but, more importantly, will help you control the outcome of the project by limiting the amount of marking on the underside of the bowl when slumping.

When you are taking the “low and slow” approach with a new glass design or mold, *skip segment* also allows you to program additional, optional segments in a slumping program. Let’s say that you program the kiln in several segments, the first of which involves a hold at the anticipated slumping temperature, then one or more additional segments, each of which involves a hold at 25°F hotter than the previous segment. If the slump is not proceeding at a particular temperature, activate the *skip segment* option to advance to the next hotter temperature. Keep skipping until the slump is proceeding at an acceptable rate or until the slump is complete. At that time, use the *skip segment* option to advance to the annealing segment, skipping past any additional slumping segments as needed. This approach is particularly useful for drop-out slumps.



(Figure 1) The rim of the drop-out thins, because glass “sees” more heat as the slumping progresses.



(Figure 2) The rim "sees" more heat than the bowl bottom and slips off-center in a deep-form mold.

To modify parameters within a segment while firing, use the *add time to hold*, *add temperature to hold*, and *suspend* options. By pressing the *add time to hold* feature, an additional five minutes is added to the hold time in the current segment. Use this option when the project is not quite fully fused or completely slumped. The *add time to hold* feature can be repeated as many times as needed within the current segment, with each activation adding another five minutes to the hold.

When the *add temperature to hold* is selected, the temperature at the hold part of the segment is increased by 5°F. This can be useful if the full fuse or slump is not quite complete.

The *suspend* option temporarily interrupts the heating while ramping up to the temperature set point, the desired temperature attained in a particular segment. The controller maintains the temperature at which the *suspend* feature is activated for 30 minutes or until the option is deactivated. This feature is, again, particularly useful when slumping drop-outs or deep-form shapes. If the slump appears to be progressing at an acceptable rate and there is concern that additional heat will cause the glass to slump too rapidly, maintaining the temperature at a fixed value using the *suspend* feature is an excellent solution.

Varying Power Ratios for Better Control

Power tame or *power ratio* is used to change the heating efficiency of the kiln in any segment by varying the ratio of power delivered to the top and side elements. When using this option you can select any ratio of power to the lid. A setting of "60" means that the power is going into the lid elements 60 percent of the amount of time that the power is going to the side elements. This option has three extremely valuable uses.

First, the setup for glass on a drop-out ring commonly results in the glass being very close to the lid elements. This can result in the glass being thermally shocked during initial heating. Decreasing the power to the lid helps reduce the likelihood of thermal shock.

The power tame option was used here to prevent thermal shock by reducing the heating ability of the lid elements during initial heating.





The skip segment option was used here to gradually increase the temperature, thereby controlling the rate of slumping in this deep-form bowl.

Second, when slumping glass on either a drop-out ring or deep mold, the deeper parts of the slumped glass “see” less of the heat from the lid elements compared to the rim. The result on drop-outs can be projects with very steep sides and very thin glass on the sides just below the rim (Figure 1). With steep-sided molds, parts of the rim nearest the lid elements may slip down the side of the mold resulting in asymmetrically shaped bowls (Figure 2). By reducing the power to the lid, the glass “sees” more heat across the entire side of the glass or mold, so the glass is pulled down more evenly.

Third, reducing the power to the lid to, say, 10 percent, reduces the efficiency of the kiln, and it can actually start to cool down even though the program is instructing it to heat up. This is very useful if glass is slumping faster than desired. Instead of stopping the program and entering a new program, just reduce the kiln efficiency and allow the kiln temperature to drop.

Additional Valuable Options

There are some other obvious, very handy options. *Delay* is a built-in timer that, once it has completed the programmed time, allows the programmed firing cycle to begin. This can be used to ensure that the process temperature is reached at a convenient time. I regularly use the *view segment* option to know exactly where I am in the overall cycle. The *review program* option is an excellent check to make sure that all of the segments in the overall program have been entered properly.

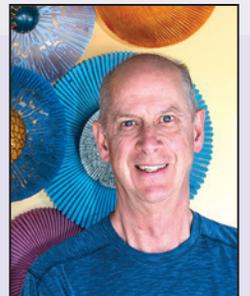
A helpful way to store programs in the controller is to use the number of segments in the program as the stored program number. For example, a program with 4 segments (2 segments for heating up to process temperature and 2 segments for annealing) would be named “stored program 4.”

Some or all of these options may be available on your controller. Check the manual to see which options you have and how to access them. Become familiar with them, and you will be in more control of your controller.

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Bob Leatherbarrow established Leatherbarrow Glass Studio in Calgary, Alberta, Canada, in 1988 and has created original kiln formed glass ever since. Known for his innovative styles, techniques, and designs, he has taken an experimental approach to developing unique textures and color palettes using glass powders. His glass bowls and sculptures explore the subtle hues and delicate beauty of naturally occurring textures and encourage the viewer to ponder their origin.

In 2008, Leatherbarrow moved his studio to Salt Spring Island, British Columbia, where he continues to make glass and write e-books on his signature techniques. He has also been a popular instructor on both the national and international kiln formed glass scenes. Visit www.leatherbarrowglass.com to learn more about his work.



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Kiln Safety Ideas from Studios in Texas

Clutter and Cramped Spaces

by Arnold Howard

Photos Courtesy of Arnold Howard

In traveling across Texas to repair kilns, the most common safety hazard that I see is clutter. At one high school, the doors on wooden cabinets wouldn't close because of overflowing artwork inside the cabinets. I've even had to move 2 x 4 boards aside to work on the kiln.

The kiln room should always be free of flammable materials such as paper artwork, cardboard, and wooden cabinets and shelves. If you fire your kiln in your garage, be sure that you remove the lawn mower and solvents before firing the kiln.

Also have plenty of space around your kiln. One time I worked on a kiln that was only 18" away from another one that was firing. I had to be careful not to burn myself on the hot kiln next to me. At a garage studio where I was working, the front of the kiln was so close to the garage door that I had to sit on the floor and prop my back on the door to operate the controller.

At one of the Dallas schools where I was working, the separate kiln room was not much larger than a typical closet, and it was cooled by a small portable air conditioner. Unfortunately, the air conditioner failed while the kiln was firing. That resulted in the room becoming so hot that a tray of wax on a table melted, and the kiln's touch screen controller failed. I wouldn't work on the kiln until it was moved to a larger room.

Lid Spring Safety

Most large top-loading kilns have springs to lighten the lid. The spring system must be kept in perfect condition. Please do not scrimp on safety. Replace any rusted springs and bent support arms. I have seen a lid fall because of a damaged support arm.

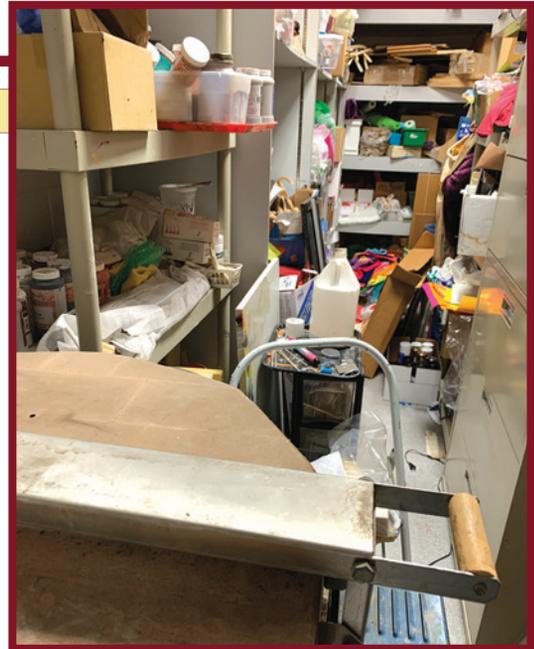
Kiln problems also can be a result of poor wiring. Remember—do not scrimp on safety. Sometimes a kiln barely heats up, because the plug has been wired incorrectly. I was at a remote ranch late one night and discovered that the 240-volt kiln was getting only 120 volts. That happened because the plug and outlet were miswired.

Circuit Breaker Safety

Recently, two maintenance men at a high school told me to always stand next to a circuit breaker box when flipping breakers on or off. "Never stand in front of the breakers," one of them shared, "because sometimes they explode. I've seen it happen."

One time I was at a glass school, and no one knew how to shut off the breaker to a kiln, which could have led to a dangerous situation at the school. Later, an electrician found the breaker box hidden behind a bulletin board. That incident gives us an important reminder to be sure that you know where the circuit breaker for your kiln is located.

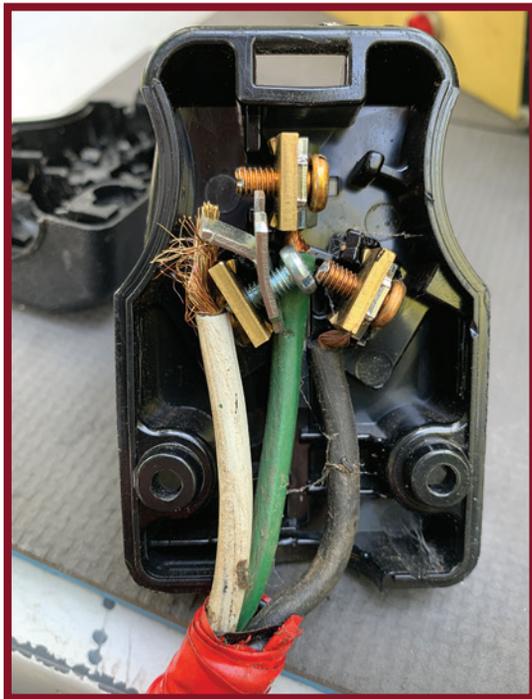
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When I see kiln rooms like this one, I remind teachers of the importance to clear out the clutter and frequently offer teachers other safety suggestions.



Keep the lid spring assembly on your kiln in perfect condition by replacing a bent support arm and any rusted springs. Nothing is more important than your safety.



This is exactly the way I found the inside of a kiln plug. Be extremely careful in wiring anything on a kiln.



This rule is followed by the maintenance men at a Texas high school: Never stand in front of a breaker panel when turning breakers on or off. Be sure to stand next to the panels, out of the way.

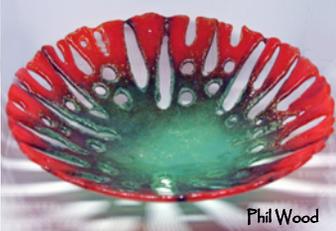
While Arnold worked at Paragon Industries, he saw kiln controls evolve from switches to touch screen displays, tested early glass kilns, and wrote instruction manuals. In September 2019, Arnold started Howard Kilns, LLC, a kiln repair and sales business, to serve the Dallas-San Antonio, Texas, area and works on all brands of kilns. Feel free to contact him at arnoldhoward@gmail.com or call/text 972-333-1437.





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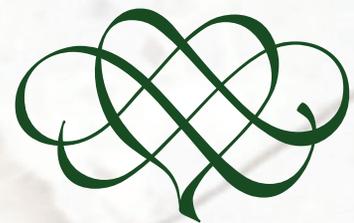
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