

GLASS PATTERNS

— Q U A R T E R L Y —

Spring 2016

Volume 32 • No. 1

Glass in the Garden

Stained Glass

Strawberry Panel

Woodland Lamp

Heart Tulip

Fused Glass

Vitrigraph Pendants

Art Glass Poppies

Glass Mobile

Blossom Pinwheels

Cutting Corners

Layering Enamels

Etching

Alcohol Inks



Volume 32 No. 1

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From the Editor

Springtime State of Mind

By the sound of birds chirping and the sights of flowers blooming, our natural surroundings recognize that it's spring. Sometimes our creative minds need a reminder to catch up to nature's rebirth by opening ourselves up to the innovative ideas that are all around us. It might be a time to dust off our concepts and breathe some new life into our workspace. *Glass Patterns Quarterly* should be able to help with that. With all of the possibilities that spring provides, we hope you find similar inspiration in the following 33 pages of editorial and 16-page pattern insert, not to mention the helpful ideas and supplies from our advertisers. You might just have as much "inspiration" as you can handle.

GPQ helps you invigorate your glass practice by observing the possibilities that the addition of multiple techniques offer by breaking them all down into bite-size pieces. Create layers of paint with Margot Clark. Learn the attributes of alcohol ink with Cathy Claycomb. Acquire the secrets of painterly detail applied to the *Three Strawberries* panel with Chantal Paré. You can also stretch your soldering and form building techniques with Nancy Wright-Clapson's Woodland Serenity lamp.

Now it's time to fire up the kiln and check out some new firing molds online or at the Glass Craft & Bead Expo in Las Vegas. In this issue, we show you how to make everything from jewelry pendants to a gorgeous poppy bowl. A bevy of garden art begins with Wesley Wong's cherry blossom pinwheel and a contemporary mobile from Petra Kaiser.

Finally, one of the most convenient and cost-effective ways to enjoy learning a new technique in a classroom-style setting is to sample one of our Glass Expert Webinars™. These live, two-hour interactive Internet workshops feature renowned glass artists and are viewed in the comfort of your own home or glass studio. Go to www.glasspatterns.com for a complete listing of times and dates.

Ahhh, Spring! Breathe the fresh air, hear the birds, taste the greens, see the pastel colors . . . and create glass that inspires!

Happy glassing,

Delynn Ellis

Delynn Ellis
Managing Editor



Cherry Blossom Dish
by Wesley R. Wong

Upcoming Submission Deadlines

Summer 2016 *Slice of Summer - Refreshing Sights of Summer Pastimes*

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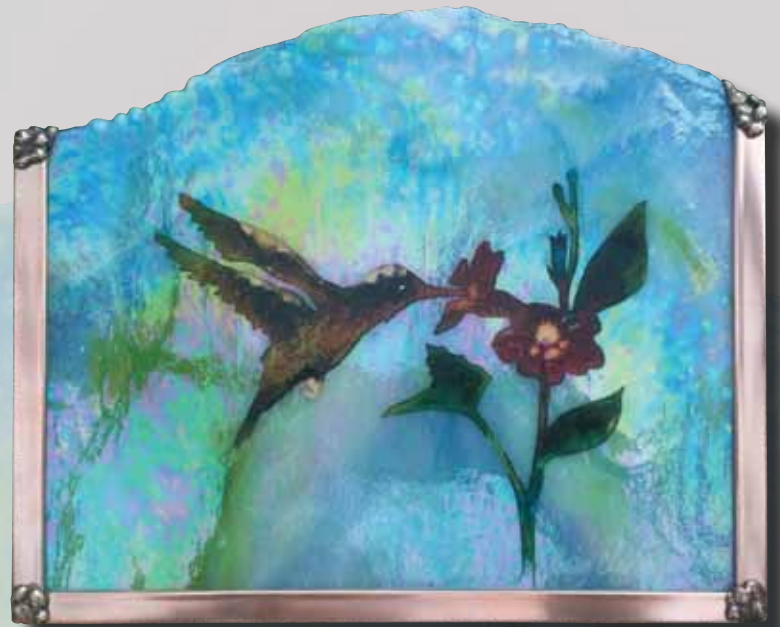
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Glass Patterns Quarterly

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Roughing It with Alcohol Ink

An Introduction to Glass Etching

Design, Fabrication, and Text by Cathy Claycomb



For many centuries, glass artists have added depth and interest to their glass art creations with various sandblasting techniques. One of the techniques in this project involves creating some of those same effects with etching cream instead of blasting the glass. Our intent in this project is not to carve—that is, to produce a deep well by sandblasting—but rather to provide a rough, dulled area that will allow alcohol inks to adhere properly to the design.

Those of you who have sandblasting equipment can tackle this same pattern with much of the same materials as those used here to arrive at the same goal. I am hoping to provide instructions for those who have a comprehensive workshop as well as those who only have access to a hobby store who are armed with the desire to learn something different.

Kokomo Opalescent Glass

Light to Medium Colored Opalescent
or Opaque Head Glass

Tools and Materials

Alcohol Inks Glass Etching Cream
Soft Paintbrush Transfer or Carbon Paper
Etching Cream Solid Stencil Sheet
Graphite Lead Pencil (optional) X-Acto® Knife
1/8" Hobby Came or 1/2" Copper Came
1-1/2" Copper Tape Copper Patina
Paper Towels Toothpicks
2-1/2" Copper Foil Tape Strips (2)

Selecting the Glass

For this project, opalescent or opaque glass in a light to medium color will allow the most contrast as you apply the alcohol-based inks. As you might know, head glass from Kokomo Opalescent Glass is a favorite of mine that I have used in many of my techniques. If you are unfamiliar with this type of glass, I will introduce it to you in this tutorial.

Head glass is the leading edge of the molten glass as it moves under the roller in the process of becoming sheets of stained glass. As it moves across the table and away from the rollers, it forms a “cookie dough edge,” sometimes folding on itself, crimping or wrinkling in the most interesting way.

The fact that every single sheet is unique is very intriguing to me. I like to use it every chance I get. I collect the most graceful ones to have on hand when I creep into my workshop at odd hours of the day. Traditional flat stained glass, however, can also be used to approach the same technique. For this project, a smaller piece will do.

Preparing the Pattern and Stencil

1

Select an image for the pattern and gather the tools and materials you will need to complete the project.



I have selected an image for the pattern that gives me the opportunity to introduce a variety of color in a way normally not available in stained glass. The harbinger of spring, a hummingbird hovering near the first flowers in the garden is just right. Even better, it allows the use of a wide variety of colors including reds, greens, purples, and even metallic gold.

If we were sandblasting this project, the design outlines would be filled in to create a silhouette instead of the pattern showing as a line drawing. Then a mask, or resist, would be made and applied to the selected glass, which would be inserted into a sandblasting cabinet and blasted until the image has been etched into the surface of the glass to the desired depth. The sandblasting process and the process I am about to describe serve the same function—to create a rough matte finish from a slick shiny surface so that the alcohol inks can adhere.

I found the alcohol inks in the stamping department of a hobby store in packs of two and three. They are packaged in small plastic bottles and come in a variety of colors as well as metallic. Since I chose flowers, leaves, and a bird for my subject matter, I selected light and dark greens, a flower color, and a light and dark color for the bird. The colors can be whimsical or realistic, whichever you prefer. I also chose a gold metallic for some highlights. Keep in mind that the entire work, with whatever subject matter, can be treated as a silhouette by using only two colors—one covering the base and the other used for the special blending effects of this medium.

The etching cream and stencil sheets, which will make it possible for you to design your own stencils, are available at stained glass supply shops and hobby stores. You will also need alcohol for cleaning the glass, painters tape to mask any desired areas on the glass, and an X-Acto knife for helping you make your stencil cuts.

Fit the line drawing onto the etching cream solid stencil sheet material as economically as possible.

2



Slip the transfer or carbon paper between the pattern and the stencil sheet, tape securely, and trace the design onto the stencil sheet.

3



(optional)
For an optional way to transfer the image, turn the pattern over and rub the pattern areas heavily with a graphite pencil.

3



This technique is old school, but it works in a pinch.

4

Clean the glass thoroughly with alcohol and let dry.



5

Carefully peel the stencil material from its backing and place it on the appropriate area of the glass.



I find it much easier to carve out the design from the stencil sheet with an X-Acto knife while it is adhered to the glass rather than trying to remove a delicate stencil after it has been cut on the backing material. Once in position, work out as many of the bubbles from under the stencil material as possible without disturbing the tracing.



6

Cut out the stencil as accurately as you can, since the etching cream can only follow the unprotected area you have provided.



7

Use something smooth and pliable to burnish the cut edges, then mask off all of the remaining glass with painters tape.



I like to use my finger to burnish the cut edges, since a stiff burnishing tool might stretch or tear the stencil.

Etching the Glass



8

Using the side of the bristles of a soft paintbrush, apply the etching cream heavily without scrubbing it in.



Just blob it on, for lack of a better term. A stencil brush or stiffer brush may move the edges of the stencil as you apply the cream. Wait 60 seconds, then go over the area again with the side of the brush, without adding more cream, in order for any bubbles to escape.

Wash the brush under warm running water in a nonceramic or glass sink, avoiding contact with the fixtures. I washed my work in a laundry sink.

A note about the glass: Since etching cream is traditionally used for clear glassware and mirrors, there are a few adaptations that must be taken into account for its use with stained glass. I used iridized glass for my initial project, because it particularly appealed to me. Since it was iridized, it was necessary to leave the etching cream on overnight to allow it to have time to work on what I discovered was a tougher surface than noniridized glass. In writing this article, I

created several projects. More on that later. In taking all these steps with noniridized stained glass, the wait time for the etching cream was only 10 minutes.

Also note that you don't want to use the back of the head glass. While some artists like the color markings on the back of the glass better than the front, there are usually tiny creases that follow the flow of the colors. Those tiny imperfections are a trap for leaching etching cream or the inks. While you can remove wandering ink with alcohol, the creases may require some digging.

9

Remove the etching cream.



A plastic tub filled with warm water will help to protect all of the surrounding surfaces. Holding the glass above the tub, use the application brush to carry water from the tub and gently wash away the etching cream. Even the cream that I allowed to remain overnight washed off easily.

Do not submerge the glass under the water, since even diluted cream might cause some troublesome hazing. Rinse the project gently with clean water and pat the masked glass dry with a paper towel. Allow the project to dry thoroughly before proceeding.

Applying the Colors

10

Apply the alcohol inks, shaking each color just before using, especially any metallic ones.



Take a moment to practice applying the color on a piece of scrap glass one drop at a time before applying it to the project. The special characteristics of the alcohol inks will become immediately apparent.

The tips on the bottles are very small. Apply the base color one drop at a time, either in certain areas or overall. One drop will spread or leach dramatically. It will take much less ink than anticipated to cover the entire design. Use the colors sparingly for the best effect.

If you allow the base to dry more completely, the secondary color will blend while maintaining its "area." If the colors are too wet, they will blend almost completely. A damp in-between stage will allow the colors to leach and blend into each other in the most fascinating way.

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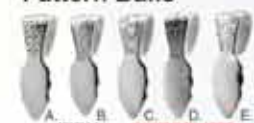
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11

Create some interesting or dramatic splash or starburst patterns by combining the colors.



A toothpick can be used to drag one color into the next and even guide it to some degree. All of those stages will be necessary depending upon your design and your vision.

Overall, I was captivated by the properties of the inks. They reacted in ways that are different from any other paints and mediums. It became difficult to wait for the desired wetness stage to apply the next color, because it was so fascinating to watch the inks interact.

12

Allow the piece to dry completely before adding hard line metallic accent colors on the leaves with the very fine tip.



The metallic inks are much thicker than the regular colors, but they blend the same. After all of the desired effects are achieved, allow the piece to dry completely, which should only take a few minutes.

Removing the Stencil

13

Remove the stencil very carefully, since you don't want to smear any ink that might be "hiding."



14

Carefully remove the faint, expected leaching with alcohol on a cotton swab.



These stencil sheets should be reusable, so I wanted to test the same stencil on another piece of glass. I carefully washed the used stencil with warm water and placed it back onto its base sheet to dry. If you choose this type of stencil, be careful not to pick up lint from your table as you move it from the drying sheet back to a fresh sheet of glass.

15

Make a second piece using the same stencil and colors but a different technique.



While the colors are nicely vibrant, I think this type of work is best shown hanging on a wall or on an easel. To create the subtle shading shown here, a thinner application is best. If you desire the two-color silhouette treatment that I spoke of earlier, especially metallic, apply a heavier layer of color until it is opaque.

All that remains is finishing the edges with the came of your choice. Some 1/8" hobby came will do, as well as the 1/2" copper came I have used. Any thickness of came in between can be used to suit yourself.

In working with open-sided work as you see here, let me dwell a moment on securing the vertical came pieces where they meet the curved glass at the top. If the piece will be displayed on an easel, the sides will simply need adhesive to keep them in place. Beware of filling the void in the came with too much glue, as it could be messy to clean up.

16

If you are hanging your work, install shoulder locks by wrapping a 1-1/2" strip of copper tape around the front and back of the glass at an angle.



17

Cut off any excess and apply the shoulder locks to both top corners.



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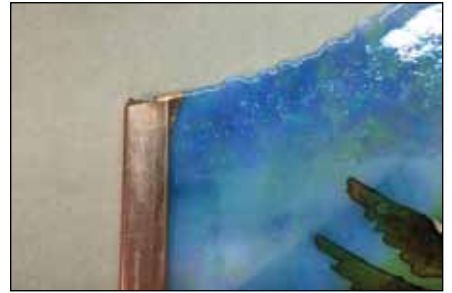
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18

Install the
came on the left,
right, and bottom
sides of the glass.



19

Solder the
tape shoulder
locks to the came.



You will notice that the sides will not yield with gentle pressure, because the shoulder lock is holding it tight. Add a few solder beads to hide the solder joints.

Apply copper patina to the solder, then start to think of your next project . . . What would happen if I applied the purple when the yellow was just wet enough? . . . What would happen if . . .

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Cathy Claycomb, a glass artist whose work is displayed in private collections across the globe, credits her marketing background with expanding the scope of her glass business and career. Cathy continues to develop her series of Let's Learn Something Different classes, which she teaches across the country. These classes include Hidden Images, Sticks and Stones, Working with Solderfields, Floating Rondels, and Dancing Glass, as well as eight others. The first three are now available in DVD format. Cathy is also a writer for the stained glass industry and presents live Webinar classes for Glass Patterns Quarterly. You can view her glass show and class schedule at www.cathyclaycombart.com.

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Three Strawberries

Design, Fabrication, and Text by Chantal Paré



Victorian and Edwardian aesthetics arose following the industrial revolution that made stained glass ornamentation affordable for an increasing number of people. Once the domain of church architecture, the increasing popularity of stained glass led to the secularization of its design. During its heyday, a typical design consisted of a very simple, symmetrical element from nature made up of uncomplicated curves and set in a geometric lattice that was framed in rectangular pieces. The more expensive colors such as pinks, reds, and purples were confined to a single central flower, often a tulip or a rose. An abundant use of textured glass took care of privacy concerns.

Here we pursue this tradition of simplified design but borrow from the Arts & Crafts movement as developed by William Morris, which sought an increased flourish. The movement favored romanticism, medievalism, and the revival of elaborate crafts that had waned during the industrial revolution. Morris found beauty and inspiration in often overlooked botanical subjects, including the common strawberry featured in this design.

The berries, leaves, and flowers are delicately painted and surrounded by a variety of clear, textured glasses. They are sure to liven up your window and bring the spirit of spring alive all year round. Crafters without a kiln can omit the painting and easily adapt the flowers into foiled accents to set in the came framework.

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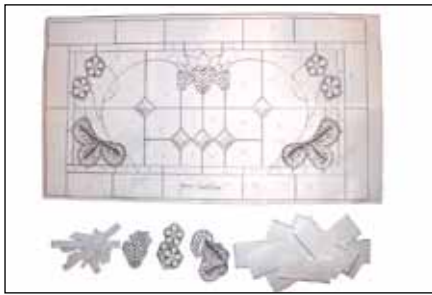
1-1/2" Square Bevels (5)

Tools and Materials

Gum Arabic #1059 Reusche Stencil Black
#R1383 Reusche Orange #2 Silver Stain
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Badger Brush Kiln Light Box Soft Mallet
Miter Saw Horseshoe Nails Wooden Fid
Masking Tape or Electrical Tape Whiting
Window Putty Putty Knife Burnishing Brush

1

Print two copies of the pattern.



One copy will be used to assemble the window. You will cut out the other copy to use as a template for individual glass pieces.

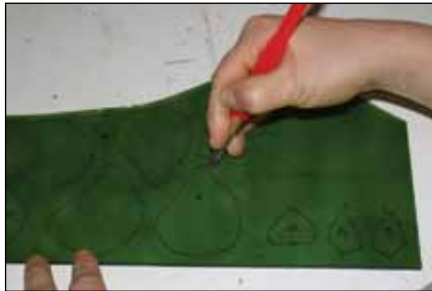
2

Trace the paper pieces onto the glass.



3

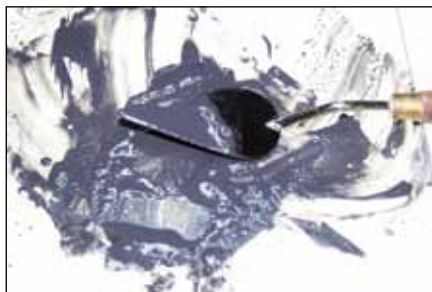
Score just inside the marked lines and break until all your pieces are cut.



Set aside the leaves, strawberries, and blossoms for painting. Clean the glass to be painted with some whiting on a moist rag until the glass whistles as you rub.

4

Prepare the glass paint on a piece of float glass.



Using a spatula, mix 1 teaspoon of Black paint powder sprinkled with a tiny amount of gum arabic with some water until you reach the viscosity of heavy cream.

5

Using a liner brush, trace with the Black paint.



6

Refine the painted edges using backlighting from a light box.



Let the paint dry and scrape off any unwanted irregularities with a wooden fid. You can also use a paintbrush with its distal end made into a point with a pencil sharpener.

7

Mix the silver stain with a bit of water into a slurry and thickly paint the centers of the blossoms and the stamens.



8

Carefully place the glass in the kiln on primed shelves.



I used the firing schedule below with a cool 1050°F maximum temperature in order to preserve the glass texture. Remember that each kiln fires differently, so adjust the temperatures accordingly for your own particular kiln.

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

Segment 2: Ramp 9999 (AFAP*) to 1050°F and hold 10 min.

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

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

*as fast as possible

After the kiln finishes the program, let it cool to near room temperature before opening. Wash off the leftover slurry from the silver stain and prepare to matt your pieces.

9

Make a suspension of black paint and a sprinkle of gum arabic with water to a milky consistency and brush a coat on the pieces.



Even the matt out by stippling with a badger brush and allow to dry.

10
Remove some of the matt by tapping with a blunt, stiff brush to create brighter areas, leaving only shading.



Fire again according to the schedule in step 8.

11
Prepare a jig to contain the project as you lead it, using a carpenter's square to ensure perfect corner angles.



Using a miter saw, cut out a frame from the 3/4" U-came zinc. Cut and place the lead pieces, securing their placement with horseshoe nails. Gently tap into place using a soft mallet, generally working your way from top to bottom and from left to right.

12
Place electrical or masking tape soldering guides on all of the wide joints on the zinc U-came before you begin soldering.



13
Solder both sides of the project.



Solder the joints on the first side of the project. Gently turn the project over lengthwise, making sure not to apply torsional forces that may crack the glass, and solder the second side.

14

Squeeze putty under the came with a putty knife on both sides of the project.



15

Clean the panel.



Throw a fistful of whiting on the puttied window and brush vigorously with a burnishing brush, along and against the lead lines as well as in a circular motion. Polish the panel until the zinc shines and the lead turns dark gray. Wash, scrape off any excess putty, and give the panel a final cleaning.

Note: This large 16-3/4" x 31-1/2" horizontal project should not be hooked directly into the zinc frame. To display, set the panel in a wood frame and insert the hooks into the wood frame. **GPO**



*"Spring, being a tough act to follow,
God created June" -- Al Bernstein*

A decade ago, Chantal Paré quit the fast-paced world of molecular biology to devote herself to the full-time pursuit of glass. She's liable to melt it, blow it, break it, paint it, or cast it, sometimes just to show it who's boss. Nothing else comes close to creating an object through which light can pass the same way it does through water. In her free time, Chantal draws patterns in a variety of styles ranging from Victorian to geometric and self-publishes them on the Internet. Lately, she's concentrating her efforts on glass painting.



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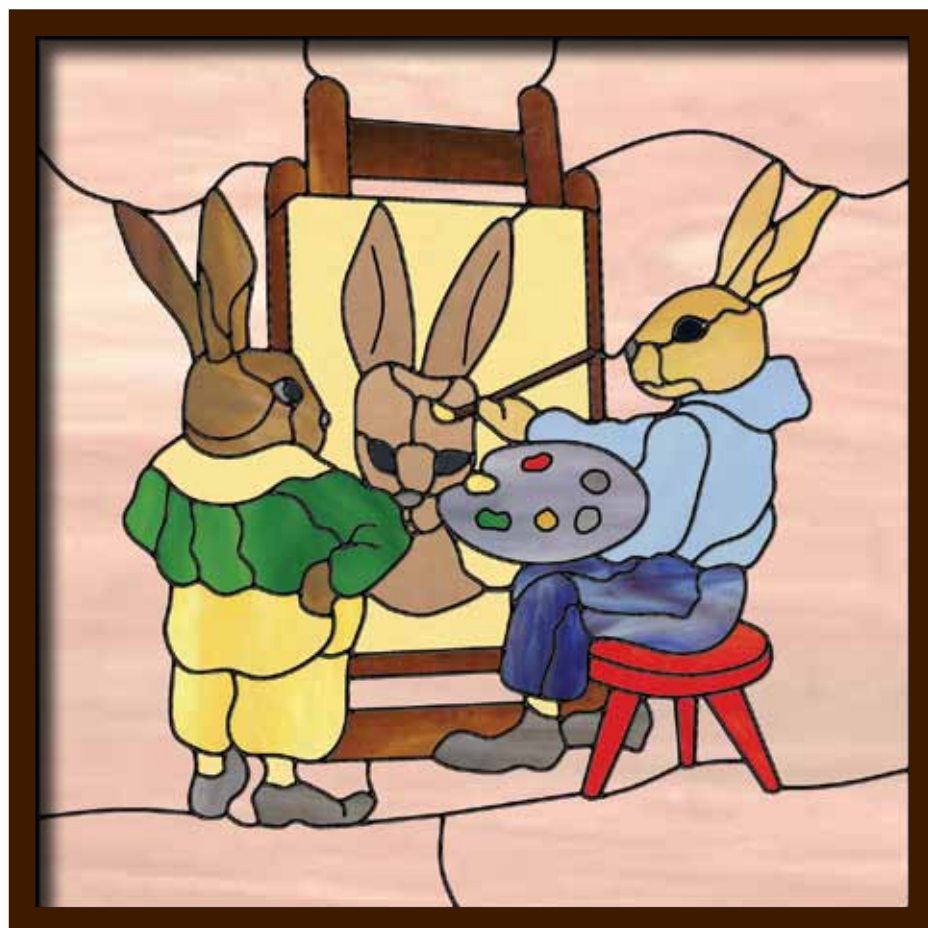
Bunny Artist

Design by Robin Anderson, Text by Delynn Ellis

This 18" x 18" panel by Robin Anderson is from her book, *Whimsical Critters*, a tribute to her love of animals. Featured are more than 20 patterns of costumed creatures in everyday situations from the Victorian era. You'll also find scenes featuring cats, mice, frogs, dogs, and even bears. All of them were inspired by Victorian and French advertising posters, postcards, and children's illustrations from the late 1800s.

Whether you want to celebrate the Easter holiday or simply delight in the whimsy of animals taking on human form, you are sure to love these designs inspired by life from a century past and the enchanting poses of these fanciful creatures. You can see more of Robin's patterns at www.sunnybrookstudio.com.

GPQ



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567-L Opal/Champagne for Background, 3 Sq. Ft.

613-L Williamsburg Blue for Palette, Scrap

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

WO-28 Orange/Opal Wisspy for Stool, Scrap

0002-X Medium Amber for Painting Background, 1 Sq. Ft.

DR 568 Champagne Pink for Rabbit Artist, 1/2 Sq. Ft.

55-L Amber/Green/Opal/Crystal for Rabbit Artist Head, 1/2 Sq. Ft.

188-L Gray Blue/White Opal for Painted Rabbit Shirt, 1/2 Sq. Ft.

437-L Dark Blue/Light Amber/Medium Purple/Crystal for Rabbit Artist Pants, 1/2 Sq. Ft.

77-L Light Brown/Yellow Green/Opal for Rabbit Model Head, 1/2 Sq. Ft.

101-D Dark Green/Opal/Crystal for Rabbit Model Shirt, 1/2 Sq. Ft.

58-D Medium Amber/Opal/Crystal for Rabbit Model Pants, 1/2 Sq. Ft.

557-L Medium Gray/Light Opal for Rabbit Model Shoes, Scrap

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/2" U-Channel Zinc

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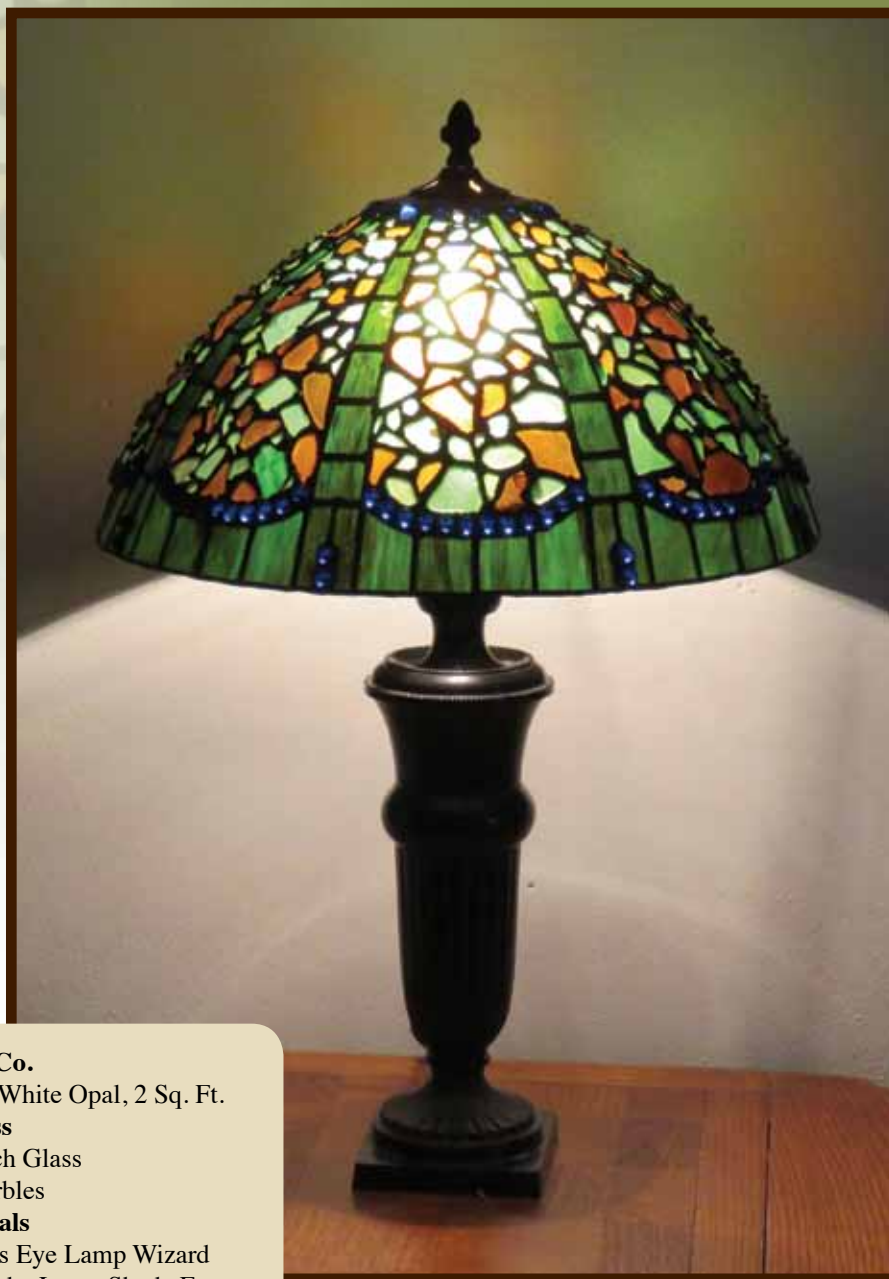
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Frederick, MD

Woodland Serenity Lamp Shade

Design, Fabrication, and Text by Nancy Wright-Clapson

This Woodland Serenity lamp shade was inspired by the Appellation Mountains as seen on the east coast of Quebec, Canada. New life enters the forests and the shores of the Gaspé Peninsula after winter's blanket of snow melts away. There are several beaches in the area where beach glass can be collected. I've selected some amber and green pieces for this shade to represent the forest plus some small blue marbles for the shoreline. This 16"-diameter shade can be used as a table or floor lamp or as a hanging shade.



Wissmach Glass Co.

WO-702 Medium Green/Dark Blue/White Opal, 2 Sq. Ft.

Additional Glass

Amber and Green Beach Glass

3/8" Dark Blue Marbles

Tools and Materials

Printer Paper Card Stock Glass Eye Lamp Wizard

Whittemore-Durgin 16"-Diameter Globe Lamp Shade Form

3-1/2" Brass Vase Cap 1/4" and 1" Grinding Bits

White Paint Pen Transparent Tape

60/40 Solder Black-Backed Copper Foil in Various Widths

18-Gauge Wire Wire Cutters Black Patina

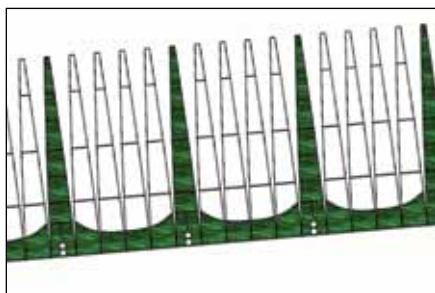
Lamp Leveler 18" Wooden Disk Newsprint

12" plus a 3" Threaded Rod (optional)

Dawn Dish Soap Scrub Brush Soft Towels

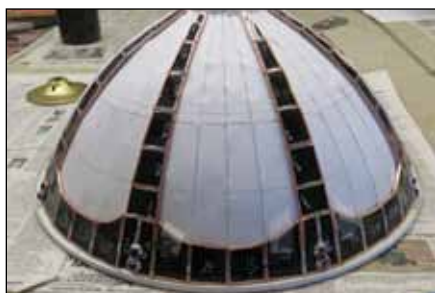
Flux Remover Black Patina Glass Wax

1
Create the grid work and border sections for this design using the Lamp Wizard feature in Dragonfly's Glass Eye 2000 program.



The pattern layout was printed out and cut along one side of the solid lines only, leaving the spaces between the pattern grid intact to fit under the actual pattern, then taped onto the lamp form. The space between the pattern sections will help you allow for placement adjustments to ensure a good fit on the form. Make a hard copy from one of the 8 sections out of card stock to use as a pattern for tracing the glass pieces.

2
Use transparent tape to secure the lower border of the foiled glass until all of the pieces are tack soldered together.



Add the 8 vertical "ribs" and tack them into place at the top of the form.

3
Tin a 3-1/2" vase cap on the outside and inside with solder, center it on top of the form, and tack it to the green glass rib sections.



Remove the transparent tape along the lower border.

4
Fill in the spaces that are above the border, below the cap, and between the 8 vertical ribs with foiled small blue marbles and pieces of amber and green beach glass as desired.



No need to use Tacky Wax if you build from the bottom up and tack-solder the neighboring pieces as you build up the sides of the shade. You can also add foiled marbles as accent pieces in the sections of the border where they meet the vertical ribs.

After all of the sections are filled in, I like to tin the spaces between the marbles and the beach glass before removing the shade from the mold. This helps to minimize the amount of solder drip-through.

5
Set up the lamp leveler by screwing a 12" threaded rod into the base and slipping the rod through the center hole of a thin 18" wooden disk.



This is how the shade will be supported for soldering. The disk can be covered with newsprint to help keep the surface clean. One advantage of using a lamp leveler is to help keep the shade's round shape true and eliminate excessive weight from being added to any unfinished areas. If you do not have a lamp leveler, a large container filled with crumpled newspaper will work to help keep the soldering surface level.

6
Load the shade onto the lamp leveler.



Slip the tinned shade onto the wooden disk through the opening of the vase cap and screw in the small nut to hold the shade in place. Position the lamp leveler so that you have a flat, level surface on which to place the shade while soldering.

7
Once you have the lower section soldered, reposition the leveler to continue soldering.



Any decorative soldering can be done at this stage before removing the shade in order to solder the inside.

8
Remove the lamp from the leveler.



When the outside of the shade is completely soldered, unscrew the nut from the threaded rod and remove the shade and wooden disk. Next remove the long threaded rod.

9
Screw the 3" rod into the base of the leveler and slip the wooden disk back on to keep the leveler base clean of solder drips.



10
Reinforce the shade.

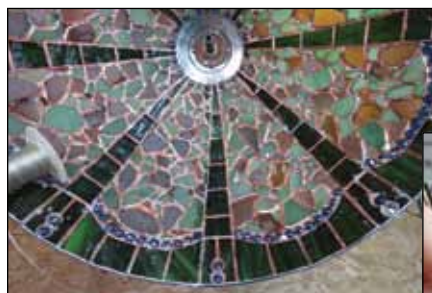


Using wire is essential to reinforce the lamp shade to keep it from pulling apart due to the weight. You can use a heavier gauge of wire or bent rebar. For this shade, I chose an 18-gauge wire and bent a 1/2" hook at one end to hold it onto the lamp while attaching the wire.

11
Attach the wire for reinforcement.



Starting at the top, tack-solder the 1/2" hooked end of the wire into the lower inside edge of the tinned vase cap. After tacking into place, bend the wire so that it lies flat over the glass surface, then continue to tack-solder down the length of the shade to the lower edge. I found it easier to follow the wire along the straight lines of the design. Do **not** cut the wire yet.



12
Using the same uncut length of wire, continue to tack-solder around the lower edge of the shade.



You may find it easier to lightly tap the wire with a set of pliers as you work to ensure it is lying flat against the glass so there will not be any gaps between the wire and glass.

13
Cut the end of the wire leaving about a 1/2" overlap from where it began.



14
Tack-solder 3 more wire lengths, making 4 in total, starting and ending each wire length with a 1/2" hook.



This will help to hold the weight of the shade together. Wiring reinforcements are necessary to prevent the risk of the shade pulling apart due to the weight of the glass at the soldered joints.

15
Adjust the lamp leveler so that the bottom of the shade is facing upward and make a raised bead of solder along the edge to cover the wire.



I like to set the rheostat to a cooler temperature—at about 6 or 7—when creating a beaded edge to allow the solder to pull up rather than fall off the edge of the glass. Every iron is different, so experiment with yours to find out where that magic spot is on your temperature gauge.

After fluxing, gently tap along the wire-covered glass edge using the flat edge of the iron tip. Add a bit of solder to the tip as you bead up your solder bead. You should see no impression of the reinforcement wire when you have finished soldering.

Continue

16

soldering until you have completely soldered the inside of the shade, then check both sides for solder spurs.



Run your fingers over the surface of the inside and outside of the lamp shade to check for any spurs. If you find one, re-flux and smooth it out with your soldering iron.

17

Clean the solder lines and apply the black patina.

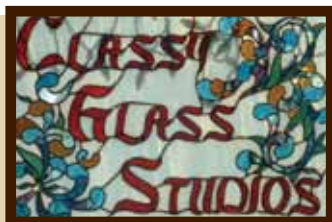


Unscrew the nut, slide the shade off of the leveler, and wash well with flux remover. I generally use Dawn dish soap, warm water, and a small scrub brush, making sure the solder lines are bright and shiny. Dry the shade very well. A hair dryer helps to speed up the process.

Wear a pair of disposable gloves to apply the black patina while the shade is still warm from washing. Double-check to make sure there are no misses and all of the areas are well coated with the patina. Rinse the shade with cold water to help set the color of the patina, then wash with a sponge and soap.

Rinse with cold water again and dry well. Apply a coat of glass wax and let it sit for a couple of hours to dry. Buff with 2 old soft towels until the black colored solder lines are shiny. **GPO**

Nancy Wright-Clapson of Classy Glass Studios has always admired the way colored and textured glass reacts with light and has been working full time with her creations since 2004. Her studio is located in Douglstown, Quebec, Canada, where she does commissioned work and repairs as well as offering classes.



Nancy's studio also has a retail shop where sheet glass and supplies are available for her clients and students to purchase. She enjoys creating lamp shades, custom panel work, and various styles of kaleidoscopes and other 3-D objects, which she exhibits in various art galleries along the Gaspé coast.

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The new Contemporary Art + Design Wing at the Corning Museum of Glass
Photo: Iwan Baan

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The Flower of India

Design and Text by Leslie Gibbs



The lovely young lady in this 9" x 11" design holds in her graceful hand one of the most magnificent blossoms in all the world. The beautiful lotus flower reveals its splendor slowly as its petals unfold gradually, one by one, as each is kissed by the warm tropical sun. Lotus blooms are found in a glorious palette of colors—white, red, blue, pink, and purple—floating atop freshwater ponds like jewels. It is no wonder that this stunning blossom is the national flower of India, a land known for its love of dazzling color and exotic beauty. Fall under the spell of a magical dream of India as you craft your own elegant lotus blossom. **GPO**

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 315-L Medium Amber/Opal for Moon, 1 Sq. Ft.
 14-R Gold Pink/Silver/Opal/Crystal for Flower, Scrap
 445-L for Bracelet and Ring, Scrap
 7-LL Gold Pink/Opal/Crystal for Dress, Scrap
 58-D Medium Amber/Opal/Crystal for Dress, Scrap
 208 Orange Cast Opal for Hair Jewels, Scrap

Tools and Materials

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

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Art Glass Poppies

Design, Fabrication, and Text by Dana Worley



One of the “must see” stops on my list in the exhibit hall at the Glass Craft & Bead Expo is the Creative Paradise booth. They make lovely fused glass casting and texture molds, and it’s always fun to see what new items they have.

This year I picked up an LF113 Large Poppy mold. Creative Paradise has a couple of great tutorials on its website for casting into this mold and for using various sizes of frit in the mold. However, I wanted to see what effects I could achieve using powders and sheet glass. The following is a short tutorial on what I discovered.

Begin by treating the mold with ZYR Boron Nitride Mold Release spray, formerly known as MR-97. First I use a 1-1/2" paintbrush to brush out the mold, then give the mold a couple of quick sprays with the release spray. Do not overspray the mold, since too much mold release spray may be hard to remove or dull the finished piece. After the mold has dried at least 15 minutes, begin filling the mold with powders.

I like to place whatever molds I am working with on short 1/2" kiln posts so that it’s easier to pick up the mold later without tipping it. For the yellow-orange poppy, I put down powder as detailed in the following steps.

System 96® Opal Powders

F1-56-96 Black
F1-200-96 White
F1-355-96 Marigold
F1-2702-96 Orange
F1-161-96 Yellow
F1-2672-96 Sunflower
F1-520-96 Plum
F1-2502 96 Red

Creative Paradise Inc.

LF113 Large Poppy Mold

Additional Glass

10-1/4" Clear Glass Circles, 2

Tools and Materials

Respirator or Dust Mask
1-1/2" Paintbrush Glass Powder Sifter
ZYR Boron Nitride Mold Release Spray
1/2" Kiln Posts

1
Fill the center of the prepared LF113 mold with a small amount of black powder and use a little black powder in the ribs of the poppy as well for shading.

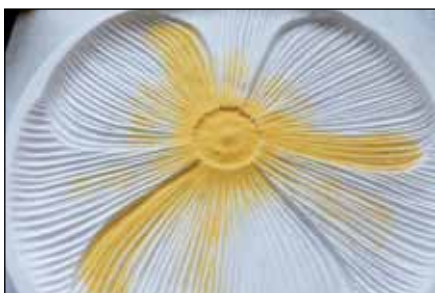


Use the black very sparingly. Too much can overwhelm the other colors. **Note:** Be sure to always have good ventilation and use a respirator or dust mask when working with glass powders and frits.

2
Cover the black powder in the flower center with white powder.



3
Sift some marigold over the center, then along the sides of some of the petals for shading.



4
Put down some orange for more shading.



5
Sift down yellow on some of the petals and add white on some edges for highlights.



6
Cover the entire area with sunflower powder.



Try to get sufficient coverage so that when the piece is fired you will have a good, solid background of color.

7
Use a small paintbrush to clean the powder from the edges of the mold.



8
Top the mold with two 10-1/4" circles of clear glass.



The glass should be just large enough so that it rests on the top edges of the mold. It should not fit down inside the mold, since doing so will be more likely to trap air and cause bubbles.

Firing Schedule

I tested this firing schedule in two of my kilns, a Skutt GM1414 and a Paragon Fusion 14, with consistent results in each. However, you may need to adjust the schedule for your particular kiln or if you use 90 COE glass.

Segment 1: Ramp 300°F/hr to 1100°F and hold 30 min.

Segment 2: Ramp 50°F/hr to 1250°F and hold 60 min.

Segment 3: Ramp 500°F/hr to 1460°F and hold 15 min.

Segment 4: Ramp 1500°F/hr to 950°F and hold 90 min.

Segment 5: Ramp 100°F/hr to 700°F and no hold.

Notice the long hold for the bubble squeeze in Segment 2. Also note that both of the kilns I used are firebrick and cool quite slowly. Firing time was 13-1/2 hours. I then let the kilns cool normally to room temperature for several more hours.

GPO



Yellow Poppy

Bubbles

There is always a concern when using full sheets of glass with a fusing mold, but there are two factors that minimize the bubbles in the fired poppies. First, the glass blanks were placed on the edge of the casting mold, not directly on the powder. Second, I used a slow, long bubble squeeze in the firing schedule for Segment 2. Both of these result in the center of the glass falling onto the powder first, which allows the air to be squeezed out as the glass levels into the mold from the center to the outside edges.

While the poppies do have some small bubbles, they are on the backside of the glass and do not detract from the finished project, in my opinion. Here is a picture of the bubbles in the orange poppie.



Additional Poppy Colors and Shapes

For an orange poppy, fill in the mold in the same way as for the yellow-orange poppy using black, yellow, plum, red, marigold, and orange in that order. Once again, top the mold with two 10-1/4" clear glass circles and fire in the kiln as above.

Here is a bright yellow poppy. The powders used were white for the center and orange for coloring the veins near the center. It was topped with yellow powder.



*Orange Poppy
before slumping*



You can create additional interest by firing the completed flowers in a slumping mold, as I did with the orange poppy.

Note: When choosing powders for any project, keep in mind that sulfur-bearing glasses—reds, yellows, and oranges—will react with copper-bearing glasses—blues and greens. The reaction can produce murky, undesirable results. If you want to use copper- and sulfur-bearing glasses in the same project, make sure they are separated from each other with a nonreactive glass such as white, clear, and celadon.

Additional Resources

Creative Paradise Tutorials
creativeparadise.biz/glass/tutorialsvideos

Colour de Verre Tips for Using Mold Release
www.colourdeverre.com/learn.php

Working with Powders Blog
jestersbaubles.blogspot.com/2015/03/studio-tip-powdered-frit.html



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“What’s New” at www.GlassPatterns.com
for more details and local times.



Lifelong dabbling in various mediums including jewelry design, paper making, fabric art, and stained glass led Dana Worley to her passion for kiln formed glass. While not formally educated in art, she has studied under some of the finest glass artists from around the world and continues to learn and refine her skills. One of her current focuses is on working with powdered glass to create color, texture, and design elements for her art glass bowls and platters.

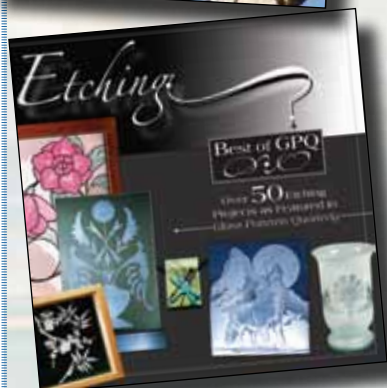
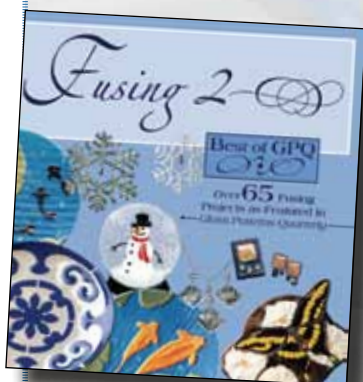
Dana draws her inspiration from the natural world and loves colors and designs that are bright, happy, and reflect the beauties of nature, as well as the elegance of understated design and the exploration of new techniques. She is a member of The Artists Gallery at the Cache Valley Center for the Arts, a local artists' co-op in Logan, Utah. Her work has been on display in art galleries and juried shows throughout Utah including Logan Fine Art, Ogden Eccles Art Center, Red Butte Garden's Annual Glass Art Show, Bountiful Davis Art Center, and the St. George Museum of Art. Dana maintains a blog on fused glass techniques at jestersbaubles.blogspot.com.

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Best of GPQ



On each of the Fusing 1 & 2 CDs you'll find a collection of sixty-seven fusing and kiln-fired projects in PDF format.



On the Etching CD you'll find a collection of fifty-eight etching projects in PDF format.

The articles on all three CDs were selected from over twenty years of *Glass Patterns Quarterly* archives.

Most of these projects are step-by-step and include four-color photography.

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www.GlassPatterns.com

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Eric Markow (left) and Thom Norris (right) with their Paragon Pearl-56. Eric and Thom spent several years developing the woven glass technique shown above. Photo by Marni Harker.

"We love the even, consistent heat of the Paragon Pearl-56" — Markow & Norris

Eric Markow and Thom Norris are noted for creating woven glass kimonos, which have been called "impossibly beautiful." The kimonos weigh an average of 125 pounds.

Eric and Thom fire their glass in nine Paragon kilns. "Now that we've done all our testing, and have actually cooked sculpture in the Pearl-56, it is our favorite kiln and we love the even, consistent heat," they said recently.

The Pearl-56 has elements in the top, sidewalls, and floor. The kiln uses advanced power ratio technology to balance the heat between the top and bottom sections in increments of 10%.

The digital Pearl-56 has lockable casters, levelers, two

peepholes in the front, two vent holes in the top, mercury relays, and a ceramic fiber lid. The Pearl-56 firing chamber is 30" wide, 56" long, and 16 1/2" deep (top to bottom).

If you are not yet ready for the massive Pearl-56, then choose the exact size Paragon kiln that you need. We offer a full range of glass kilns from the small FireFly to the intermediate Fusion and CS clamshells to the Ovation ovals.

For more information on these exciting kilns, see your distributor, or call us for a free catalog.



Autumn Sunset Kimono by Markow & Norris. The partners fire their glass in Paragon kilns. Photo by Javier Agostinelli.

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Iris Heart

Design by Deverie Wood, Text by Delynn Ellis



The popularity of Louis Comfort Tiffany's floral landscape images featured in several of his historic stained glass windows continues to make the iris a favorite subject of stained glass artists. *Iris Heart*, a 10" x 10-1/2" design by Deverie Wood, utilizes Bullseye glass colors of deep purple, cranberry pink, mint, and aqua blue to form the blooming iris wrapped around a heart. Less is more in this piece, with many delicate parts of the flower left open to add to the intricacy and interest.

The manageable size of this project gives you the flexibility to cut the glass from your scrap bin if you choose. Solder 20-gauge wire to the outside edge of the heart for strength. Loops are soldered into the seams at the top of the heart. Wood, a working stained glass artist, is the author of five stained glass pattern books. You can read more about her work at www.deveriewood.com.

GPQ

Bullseye Glass Co.

003328 White/Deep Purple/Cranberry Pink for Large Petals

003334 Cranberry/Pink/Gold Purple/White for Small Petals

002130 Clear/White for Flower Accents

002218 Aqua Blue Tint/White for Heart Border

Mint opal/Deep Forest Green for Leaves

All pieces cut from scrap glass

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/4" U-Channel Lead

20-Gauge Copper Wire

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The Flower of India

Design by Leslie Gibbs

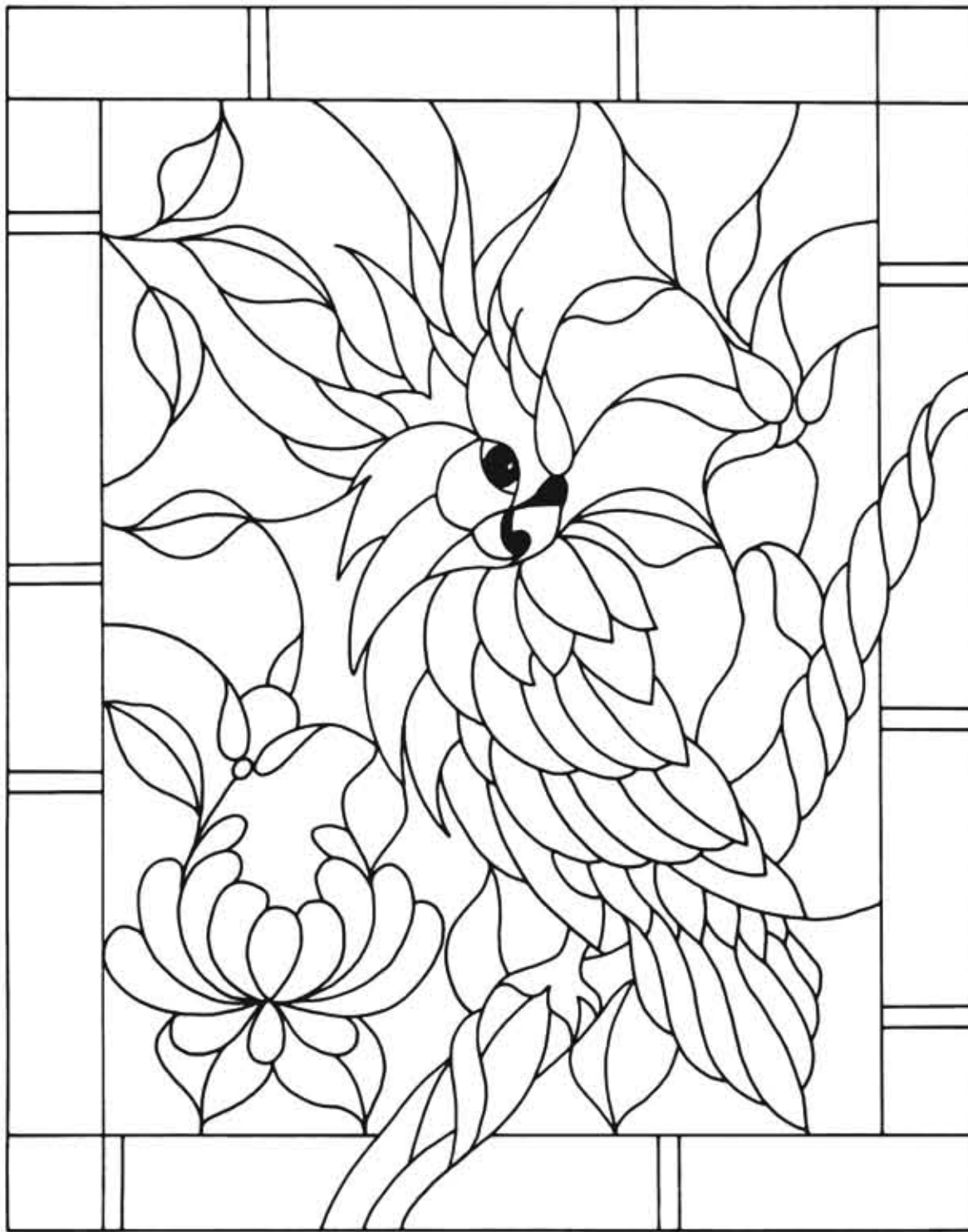


Wissmach Glass Co.
B - Dense Black for Hair, 1 Sq. Ft.
A - Medium Amber for Face, Arm, and Hand, 1 Sq. Ft.
P - Dark Purple/Dark Blue/Opal/Crystal for Night Sky, 1 Sq. Ft.
M - Medium Amber/Opal for Moon, 1 Sq. Ft.
G - Gold Pink/Silver/Opal/Crystal for Flower, Scrap
D - for Bracelet and Ring, Scrap
E - Gold Pink/Opal/Crystal for Dress, Scrap
Y - Medium Amber/Opal/Crystal for Dress, Scrap
R - Orange Cast Opal for Hair Jewels, Scrap

Enlarge to desired size

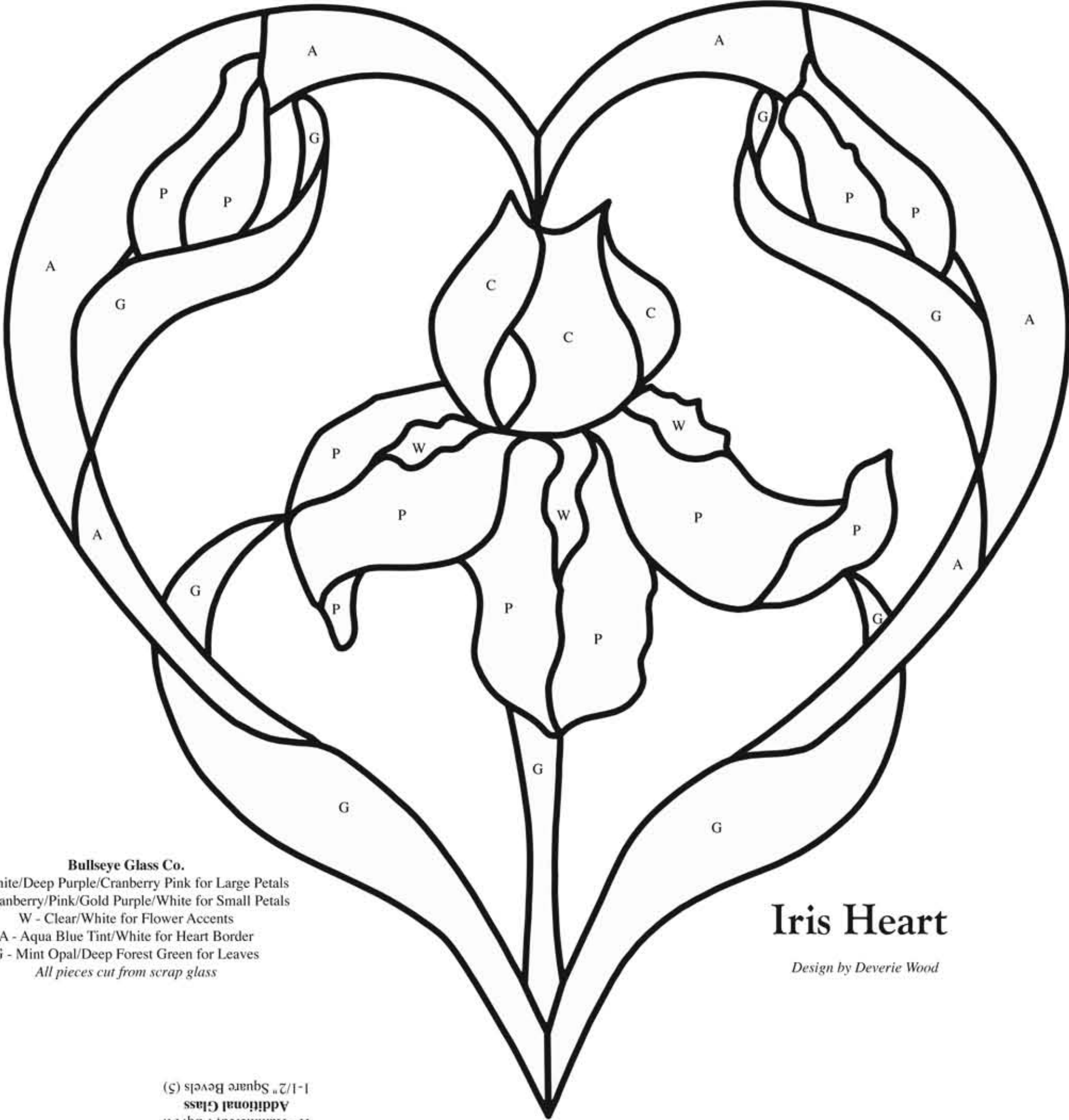
Painted Cockatoo with Multiple Techniques

Design by Margot A. Clark



Glass
8" x 10" Clear Glass (2)
Unique Glass Colors
NT Colors
1951 Britie White
1956 Dark Blue
1961 Dark Green
1963 Tulip Yellow
1966 Warm Brown
1967 Dark Brown
1968 Tan
1969 Gloss Black
1993 Gray
1994 Baby Blue
1995 Apple Green
1997 Leaf Green
1998 Golden Orange
11007 Mauve
11008 Burgundy
Artisans
609 Wine
613 Plum
ACCENTS
701 Brass
702 Copper

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Bullseye Glass Co.
P - White/Deep Purple/Cranberry Pink for Large Petals
C - Cranberry/Pink/Gold Purple/White for Small Petals
W - Clear/White for Flower Accents
A - Aqua Blue/Tint/White for Heart Border
G - Mint Opal/Deep Forest Green for Leaves
All pieces cut from scrap glass

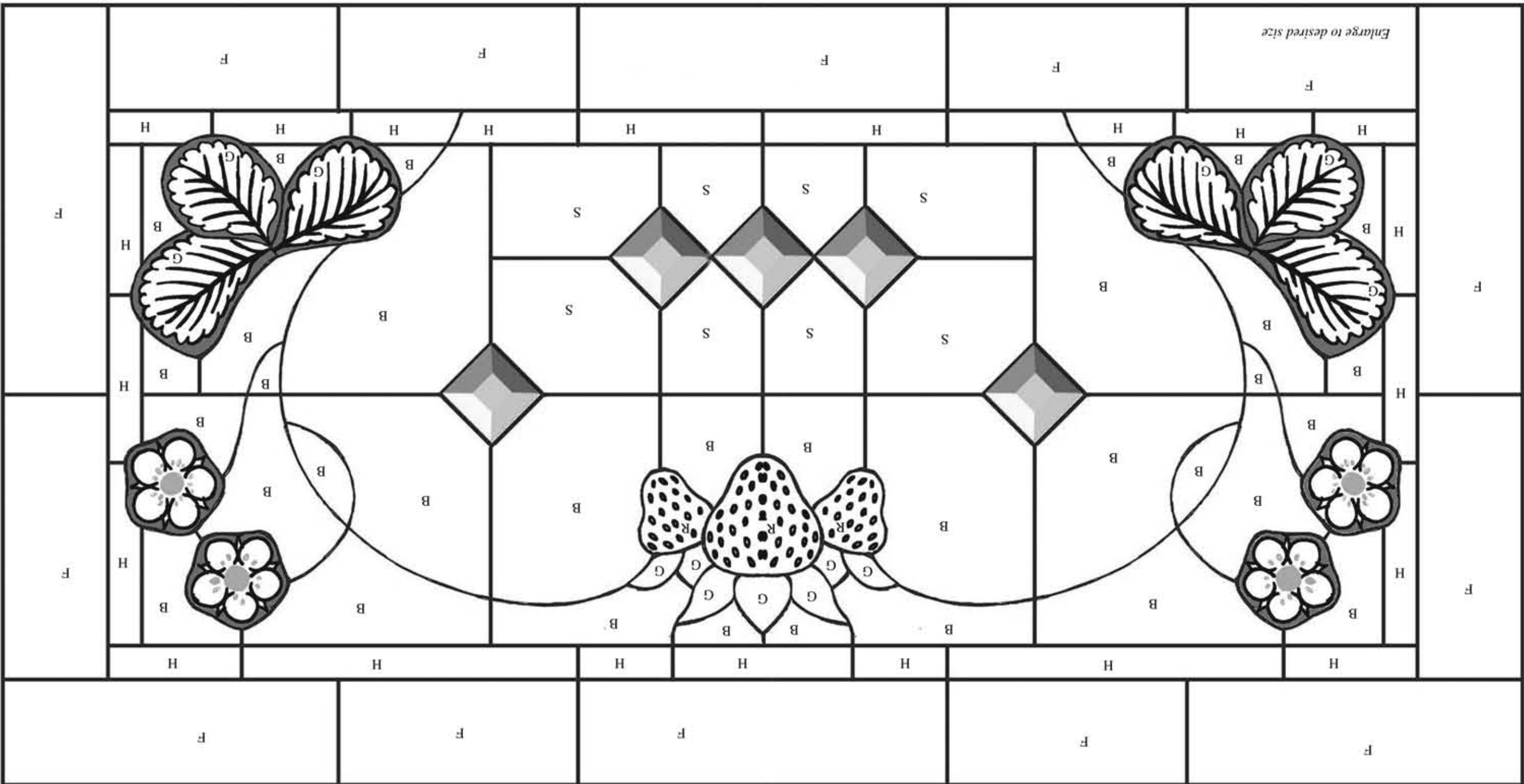
Iris Heart

Design by Deverie Wood

L'robors Glass Studio
R - Reds on White for Strawberries, 1/4 Sq. Ft.
Spectrum Glass Company
G - Moss Green, 1 Sq. Ft.
B - Baroque, 3 Sq. Ft.
S - SEEDY, 1 Sq. Ft.
Pilkington
F - Flemish Textured Glass, 4 Sq. Ft.
Wissmach Glass Co.
H - Hammered, 1 Sq. Ft.
Additional Glass
1-1/2" Square Bevels (5)

Three Strawberries

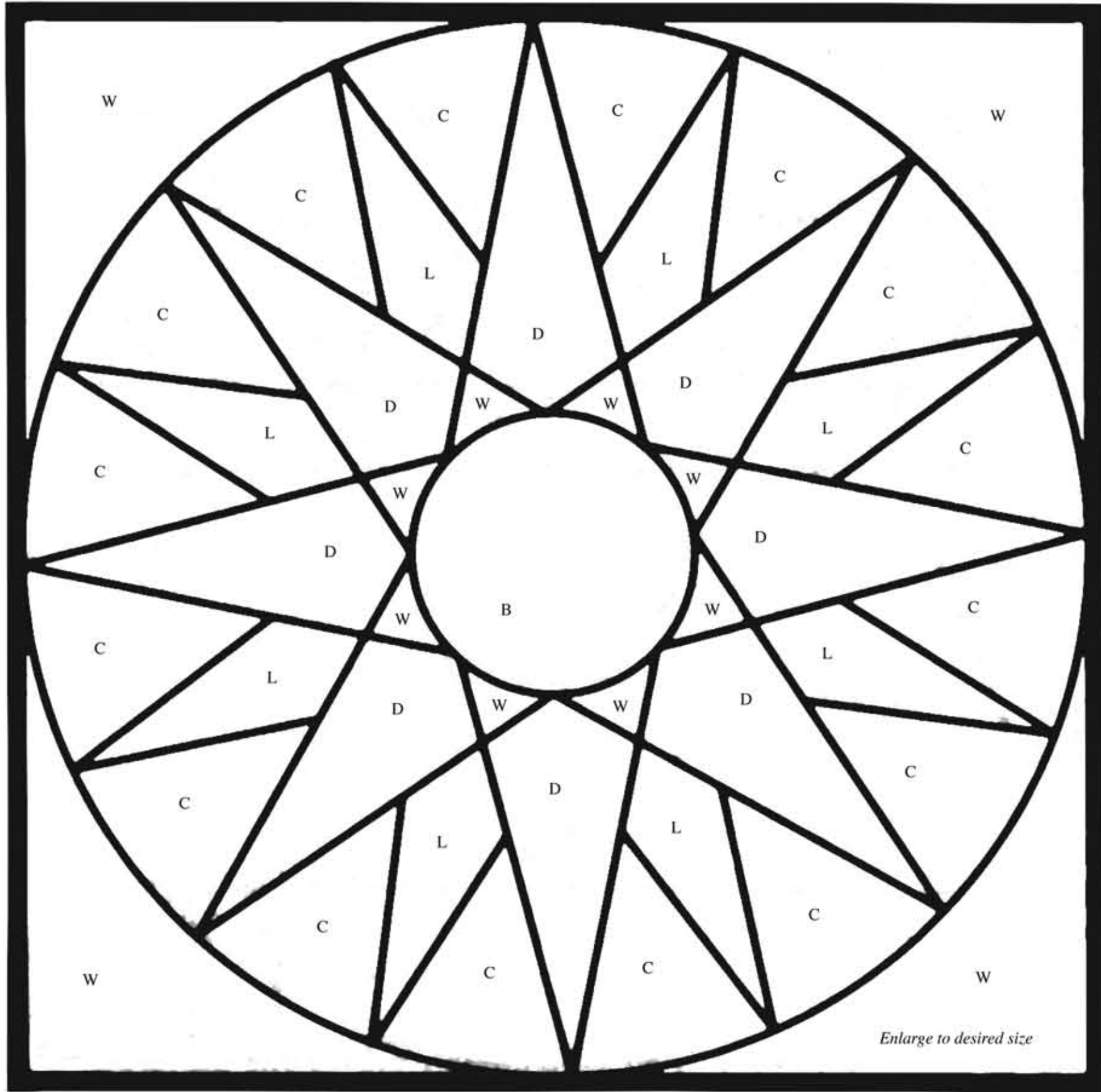
Design by Chantal Pare



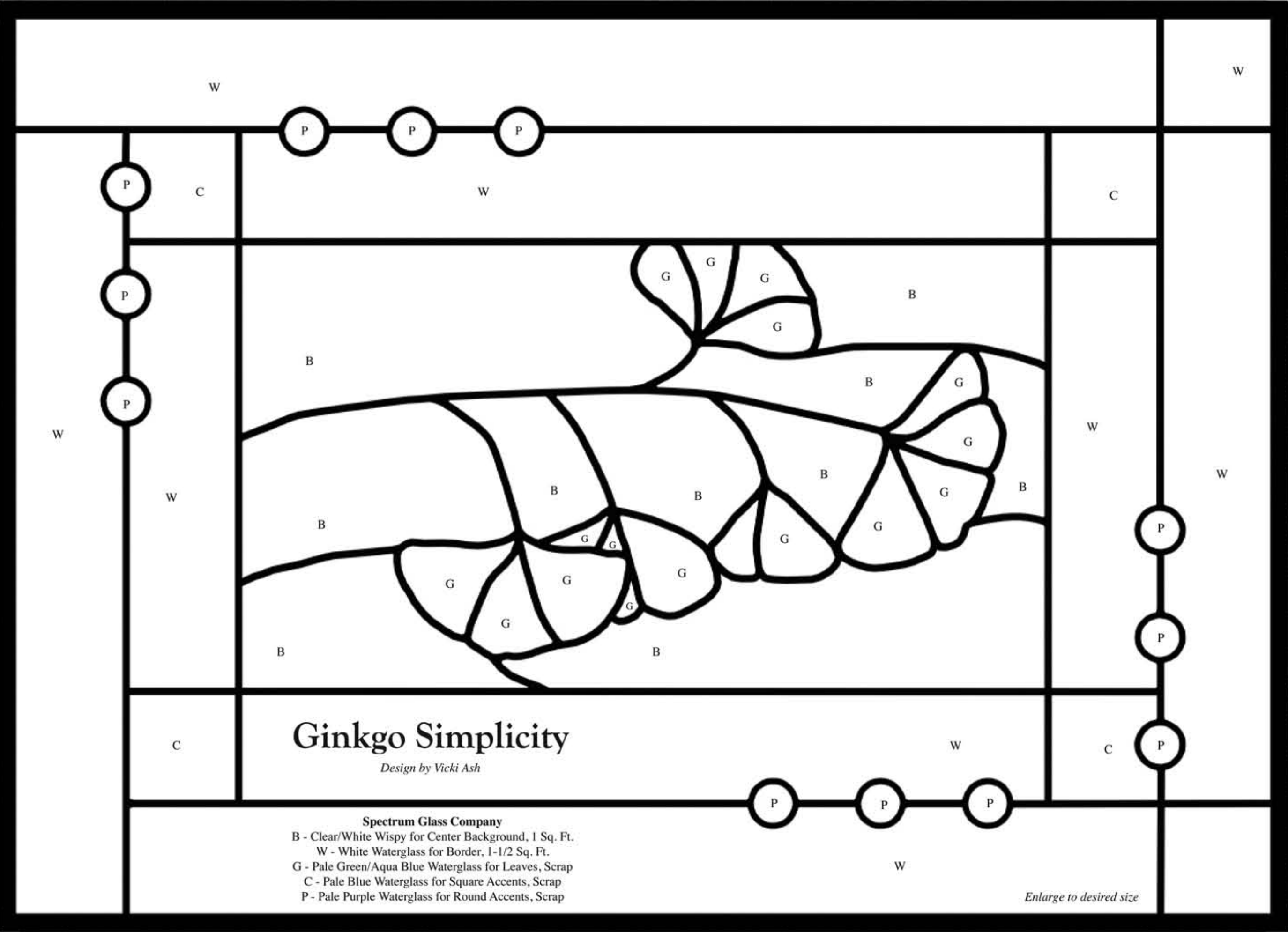
Mariner's Compass

Design by Sara Guyol

Spectrum Glass Co.
W - Steel Blue Waterglass® for Outer Corners and Compass Center Border, 1 Sq. Ft.
L - Colonial Blue/White for Lighter Compass Points, Scrap
D - Steel Blue/White Wispy for Darker Compass Points, Scrap
C - Pink Champagne for Circle, 1 Sq. Ft.
B - Steel Blue/Clear Baroque for Compass Center, Scrap



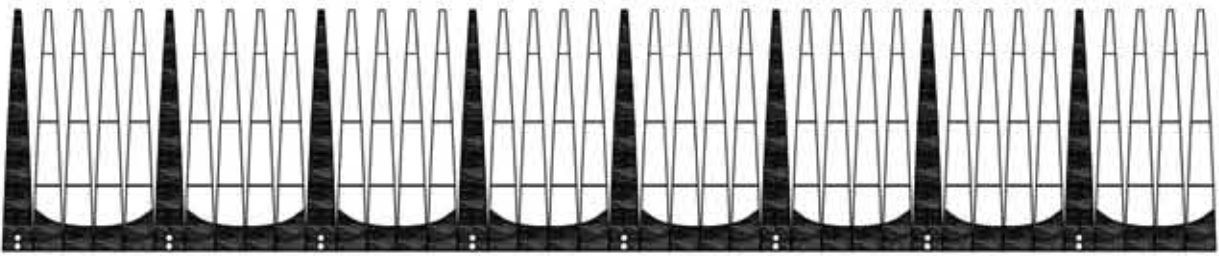
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Bunny Artist

Design by Robin Anderson

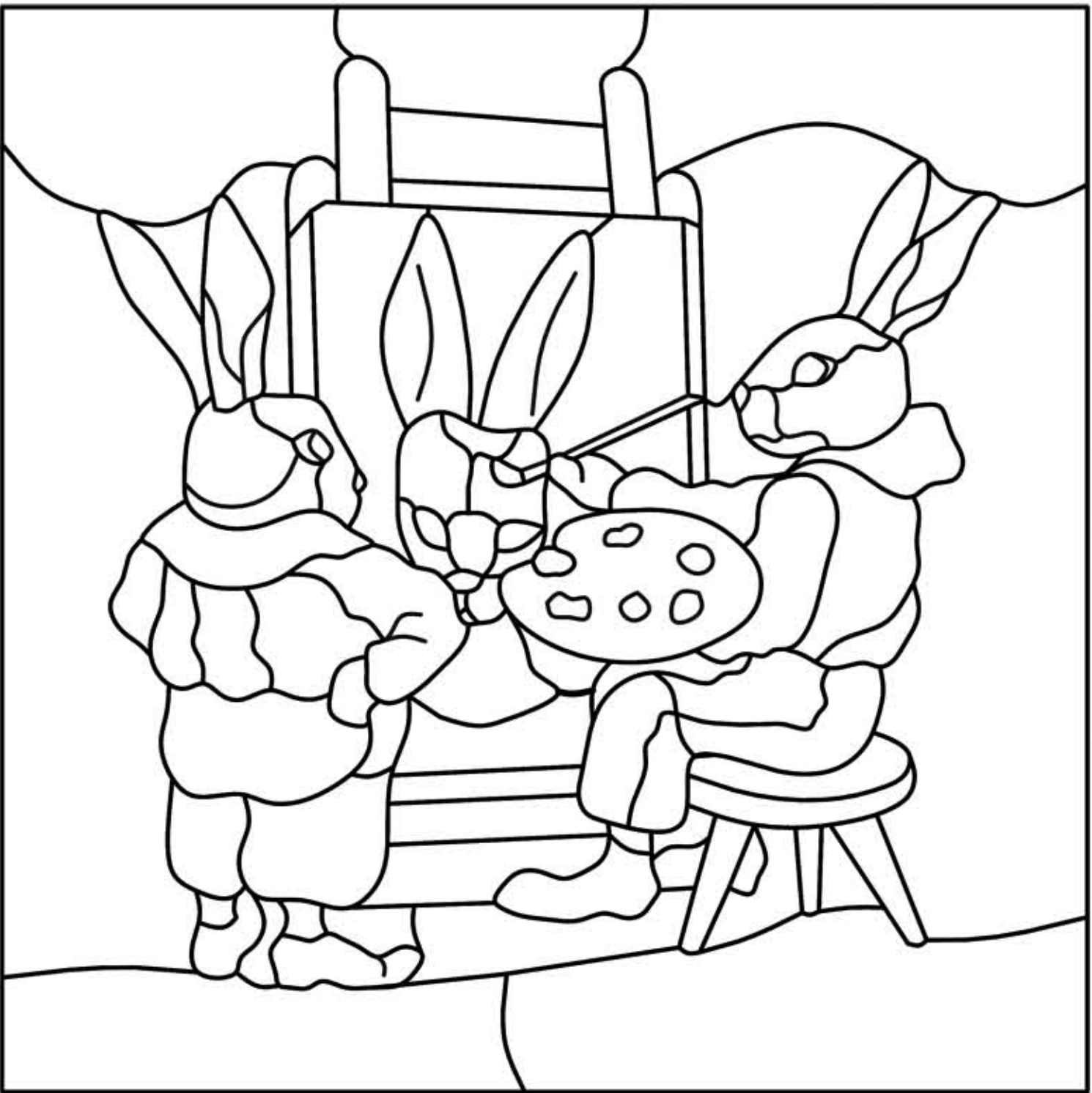
Wissmach Glass Company
567-L Opal/Champagne for Background, 3 Sq. Ft.
613-L Williamsburg Blue for Palette, Scrap
155-LL Dark Purple/Green/Light Opal/Crystal for Easel, 1 Sq. Ft.
WO-28 Orange/Opal Wispy for Stool, Scrap
0002-X Medium Amber for Painting Background, 1 Sq. Ft.
DR 568 Champagne Pink for Rabbit Artist, 1/2 Sq. Ft.
55-L Amber/Green/Opal/Crystal for Rabbit Artist Head, 1/2 Sq. Ft.
188-L Gray Blue/White Opal for Painted Rabbit Shirt, 1/2 Sq. Ft.
437-L Dark Blue/Light Amber/Medium Purple/Crystal for Rabbit Artist Pants, 1/2 Sq. Ft.
77-L Light Brown/Yellow Green/Opal for Rabbit Model Head, 1/2 Sq. Ft.
101-D Dark Green/Opal/Crystal for Rabbit Model Shirt, 1/2 Sq. Ft.
58-D Medium Amber/Opal/Crystal for Rabbit Model Pants, 1/2 Sq. Ft.
557-L Medium Gray/Light Opal for Rabbit Model Shoes, Scrap



Woodland Serenity Lamp Shade

Design by Nancy Wright-Clapson

Wissmach Glass Co.
WO-702 Medium Green/Dark Blue/White Opal, 2 Sq. Ft.
Additional Glass
Amber and Green Beach Glass
3/8" Dark Blue Marbles



Enlarge to desired size



Stargazer Lily

Design by Elyse

Youghiogeny
601G White/Gold Pink for Center of Flower, 1 Sq. Ft.
NN77SP Dense Neodymium Opal/Bubble Gum for Upper Pistils, Scrap
Armstrong
187SS Opal/Red/Yellow/Streaky for Flower Stamen Ends, 1/4 Sq. Ft.
1800VSR Ivory/Clear/Streaky/Iridescent for Stem Connections, Scrap
0031SO Clear/Mint/Opal/Wispy for Light Green Petal Shading, Scrap
191S Opal/Purple/Gray/Streaky for Lower Buds, Scrap
1063S Clear/Opal/Green/Pink for Main Stems, 1/2 Sq. Ft.
Spectrum
891-61S White/Champagne/Semi-Translucent Opalescent for Main Outer Petals, 1-1/4 Sq. Ft.
826-92S Moss Green/White Wispy Opalescent for Medium Green on Upper Pistils, Scrap
600081CC Pearl for Lateral Piece of Center Petal on Left, 1/4 Sq. Ft.
Lamberts
S18 Violet and Opak White on Clear for Lower Petals, 1 Sq. Ft.
1501xx Grey for Piece to Left of Stem, Scrap
Wissmach
51-DDXXMSP Opal Swirled with Light Opal Base for Lightest Part of Petals, 3/4 Sq. Ft.
178-D Medium Amber/Sky Blue/Dense Opal Base for Lightest Green on Upper Pistils, 1/4 Sq. Ft.
287 Medium Olive Green for Stem Division just Under Flower, Scrap
WO-051 Opal/Crystal for Whitest Portion of Petal Edges, 1/2 Sq. Ft.
Bullseye
0100-38 Black Iridescent Gold for Single Stamen, Scrap
0141 Forest Green for Right Lower Divided Leaf, Scrap
Uroboros
60-005 Clear/Wispy White for Lower Background, Scrap
Kokomo
920SPL Light Bronze/Opal for Upper Background, 1-1/2 Sq. Ft.
28 Green/Light Amber/Opal for Lightest Green on Stems and Leaves, 1/4 Sq. Ft.
113 Hunter Green Opal Fusible for Darkest Portion of Lateral Stems, Scrap

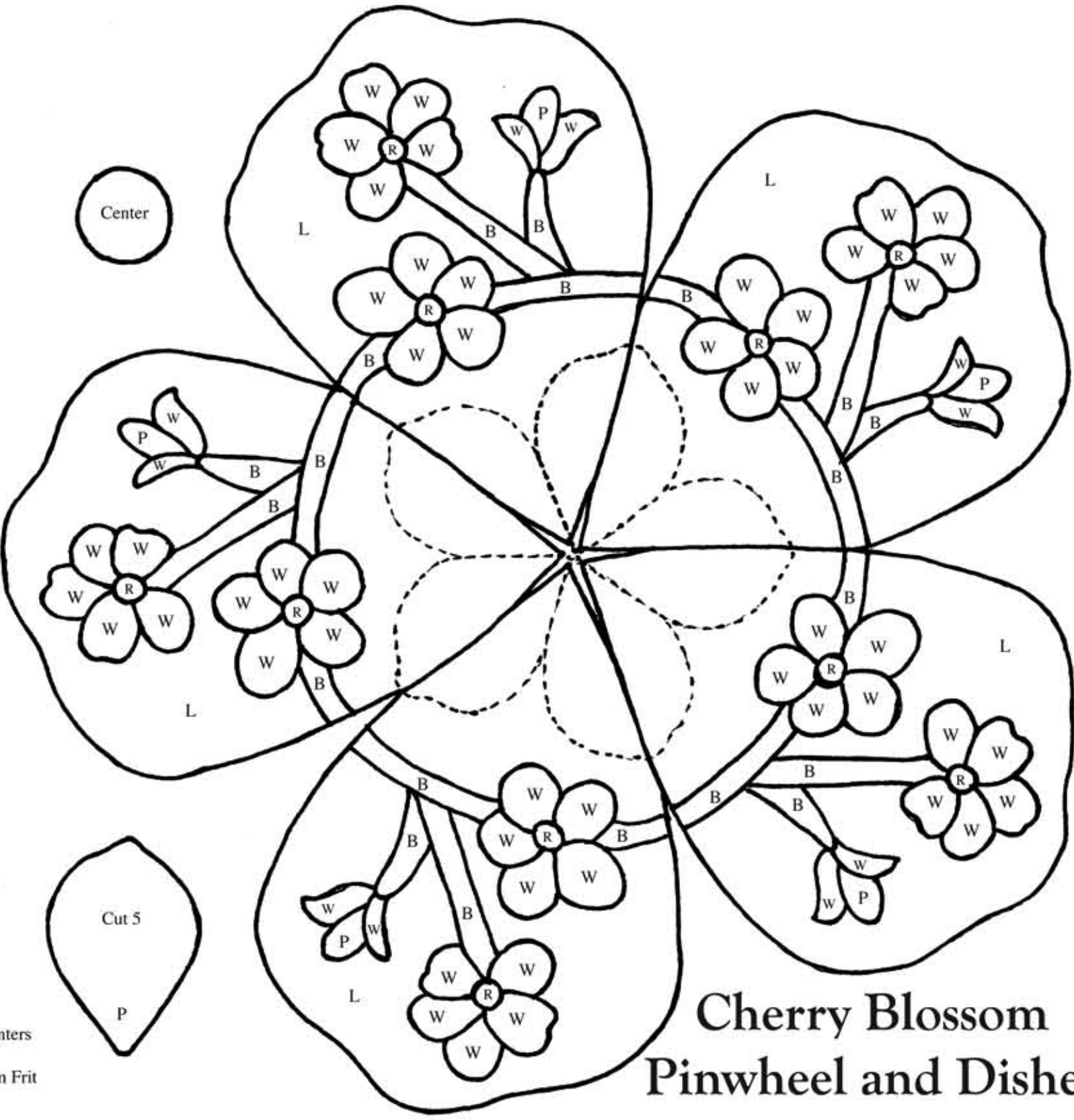
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Roughing It with Alcohol Ink An Introduction to Glass Etching

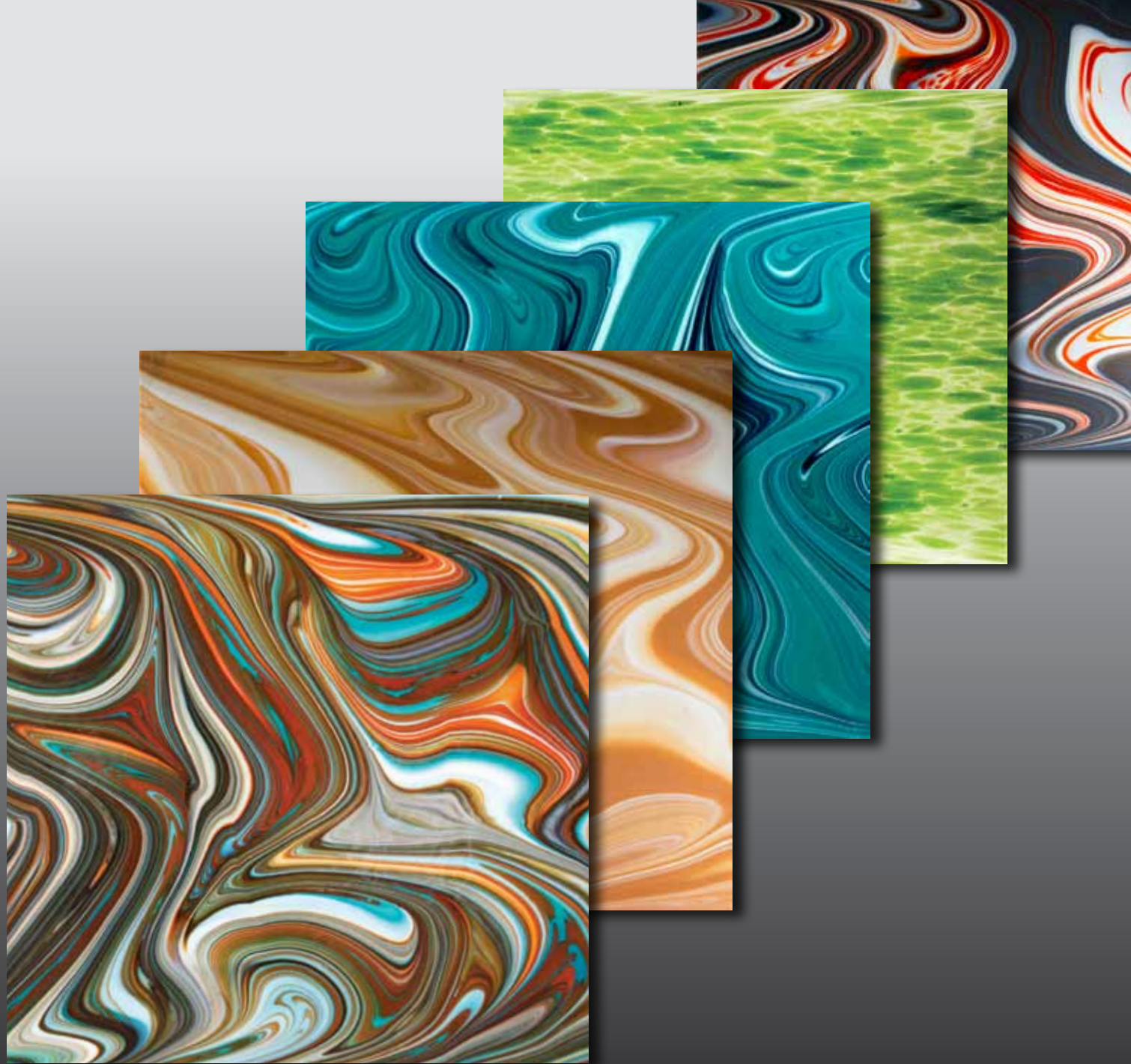
Design by Cathy Claycomb

Spectrum System 96®
L - Light Blue Transparent, 12" x 8"
W - White Opal, 4" x 8"
B - Chestnut Brown Opal, 4" x 6"
P - Crystal Opal/Pink, 4" x 6"
R - Red and Orange Opal Scrap for Blossom Centers
Uroboros System 96®
F3-611-96 Light Cherry Red Transparent Medium Frit



Cherry Blossom Pinwheel and Dishes

Design by Wesley R. Wong



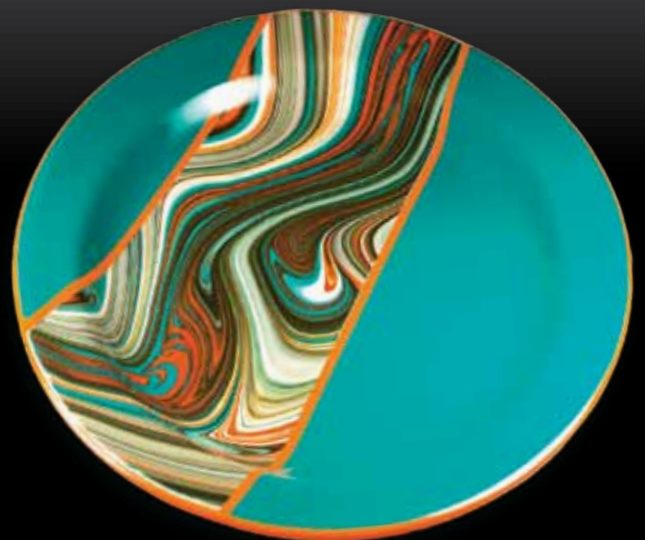
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think *opportunity*.



Cutting Corners

Design, Fabrication, and Text by Dennis Brady



Piece with orange pebbles and a mixture of marigold and black frit sifted on, then slumped into a shallow ceramic mold.

Glass

Leftover Corners from cutting a Circle out of a 12" Glass Square

Tools and Materials

Small Pieces of Colored Glass
Assorted Glass Nuggets



A 4"-leg assembly with dichroic triangles tack-fused on and slumped into a shallow ceramic mold.

When you cut a circle out of a square of glass, you have four corner pieces left over. Here's a fun way to make bowls and vases from those pieces.

1

Gather 6 corner pieces that are left over from cutting an 11-1/2" circle from a 12" square of glass.



2

Cut the straight edges to equal lengths.



A pattern drawn in a grid of squares is a quick and easy way to do this. You can cut them to whatever length you like as long as they are all the same length.

3

Assemble the pieces on the kiln shelf.

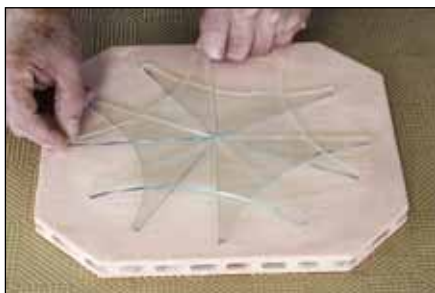


Set out 3 of the pieces in a triangle, with what were formerly the corners of the squares touching in the center of the assembly. You can place the kiln shelf inside the kiln and assemble the pieces there, or assemble them on the shelf first and transfer the assembly on the shelf to the kiln when finished, whichever way you prefer.

A precut piece of glass is a handy way to measure the gaps between the pieces to ensure they are all the same space apart. If you cut the legs 5" long, the spacer should be 2-1/2" long. If you cut the legs 4" long, the spacer should be 2" long. That same 2:1 ratio will apply for whatever size you cut your corner pieces.

4

Arrange the second set of 3 pieces on top of the first 3.



Use the same 2:1 ration to check the distance between the pieces on the second layer.

5

Place a piece of glass or a glass nugget in the center of the assembly.



The glass piece can be any shape you wish, but here I used a premade glass pebble. When the assembly is fused, this ensures there will be no hole in the middle created by the glass separating during the fuse firing.

6

Arrange whatever other decorative pieces you like to create your design.



This project was done using a variety of different size and different colored premade pebbles.

7



Fire the assembly to a full fuse.

The first firing should be a full fuse to fuse the 6-piece base into a single level and draw the corner points in to thicken to 6 mm. If you want to make a project with the design elements tack-fused on instead, first fire the 6-piece corner assembly to full fuse. Next, attach the elements to be tack-fused and return the assembly to the kiln for the tack-fuse firing using the schedule at the end of the tutorial.

You can also drape the fused project over a mold or slump it into a mold using the firing schedules below. As with all projects, the choice depends on which side you want to have the best finish.

GPQ

Firing Schedules

These schedules apply to 96 COE glass. For 90 COE glass, use the same schedules but increase the top temperature in Segment 2 by 20°F.

2-Layer Full-Fuse Schedule

Segment 1: Ramp 400°F/hr to 1000°F and hold 20 min.
Segment 2: Ramp 800°F/hr to 1460°F and hold 20 min.
Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 60 min.
Segment 4: Ramp 400°F/hr to 300°F and no hold.

Tack-Fuse Schedule

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

Drape Schedule

Segment 1: Ramp 400°F/hr to 1000°F and hold 20 min.
Segment 2: Ramp 800°F/hr to 1200°F and hold 20 min.
Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 60 min.
Segment 4: Ramp 400°F/hr to 300°F and no hold.

Slump Schedule

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

*as fast as possible



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Dennis Brady has been a full-time professional glass artisan since 1980 and currently works with stained glass, fusing, casting, glassblowing, and sandblasting. He has authored and published six books of stained glass patterns plus A Lazy Man's Guide to Stained Glass. Along with his sons, Dane and Jason Brady, he operates several companies. DeBrady Glassworks produces glass art; Victorian Art Glass sells tools, equipment, and supplies; and Master Artisan Products manufactures molds and tools for glass artisans. He has also created the website Glass Campus, which offers over 100 tutorials and videos teaching numerous glass art techniques as well as tips on how to make a living as a glass artisan.



Dennis teaches extensively in his home studio in Victoria, British Columbia, Canada, and as a guest instructor in several other countries. His "push the boundaries" approach to experimentation and innovation is always, "How fast can I go until I skid into the ditch?" Visit www.debrady.com to learn more about Dennis and his art.

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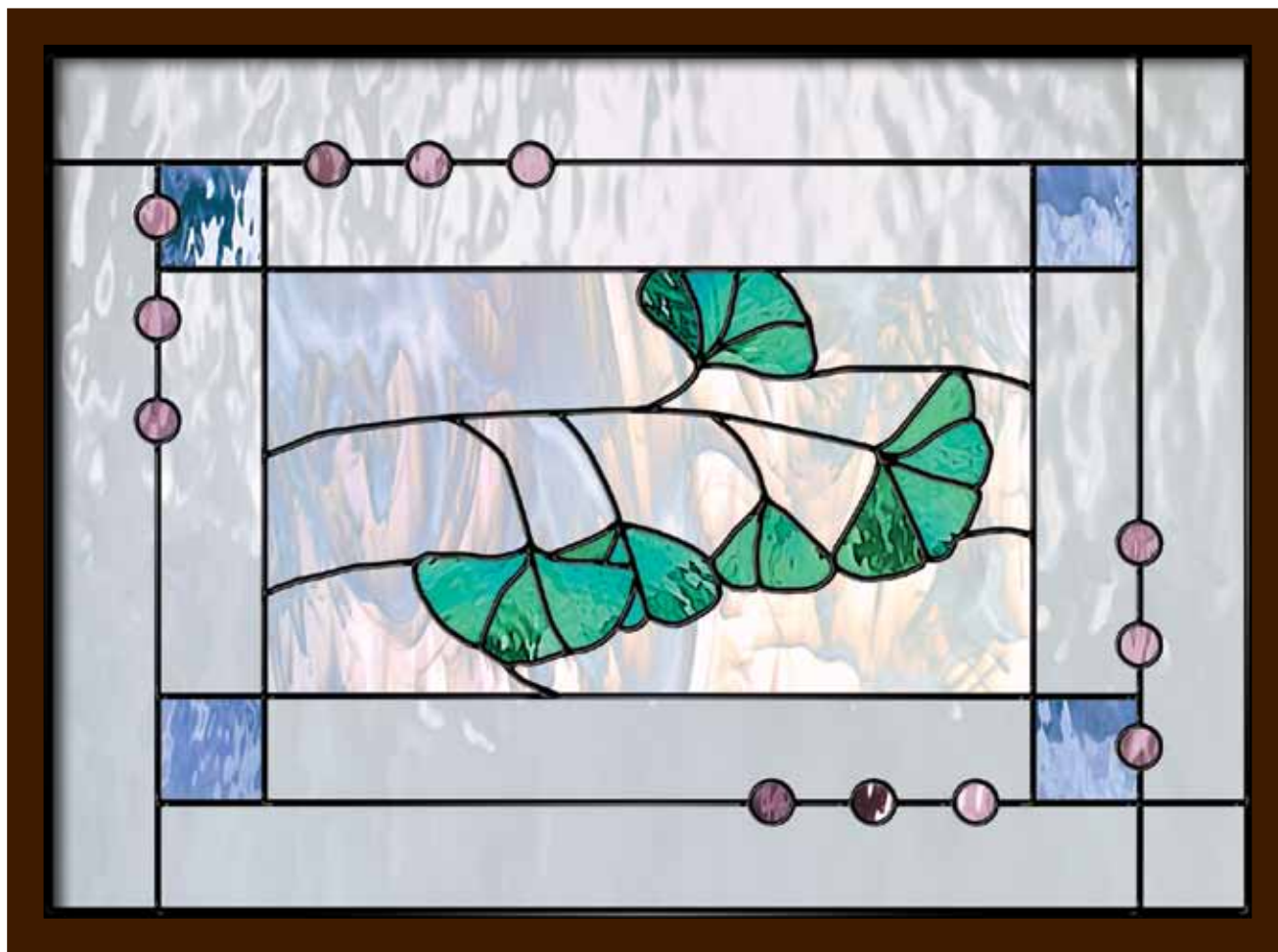
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Ginkgo Simplicity

Design by Vicki Ash, Text by Darlene Welch



This 14" x 10" design is part of the *Beyond Beginnings* stained glass pattern book from The Vinery Glass Studio. Contained within its pages is a collection of 40 beautiful designs. This collection provides a wonderful source for beginning, intermediate, and advanced students and their teachers. In keeping with The Vinery book tradition, all of the patterns are included in the book as well as color photographs of each design.

The Waterglass from Spectrum Glass Company featured in this rendering gives the panel a shimmering beauty. The simple outlines of the design plus the ability to select different colors for the accent pieces will help the panel fit into just about any decor. For more information on this and the many other beautiful designs available from The Vinery visit www.vineryglass.com. **GPQ**

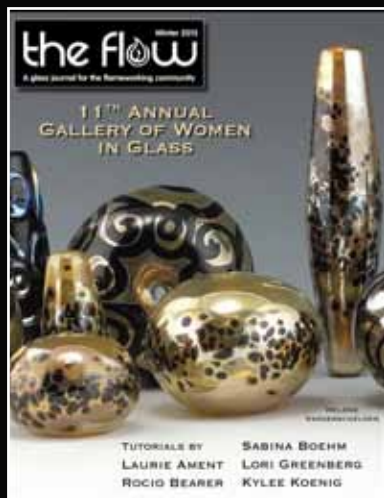
Spectrum Glass Company

309S Clear/White Wispy for Center Background, 1 Sq. Ft.
200-91W White Waterglass for Border, 1-1/2 Sq. Ft.
423-1W Pale Green/Aqua Blue Waterglass for Leaves, Scrap
130.8W Pale Blue Waterglass for Square Accents, Scrap
140.8W Pale Purple Waterglass for Round Accents, Scrap

Tools and Materials

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

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Fish by DebCrowley

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What's New



Evenheat is happy to announce the introduction of the new **V8 Multi-Purpose/Vitrigraph kiln**. The V8 is sized perfectly for home studios, teachers, instructors, and test kiln use. It's capable of all firing types and techniques including glass, vitri-graph, ceramic, and metal clays, and has a stackable design that makes placement easy. The V8 easily transforms into the ultimate vitrigraph kiln with its vitrigraph base accessory. Highlights include a corner-mounted thermocouple, which means more usable floor space, and the ability to handle larger pots up to 7-1/4", a large 2-1/2" hole in the base for unimpeded glass flow, and ample power to get there. The V8 incorporates Evenheat's new relay access port (patent pending) for simple, no-panel-off relay replacement. Designed with convenient use in mind, the V8 operates from a standard household plug. The V8 – Better by Design. Visit the company's website for more details.

989-856-2281

www.evenheat-kiln.com

Gemini Saw Co. presents a **new circle making attachment for the Revolution XT Ring Saw**. The Eclipse Circle Making attachment cuts diameters from 1-1/4" to 39" with up to a 2" thickness, sets up quickly, and requires almost no complicated measuring. Simply apply a self-adhesive center button on the back of your material and position it on the pivot bar. Infinitely adjustable, your circles will be the exact diameter required. Available as an add-on attachment or a complete package with the Revolution XT Ring Saw, the Eclipse is the ideal circle-making tool. Visit the company's website for more information

310-891-0288 info@geminisaaw.com

www.geminisaw.com



D&L Art Glass Supply has a **jam-packed 2016 class schedule** that is in full swing. This year's classes include many new instructors and techniques as well as return visits from fabulous artists. Topics include fusing, casting, painting, PMC, and sought-after techniques by talented instructors such as Alice Benvie-Gebhart, Paul Messink, Richard Parrish, and Brad Walker. The company's spacious, well-equipped classroom provides a fantastic learning environment in the heart of colorful Colorado. Located just 25 minutes from the Denver International Airport, a glass art class at D&L Art Glass Supply is the perfect getaway. More classes will be added through the year, so be sure to check the class schedule often.

800-525-0940 303-449-8737

www.dlartglass.com/education

Creative Paradise Inc. has **two new molds for slumping bottles and creating glass tiles**. The GM170 Dragonfly Bottle Slump is 12-1/2" x 5-1/2" and features a large dragonfly in the center of the mold surrounded by decorative swirls and two smaller dragonflies. The GX16 Peacock Tile mold offers a way to create beautiful, color tiles with an artfully arranged spray of three peacock feathers.

316-794-8621 creativeparadisecnc@live.com

www.creativeparadiseglass.com

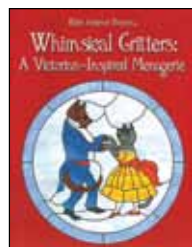


Wissmach Glass Co. presents the **new glass colors** just added to the company's 90 and 96 COE lines. The new 96 COE colors include 96-37 Reactive Blue/Oyster Pearl, 96-38 Reactive Blue/Black, 96-39 Oyster Pearl/Reactive Blue, 96-40 Solid Opal Orange Red (striker), and 96-41 Solid Red Opal. The new 90 COE colors are 90-21 White/Yellow Opalescent, 90-22 Crystal/Yellow Streaky, 90-23 White/Crystal Wisspy, 90-24 Crystal/Blue Streaky, 90-25 Crystal/Green Streaky, 90-26 White/Grey Opalescent,

90-27 Blue/Green Streaky, 90-28 White/Red Opalescent, 90-29 White/Blue Opalescent, 90-30 White/Green Opalescent, and 90-31 White/Red/Blue Opalescent.

304-337-2253 wissmach@frontier.com

www.wissmachglass.com



Robin Anderson of Sunny Brook Studio takes you on a journey of Victorian fantasy and imagination in her **new pattern book, *Whimsical Critters***. In this unique collection you'll encounter cats, dapper dogs, elegant frogs, sophisticated pigs, birds of especially fine feathers, and mice that are simply the height of fashion. You'll meet lions and bears, take tea with the Lamb family, and discover that barnyard animals can be the life of the party. Based on Victorian images of the 1870s through the 1890s, this gather of animal elegance and whimsy is sure to delight.

870-972-5822

www.sunnybrookstudio.com

Anything in Stained Glass is pleased to announce **several additions to enhance your glass fusing time**. Uroboros FX90, Creative Paradise Molds, ZYP Mold Release, and Glassline Paint are all now available in the store, on the company's website, and over the phone. Keep a watch for these lines as they continue to expand over the year. Visit the company's website or stop by the store for more information on these products.

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www.anythinginstainedglass.com



Unique Glass Colors (UGC) is introducing a versatile new product, **Layering Mix**. When mixed with the company's powdered color lines, Layering Mix will allow for multiple layers of color to be added, then completed in just one firing. Layering Mix can be used in a great many other applications as well, including building up layers of frit, then adding color. Check the company's website for more information about Layering Mix and the many other great products that Unique Glass Colors manufactures. You can also join the Glass Art UGC group on Facebook for tips and techniques.

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Bullseye Glass Company, a Portland, Oregon-based manufacturer of glass for art and architecture, will open its next resource center in Southern California. **Bullseye Glass**



Resource Center Los Angeles is scheduled to open in March 2016 and will be located in South Pasadena next door to Judson Studios, the esteemed fifth generation glass studio. Bullseye Resource Centers are designed to inspire and inform artists and makers about the wide range of methods available for working with kiln

glass and provide classes for all levels as well as artist talks and demonstrations. Resource Centers also act as a direct connection to the Bullseye factory in Portland, providing access to the manufacturer's complete line of glass, tools, and supplies. The company currently has centers in the San Francisco Bay Area, California; Westchester County, New York; Portland adjacent to the factory; and Santa Fe, New Mexico.

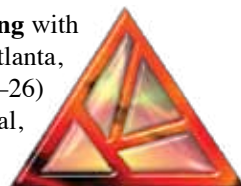
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Petra Kaiser will be teaching her **popular classes in kiln forming** with Kaiser Lee Board and Wissmach glass at Hollander Glass in Atlanta, Georgia (May 13-14) and GEM in Madison, Wisconsin (June 24-26) plus a full week of her Fun in the Sun workshop in Cape Coral, Florida. Visit the website for more information.

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Design, Demonstration, and Text by Margot A. Clark

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1951 Brite White
1956 Dark Blue
1961 Dark Green
1963 Tulip Yellow
1966 Warm Brown
1967 Dark Brown
1968 Tan
1969 Gloss Black
1993 Gray
1994 Baby Blue
1995 Apple Green
1997 Leaf Green
1998 Golden Orange
11007 Mauve
11008 Burgundy

Artisans

609 Wine
613 Plum

ACCENTS

701 Brass
702 Copper

Additional UGC Products

UGC Medium Layering Mix

MUD Kit with Black MUD

Margot's Signature 5/0

Script Liner Brush

Tools and Materials

Abrasive Cleaner



This project is packed full of lots of different techniques. The focus is on using the Unique Glass Colors (UGC) Layering Mix for softly gradated shading techniques, but there is also a “pat blending” technique included to use when you do not need to add layers of color. With Layering Mix there has to be a sufficient drying time of 24 hours for the first base layer so when subsequent layers are added, the base layer is not disturbed. You still have to get in and get out and not “play,” but this allows for a much longer working time to create multiple shadings that create realistic looking paintings with our powdered glass colors.

Preparation

Clean the glass thoroughly with an abrasive cleaner, then rinse thoroughly. If using float glass, determine the tinned side, which will be the underneath side. While wet, watch how the water flows off the two sides of the glass. The side that beads up the most is the tinned side and should be used as the bottom of the piece, since the tinning can also cause the color to bead up.

Try not to handle the glass with your fingers on the top of the glass, since oils from your skin will also repel the color. If that does happen as you are working, use a toothpick to rub over the area that is repelling or beading the color and it will fall into place.

Creating the Design

1

Create the design that will be on the top of the glass.



Prepare the decorating bag with the metal writing tip according to the directions in the MUD Kit. Lay the glass over the pattern and use the Black MUD to outline the whole design. Start in the middle and work out so as not to drag through wet color. Wipe the end of the metal tip often to avoid getting a clog from picking up dried color. Allow the MUD to dry for 24 hours before adding wet color next to the Black MUD.

While the MUD is drying, prepare about 1/3 of a jar of Brite White and about 1/4 of a jar of Gray, both mixed with Layering Mix. Our normal ratio is 1:1 with our regular UGC Medium, but it will take a bit more of the Layering Mix to get to the desired “melted ice cream” consistency. Allow these colors to sit overnight as the MUD is drying.



2

Using the 5/0 Script Liner and the Brite White/Layering Mix, fill in each of the feathers.



Skip around so you are not working wet next to wet. Continue until all of the feathers have color. Leave the cheek area open. Look closely at the color photo of the finished piece so you don't add white to the comb area on the bird's head.

Mix Tulip Yellow with UGC regular Medium in a 1:1 ratio. As soon as the areas around the cheek are dry or at least beginning to dry, add the white all around the edge of the cheek. Drop in the Tulip Yellow, filling in right up to the white, then “pat blend” the edges until there is a soft transition of color.

You can see in the close-up of the feathers base-coated in white that the Brite White Mix always has bubbles in it when applied in the “puddle, push, pull” method.

3

Add shadows under each feather with the Gray Mix.



Tuck a bit of color in place using the Margot's Miracle Brush. Quickly rinse, leaving a bit of water in the brush. Pull out the Gray, feathering it off to nothing. You can also pick up just a bit of Layering Mix to feather out the color and it will dry harder, in case you want to come back and add more shading later.



4

Add the details for the head.



Mix Golden Orange with regular UGC Medium 1:1 for the comb area. This will be the darker color used in the comb. Place it at the bottom of the feather that is coming about halfway out, then fill in with Tulip Yellow and “pat blend” the two colors where they meet.

For the eye, place the Brite White Mix at the outer corners and let dry, then fill in with Gloss Black and let dry. Place a tiny dot of white on the eye to give the bird some life.

For the beak, fill in the opening between the beak with Gloss Black as well as on the band above the beak. Mix a little Gloss Black into some Gray to make a darker value of Gray and fill in the beak.



5

Highlight the outer tips of the feathers and color in the foot.



Once all of the Gray shading has been completed, go back in with Brite White mixed with the regular UGC Medium and add just a bit of a bright highlight at the outer tip of each feather.

Mix up some Gloss Black with our regular Medium 1:1 for the foot. Using the liner brush, place drops of Gray on the foot, covering about half the available space. Drop Gloss Black into the rest of the space. Wipe the brush and use the tip to swirl the colors together.

The bird area is now completed, Pat blending and Layering Mix blending techniques have both been used. Also, colors mixed with the regular UGC Medium and colors mixed with Layering Medium have been used together. If no more layers will be added on top of the color, then the last layer can be colored with the UGC regular Medium.

6

Color in the vine and flower areas.



Fill in the vine areas on the right with Apple Green and the one area on the left with Leaf Green. For the flowers, fill in the flower petals and the bud with Brite White Mix, as you did for the bird feathers, and let dry.

Mix Mauve with the Layering Mix and tuck color into the bottom 1/3 of a petal. Rinse the brush and pull out the color, fading to nothing, about 2/3 of the way up the petal leaving the white highlight area. Repeat for each petal, skipping around as you did with the feathers so you are not working wet next to wet, and let dry.

Mix Burgundy with the Layering Mix. Tuck color into the very bottom of the petal. Rinse the brush and pull out about 1/3 of the way onto the petal, fading the color as you work up so that you end up with three values—dark, medium, and light—on each of the petals and the bud.

7

Fill in the rest of the branch with Tan Mix and let dry.



Begin to shade the vine on the right using Leaf Green Mix tucked into the V shapes and pull out the color, fading in the middle to preserve the highlighted area. The close-up photo of the area is included so you can see clearly what is needed. The vine on the left side is shaded in the same manner using Dark Green Mix.



Color the branch in the same way as you did for the vine using Warm Brown Mix.

8



Again, you are looking for V shapes in each segment, since that is where the darkest shading will be located. Some of the sections overlap one another, and the shading will be on the part that is underneath another part. Pull out the color leaving a highlighted area of the Tan.

Add more shading to the branch with Dark Brown Mix. Note that it starts close to the bird on the right side and continues on to the left side. I am keeping the upper right as a light source.

9

Color in and shade the leaves.



The leaves on the right are shaded in the same manner as the vine in the V shapes using Leaf Green Mix, leaving a highlight in the middle of the leaf.

The highlighted ends facing to the right are tipped in Leaf Green Mix. On the left side and all the rest of the design use Dark Green Mix for shading, again leaving the highlight. Note the area under the bird. There are lots of V shapes there, so there is not much light area left.

10

While still on the top of the glass, fill in the blue flower.



This is done with just the UGC Medium plus Dark Blue and Baby Blue powdered color—no Layering Mix—because we are going to do a different type of shading here. Mix each of the colors on a 1:1 ratio to the “melted ice cream” consistency. Work one section at a time.

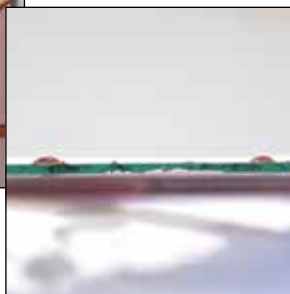
Using the 5/0 script liner, drop small puddles of Baby Blue from the top of a petal to about halfway down. Drop Dark Blue on the bottom half of the petal. It’s okay for wet colors to touch here. Then wipe the brush and using just the very tip, drag the bristles back and forth where the colors meet, keeping the brush in just the color, not touching the glass.

If you only want Dark Blue pulled up into the Baby Blue, wipe the brush each time and only pull from the Dark Blue up into the Baby Blue. Dragging back and forth will bring each color into the opposite color. Let dry.

Turn the glass over, since we are now going to work on the back of the top piece of glass. Apply the two Artisan Colors mixed with the UGC Medium on a 1:1 ratio. Drop puddles of color into place, then push and pull the colors into place using the tip of the brush in the color, not touching the glass. The light areas are Plum and the darker areas are Wine. Be sure to apply the color so you cover the black line from the MUD or you will leave an empty space when the piece is turned over. Do not fill in the small areas. Let dry.



11



Add the Gold and Copper accents.

Turn the piece back over to the top side. Mix the ACCENT colors, then replace the top and shake them until they release from the bottom of the jar so you know they are mixed well. Using the 5/0 script liner, puddle in Gold and Copper Accents in the small areas around the edge.

The ACCENTS need to be applied heavily enough to fill in the space so that the color mounds a bit, as shown in the photo. Otherwise, your application will be too thin. Let dry. Clean the second piece of glass, which will be used as the backing piece so that the Artisans can form their bubbles.

Firing and Displaying the Panel

This piece was done on picture framing float glass, so it requires a bit hotter firing temperature. Fire your piece according to the firing temperatures for the glass you are using. I fired the design in my programmable digital firebrick kiln. You may need to make adjustments to fire in your own particular kiln.

Segment 1: Ramp 250°F/hr to 1000°F and hold 5 min.

Segment 2: Ramp 9999 (AFAP*) to 1490°F and hold 10 min.

Segment 3: Ramp 9999 (AFAP*) to 1000°F and hold 15 min.

Segment 4: Ramp 200°F/hr to 850°F and hold 15.

Segment 5: Ramp 9999 (AFAP*) to 300°F and hold 1 min.

*as fast as possible

A hint on displaying: Sometimes it is not possible to display where light can come through, so I like to mount some of my pieces on a framed mirror. The light goes through the glass and bounces back off the mirror giving the illusion of being backlit.

If you have enjoyed this article, please join me for my upcoming GPQ Webinar, *Layering with Enamels*, on April 12 and 16, 2016. My business partner, Dr. Saulius Jankauskas, and I will continue to show different ways to create layers and other techniques using Layering Mix that you can use in your own artwork. **GPQ**

Margot Clark is co-owner of Unique Glass Colors (UGC) along with Harold Clark and Saulius Jankauskas, MD. UGC manufactures kiln fired glass color and MUD, so "working" at UGC involves lots of "playing" with color! Margot teaches art in all forms and mediums, but glass is her passion. She participates in local art exhibits, her work is in private collections worldwide, and she has works that are part of permanent museum collections.





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Glass Mobile

Design, Fabrication, and Text by Petra Kaiser



Mobiles are not just for babies. Whenever I see a mobile in a gallery, a museum, or at a friend's house, I'm drawn to it immediately. Alexander Calder is best known for the introduction of movement into sculptures called mobiles, which at that point was synonymous with the term "kinetic art." Calder's creations were typically made with brightly colored sheet metal shapes connected with wire.

For years I wanted to make a mobile in glass, but for lack of an idea for a lightweight glass piece I kept postponing it. Then for our last "Fun in the Sun" workshop, we prepared some pre-fused elements made from vitrigraph stringers. After the firing was done, I saw a solution for my mobile shapes.

After I hung my first mobile, I saw several improvements I wanted to make. First I needed a fused glass top to replace the wire rod top I used for the first mobile. Next I wanted a better choice of colors—less is more—plus more variations in shape and depth of the stringer shapes. Finally, I needed better wire to connect elements. Once all of these improvements came together, they led to the mobile you see featured in this tutorial.

Since the fascinating part of kinetic art is the movement, I created a short video of this mobile. Search on YouTube for "Petra Kaiser Glass Mobile" if you would like to see this mobile in motion.

Wissmach 96™

Black Luminescent, 20" x 1/2" (2)

Reactive Blue and Oyster Pearl Cullet for Cast Glass Figure (crushed into frit), 2 Tablespoons

Small Clear Glass Strips, Scrap

Additional Prepared Glass

Vitrigraph Stringers

Twisted Cane

Tools and Materials

20-, 24-, and 28-Gauge Wire

Boron Nitride Spray Kaiser Lee Board

Black Barrel Swivels Wire Cutters

Needle Nose Pliers Round Nose Pliers

Nylon Tip Pliers Round Mandrel Pliers

1

Arrange the vitrigrph stringers and lengths of twisted cane that will be used to create the mobile elements on a kiln shelf.

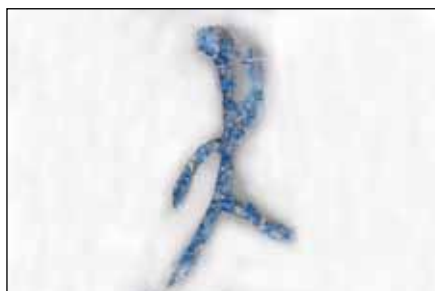


The top two shapes are made from lengths of twisted cane, and the bottom shape uses vitrigrph stringer. Be sure that the pieces overlap other pieces so that the shapes fuse properly and stay together once they are fired. If you want one set of the twisted canes to hang as parallel lines, you will need to use small strips of clear glass to keep the element pieces together. Also cut two strips of 20" x 1/2" Wissmach 96 Black Luminescent as well and fuse them together.

Visit www.youtube.com/watch?v=ZqhIz_9eV5w to see my video "Glass Fusing and Glass Casting with Wissmach Glass Cullet" if you would like to make less abstract but still lightweight pieces for your mobile.

2

Carve a mold from Kaiser Lee Board for the figure shape and fill it with the frit made from the Wissmach cullet.



After priming the carved mold with boron nitride, fill it with the Wissmach 96 Reactive Blue and Oyster Pearl cullet that has been crushed into frit.

Fire the pieces to the following suggested schedule, but remember that each kiln fires differently. You may need to adjust the schedule accordingly to work with your own particular kiln.

Segment 1: Ramp 900°F/hr to 1000°F and hold 10 min.
Segment 2: Ramp 9999 (AFAP*) to 1420°F and hold 10 min.
Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 30 min.
*as fast as possible



3

For an optional look, use some carved Kaiser Lee Board wave shapes to add more interest and shape the top and some of the stringer elements.



Fire as follows, adjusting as necessary to fit your own kiln.
Segment 1: 300°F/hr to 1000°F and hold 10 min.
Segment 2: Ramp 9999 (AFAP*) to 1420°F and hold 10 min.
Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 30 min.

Once all of the mobile design elements are fired and cooled, decide how you would like to arrange them and how you will balance the mobile.

4



Hanging the mobile is a whole art form in itself, with many different ways to do it. For the shapes I made, I used 28-gauge wire for the hanger on the top wavy black glass element, 18-gauge wire for the top 2 rods, 20-gauge wire for the 5 lower rods, and 24-gauge wire for the glass connectors. A barrel swivel, which is available from fishing equipment stores, will be used to hang the mobile when it is fully assembled to allow it to swivel freely.

5

Cut and shape 7 wire rods for hanging the 9 glass elements.

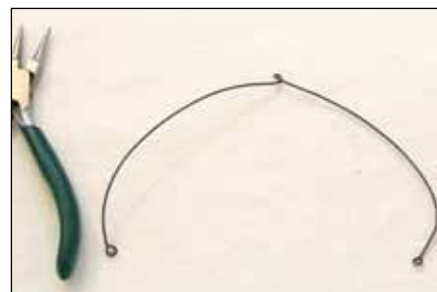


I like to use different lengths of wire to assemble the mobile. If you have 16- or 18-gauge wire, use it for the 2 top wires. Cut one wire 12" long and the other 9" long. The other wires are 20-gauge cut in lengths between 5" and 7" long.

Use either nylon pliers or a piece of leather or strong cloth to straighten the wire, which will also strengthen the wire. The wire is straightened to get rid of any nicks, but try to maintain a half round shape.

6

Use round nose pliers to bend small loops in the rod—one on the top and one on each end.



The top connector loop does not have to be in the center of the rod. It actually looks better if it is more to the left or right of the center.

7

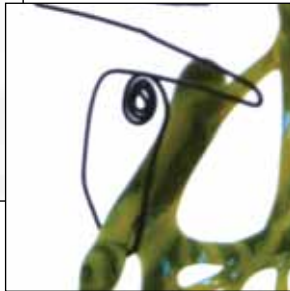
Make figure 8 jump rings to use when connecting the rods.



Twist the 20-gauge wire twice around some mandrel pliers or round nose pliers. Cut the wire at the end of the second round. Holding the cut side down, divide the 2 rings with your fingernails and bend them apart. You will need 7 jump rings.



8



To hang the glass, use a piece of 24-gauge wire 6" long and bend it into the desired shape with some needle nose pliers.

Start with the spiral and work your way up to the closed loop, which will be connected to a barrel swivel. This connecting wire has the advantage that it allows the glass elements to be exchanged very easily. You will need 9 sculpted connecting wires.



matthew cummings

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9

To hang the mobile, use some 24-gauge or 28-gauge wire to add a string and a loop on the left and right side of the top glass piece of the mobile.



Assemble the pieces according to your design and hang the mobile in a nice spot where all of the glass pieces can move freely.

Special Note: When the hanging rods of a mobile are straight, the balance points are very exact, but for curved rods like the ones in this tutorial, the balance point is more flexible. Balance is usually the most difficult part of creating a mobile, so working with curved wire rods really makes a big difference.

Enjoy your kinetic sculptures and please share your ideas with me. I'm sure there is still a lot of room for more creative enhancements.

GPQ



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

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

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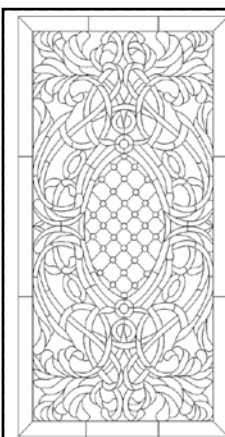
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Cherry Blossom Pinwheel and Dishes

Design, Fabrication, and Text by Wesley R. Wong



The cherry blossom is a flower that is widely distributed, especially in the temperate zone of the Northern Hemisphere. In Japan, cherry blossoms symbolize clouds due to their nature of blooming en masse. The beauty and transience of the blossoms have often been associated with mortality. Thus the cherry blossoms are richly symbolic and are often used in Japanese art, manga, anime, and film. In tattoo art, cherry blossoms are often combined with other Japanese symbols such as koi fish, dragons, and tigers. Several cities, including San Francisco, California; Philadelphia, Pennsylvania; and Washington, D.C., also welcome these spring blooms each year with a Cherry Blossom Festival, usually held in April.

Celebrate spring and the blooming of the cherry blossoms by making a cherry blossom pinwheel or dish for your own garden. The project can be simplified by omitting the branches and all the tiny blossoms in the design.

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Bullseye ThinFire Paper Clear School Glue

Kiln Shelf Strips E6000 Adhesive Glass Cutter

Grinder 1/4" Grinding Head Screwdriver

Breaking Pliers Scissors Tweezers

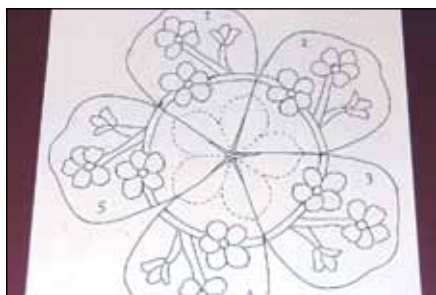
Wheeled Mosaic Nipper Diamond Sanding Pad

Kiln Wash or ZYP Boron Nitride Spray

1/4" Flexible Copper Tubing 9" Bowl Mold

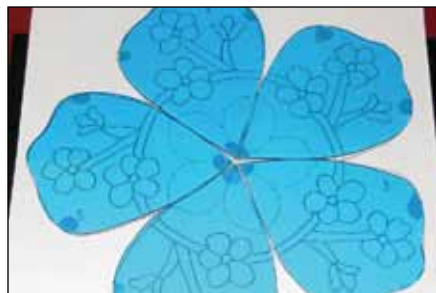
Tube Cutter Bull's-eye Level

1
Cut a 9" x 9" sheet of ThinFire paper and transfer the complete design using carbon paper or a light box.



Number the large petals. Allow at least a 1/4" margin around the edges. The dotted lines mark the center petals, which will lie on top of the base petals.

2
Trace the large petal patterns onto the transparent glass.



Cut and grind the glass to fit. Glue the petals onto the ThinFire paper with small dabs of clear glue.

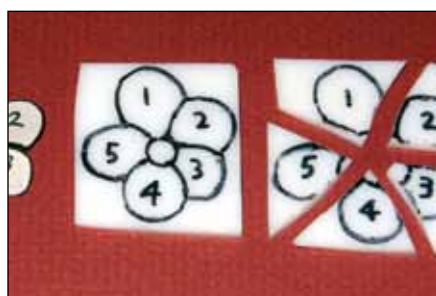
3
Trace the small petals onto the pink opal glass, cut the glass pieces, and glue the small petals on top of the large petals.



4
Cut the Chestnut Brown glass for the branches and glue them to the base petals.



5
Prepare the mini blossoms.



Cut the pattern for one of the two mini blossoms as one piece. Number the petals and transfer the pattern onto the glass. Cut the mini blossom into 5 sections and trim the petals with your glass cutter or wheeled nippers. Repeat this step for the other mini blossoms.

6
Glue the mini petals onto the base glass with small dabs of clear glue.



7
Paint the veins onto the center petals with White or Pink Glassline paint.



8
Carefully transfer the project onto a kiln shelf, place it in the kiln, and prepare the center button.



Cut a 3/4" circle of opaque glass for the center button that will cover the screw of the pinwheel hardware. Pile a layer of the medium Cherry Red frit onto the circle and place it on the ThinFire paper next to the assembled cherry blossom piece. **Always use a respirator or dust mask and good ventilation when working with frit.** Fire the project and button according to the contour-fuse firing schedule at the end of the tutorial.

9
After the piece has cooled, remove any of the ThinFire paper that may have stuck to the back of the piece and smooth any rough edges with a diamond sanding pad.



10

Slump the pinwheel.



Coat the Creative Paradise GM140 pinwheel mold with kiln wash or ZYP boron nitride spray, formerly known as MR-97, and let the mold dry completely. Elevate the mold in the kiln on top of some kiln shelf strips to allow the heat to circulate under the mold.

Center the fused cherry blossom on the mold using the center hole as a guide. Place a bull's-eye level in the center of the blossom and wedge a piece of fiber paper under the mold to level it as needed. Remember to remove the bull's-eye level before closing the kiln. Fire using the slump-fuse firing schedule at the end of the tutorial.

The slumped pinwheel may stick to the mold after firing. If that happens, grip the mold with one hand and carefully dislodge the glass at the tips of the petals with your thumbs. You should hear a slight pop as the glass is released from the mold. The center hole must be enlarged to fit the bronze sleeve bearing that is provided in the pinwheel hardware kit.



11

Angle the pinwheel hole against the 1/4" grinding head and grind until the grinding head pokes through the hole.



Now level the pinwheel and grind the hole in a circular motion until the hole is just large enough to fit the bronze sleeve bearing.



12

Cut a 2-foot length of the 1/4" copper tubing with the tube cutter and carefully bend an angle into the tubing about 2" from the sliced end of the tube.



Assemble the "Spinkit" pinwheel hardware according to the instructions provided with the Creative Paradise kit, which provides enough materials for 5 pinwheels. If the screw from the kit is too loose when attaching the pinwheel to the copper tube, try using a #12 x 1-1/2" flat head metal screw.

Tighten the screw so that it attaches the pinwheel but still allows it to spin freely, then glue on the center button with E6000 adhesive to cover the flat head screw. Your pinwheel is now complete.

GPO

Cherry Blossom Dishes

To make a cherry blossom dish to go with your pinwheel, follow steps 1 through 7, then cover the center hole by piling a 3/4" circle of medium frit over the hole. Carefully transfer the project onto a kiln shelf, then into the kiln.



Fire the project using the contour-fuse firing schedule. Remove any of the ThinFire paper that may have stuck to the back of the piece and smooth any rough edges with a diamond sanding pad.



Coat a 9" bowl mold with kiln wash or the ZYP boron nitride spray and let the mold dry completely. Elevate the mold in the kiln on top of some kiln shelf strips to allow the heat to circulate under the mold. Center the fused cherry blossom on the mold.

Place a bull's-eye level in the center of the blossom and wedge a piece of fiber paper under the mold to level it as needed. Remember to remove the bull's-eye level before closing the kiln. Fire using the slump-fuse firing schedule.

Enjoy your shallow cherry blossom dish or include it as a centerpiece on your garden table as you breathe in the springtime air.



To make an additional interesting 5-section condiment dish, use the GM140 pinwheel mold instead of the 9" bowl mold and center the fused cherry blossom piece upside down on the mold. Fire using the slump-fuse firing schedule and carefully pry the dish off of the mold after firing.

Firing Schedules

The following schedules were used for firing the pinwheels and dishes. Remember that each kiln fires differently, so you may need to make adjustments to suit your own kiln.

Contour-Fuse Firing Schedule

Segment 1: Ramp 400°F/hr to 400°F and hold 10 min.
Segment 2: Ramp 500°F/hr to 1360°F and hold 10 min.
Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 60 min.
Segment 4: Ramp 175°F/hr to 750°F and hold 10 min.

Slump-Fuse Firing Schedule

Segment 1: Ramp 400°F/hr to 400°F and hold 10 min.
Segment 2: Ramp 450°F/hr to 1230°F and hold 15 min.
Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 60 min.
Segment 4: Ramp 175°F/hr to 750°F and hold 10 min.

*as fast as possible



Wesley R. Wong is an award-winning artist who 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. His work features lots of bright colors and intricate patterns and has been exhibited in many juried glass and mosaic shows throughout the United States.



Wesley enjoys sharing his glass knowledge with other artists and teaches glass workshops through his studio and at the Institute of Mosaic Art in Berkeley, California, and the Stained Glass Garden. He is a member of the Association of Stained Glass Lamp Artists (ASGLA), Society of American Mosaic Artists (SAMA), and Contemporary Mosaic Art (CMA).

Visit Wesley's studio website at www.glasstastique.com to view more of his work. For information on workshops, you can contact him by e-mail at glasstastique@gmail.com.

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Vitrigraph Geometric Hoops

Design, Fabrication, and Text by Kelley Mc Hugh

This tutorial shows you how to create three beautiful geometric hoops with hanging drops strung together as pendants using glass frit and unique frit casting molds. You can create visual interest and movement to a frit casting by including compatible stringers with the frit.



System 96® Frit

F2-200-96 White Opal

F3-200-96 White Opal

F2-2335-96 Mariner Blue Opal

F3-2302-96 Medium Blue Opal

F2-4240-96 Cobalt Blue Transparent

F3-00-96 Clear

F2-2602-96 Yellow Opal

F2-2264-96 Amazon Green Opal

F3-171-96 Light Orange Transparent

F3-5262-96 Moss Green Transparent

F3-1108-96 Medium Amber Transparent

F2-602-96 Flame Opal

Coatings By Sandberg

Clear Ripple with Rainbow Dichroic Coating, Scrap

Additional Glass

White Vitrigraph Stringer Pieces

Black Vitrigraph Stringer Pieces

Tools and Materials

LF138 Geometric Hoops

LF139 Geometric Drops

ZYP Boron Nitride Spray

Small Brush Candle (optional)

Pendant Cord Spacer Beads

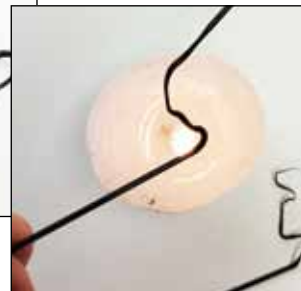
Ear Wax Vacuum (optional)

Respirator or Dust Mask

Preparing the Stringers and Molds



Pull the black and white stringers that you will need for the design.



To make glass vitrigraph stringers for your pendant, you can pull glass out of a vitrigraph kiln. You can also use a torch and lampworking skills to pull thin, curly stringers from the ends of glass rods. A third option is to heat a standard stringer over a candle to form interesting shapes.

Before filling the mold cavities, treat them with ZYP Boron Nitride spray, formerly known as MR-97. Weigh the molds empty first. Then as you fill each different shaped cavity, reset the tare on the scale to zero and weigh the filled molds again to make sure that you have the right amount of frit in each cavity. The frit weights for each cavity are as follows: large tear 19 g/small tear 4 g; large circle 18g/small circle 7 g; and large square 15 g/small square 7 g.

Filling the Molds



2

Begin adding the frit and Clear Ripple with Rainbow Dichroic Coating to the large and small tear-shaped mold cavities.

In the large tear and small tear, place the F2 (fine grain) White Opal frit, F2 Mariner Blue frit, F3 (medium grain) Medium Blue frit, and F2 Cobalt Transparent frit in the base of the mold. Place Clear Ripple with Rainbow Dichroic Coating pieces and some white vitrigrph stringers on top of the colored frit. *Be sure to wear a respirator or dust mask when working with frit.*

Place the mold on a scale and fill the rest of the large tear/small tear cavities up with the F3 Clear frit so that it makes the weight 19g/4g, respectively.

3



4

Fill the large and small circle molds.

In the large circle and small circle, place F2 Yellow Opal frit, F2 Amazon Green frit, F3 Orange Transparent frit, and F3 Moss Green frit in the base of the mold. Add pieces of black vitrigrph stringer and fill the rest of the large circle/small circle cavities with F3 Clear so that it makes the weight 18g/7g, respectively.



5

Add frit to the large and small square molds.



For the large square and small square, place F3 Medium Amber frit, F2 Flame Opal frit, and F3 White Opal frit in the base of the mold. Add a piece of Black vitrigrph stringer. Fill the rest of the large square/small square cavities with F3 Clear so that it makes the weight 15g/7g, respectively.

Once all of the clear frit is added to all of the tear, round, and square molds, use a brush to gently sweep the frit slightly away from the interior mold wall

6



When you are finished, the frit should be mounded in the middle of the mold cavity.

Firing the Pendants

Fire the project in a kiln using the schedule in this table. Before using any firing schedule, however, take a moment to access the temperatures in the new firing schedule compared to the firing schedules you have already used successfully in your kiln.

If you find that the top temp of the schedule provided here is much hotter than the full fuse firing schedules you have used in your own kiln, by all means adjust the temperatures down in this new firing schedule. Many kilns fire hotter or cooler than the kiln readout indicates. If the firing schedule you use in your kiln full fuses two layers of glass that are at least 4" x 4" with a ramp of 275°F/hour and top temp of 1450°F, for example, you will need to take 15°F off of each segment in the firing schedule given.

Note: If a kiln fires too hot, the glass separator can fail and the glass and molds will be ruined. Familiarize yourself with your kiln by running a series of tests and recording the results. More information and firing notes can be found in the tutorial section of the Creative Paradise website at www.creativeparadise.com.

Firing Schedule

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

Segment 2: Ramp 275°F/hr to 1465°F and hold 5 min.

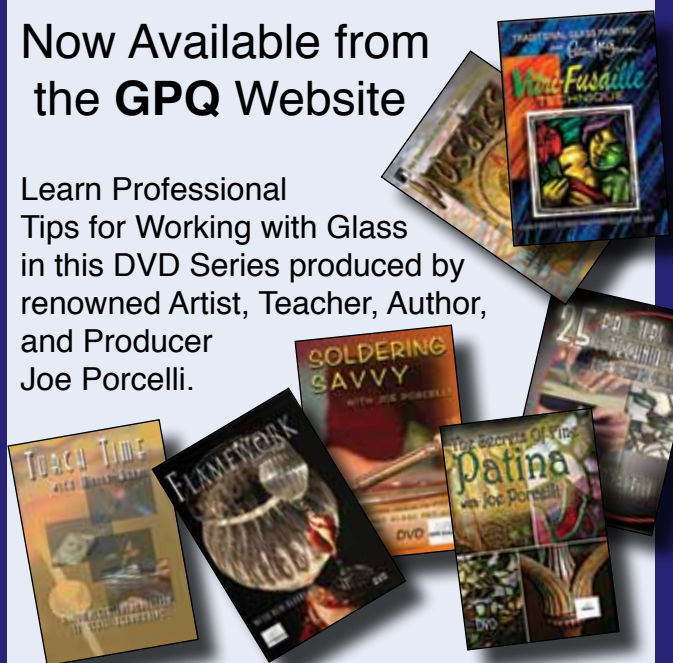
Segment 3: Ramp 9999 (AFAP*) to 950°F and hold 90 min.

*as fast as possible

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Assembling the Pendants

Put both sides
of the pendant
cord through a small
spacer bead and run
the bead down the
cord to the top of
the small pendant.

7



Place the
large pendant
on top of the spacer
bead between the
two sides of the
cord.

8



Tie a knot
in the cord
just above the
large pendant.

9



If desired,
hide the knot
by threading a
larger bead down
the cord and over the
knot.

10



GPQ



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

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

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Design by Elyse, Text by Delynn Ellis

Youghioghenny

601G, 1 Sq. Ft.

NN77SP, Scrap

Armstrong

1875S, 1/4 Sq. Ft.

1800VSR, Scrap

0031SO, Scrap

191S, Scrap

1063S, 1/2 Sq. Ft.

Spectrum

891-61S, 1-1/4 Sq. Ft.

826-92S, Scrap

6000-81CC, 1/4 Sq. Ft.

Lamberts

S18, 1 Sq. Ft.

1501xx, Scrap

Wissmach

51-DDXXMSP, 3/4 Sq. Ft.

178-D, 1/4 Sq. Ft.

287, Scrap

WO-051, 1/2 Sq. Ft.

Bullseye

000100-0038, Scrap

000141, Scrap

Uroboros

60-005, Scrap

Kokomo

920SPL, 1-1/2 Sq. Ft.

28, 1/4 Sq. Ft.

113, Scrap

Check pattern sheet for glass placement

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/2" U-Channel Zinc



The Stargazer lily is a favorite for bouquets for its sweet fragrance and star-shaped blooms. It's captured perfectly in this 25-1/2" x 35" design by Elyse, a California-based artist who has gained an international reputation for her close-up, textured, and dappled images of flowers. You can find more of her work at elyseartstudio.com. Stargazer Lily is just one of 57 full-size bold, beautiful, and breathtaking florals translated into stunning stained glass from the Paned Expressions Studios pattern CD, *Flowers of Elyse*.

Included are magnolias, pansies, sunflowers, and roses for all levels of glass expertise in patterns that are image-only files with no software included on the CD. Color and black-and-white renderings are provided in JPG, TIF, and EYE formats for both PC and Mac for easy resizing, reshaping, and recoloring. Visit www.panedexpressions.com for more information. **GPQ**

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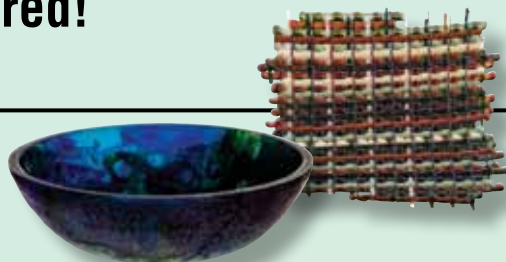
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Dennis Brady

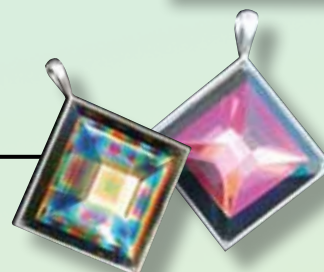
Glass Casting April 19

Sandblasting April 23



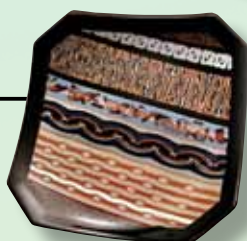
Kent Laurer

Faceted Dichroic Glass April 26



Gil Reynolds

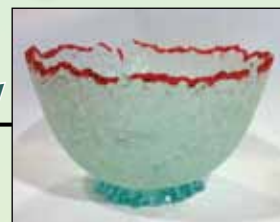
Fused Glass Breakthroughs April 28



Tony Glander

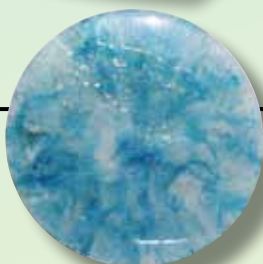
Shatterglass: Fusing with Tempered Glass May 3 and 5

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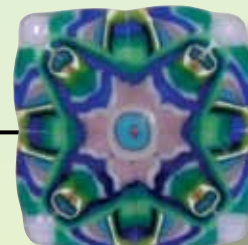
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