

GLASS PATTERNS

• Q U A R T E R L Y •

Summer 2020

Volume 36 • No. 2

Garden, Beach, and Nostalgia Issue



Volume 36 No. 2

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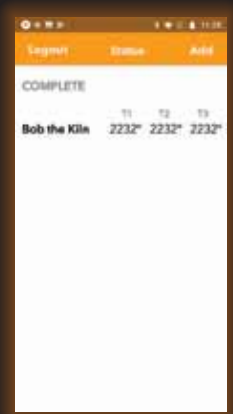


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Above: Succulent Flower Bowl (detail) by Lisa Vogt.

On the Cover: Whimsical Desert by Alysa Phiel.

Photo by Jane McClarren.

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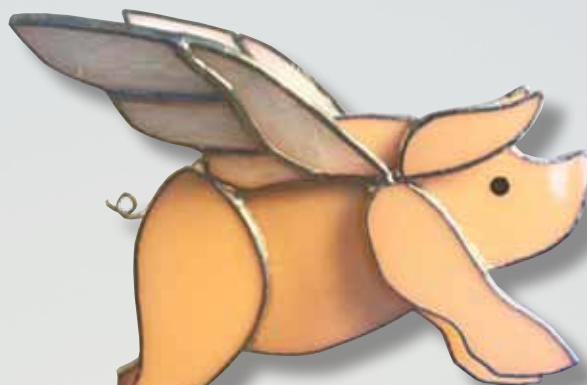
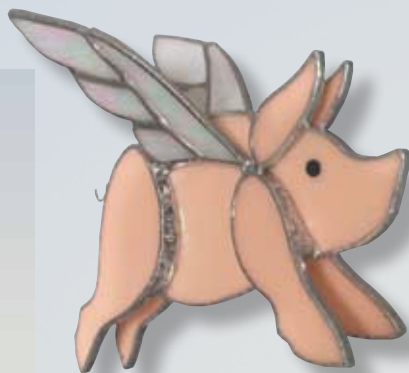
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Ad Materials October 30, 2020

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Beveled Window Planter

An Introduction to Stained Glass

Design, Fabrication, and Text by Lidia K. Anderson



Give your window decor an update this summer and make it sparkle with this beautiful, beveled 7" x 12" air plant holder. This very simple design only has 5 glass pieces and 4 diamond bevels, which makes it a quick and easy beginner project.

Glass

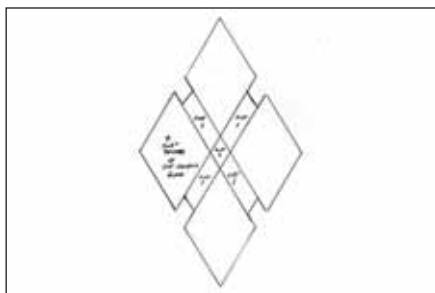
Clear Diamond Bevels, 3" x 5" (4)
Center Glass Pieces in Desired Colors
for Joining the Bevels, Scrap
Center Glass Piece in Desired Color, Scrap

Tools and Materials

7/32" Copper Foil 60/40 solder
Temp-Controlled Soldering Iron
Flux Polishing Compound Flux Brush
Wire Cutters 14-Gauge Copper Wire (5")
Metal Ring for Top Hanger
Black or Copper Patina (optional)
Chain or Ribbon for Hanging

1

Make 2 copies of the pattern, one for cutting apart and one for laying out the glass pieces.



If you are not using the diamond bevels, feel free to cut out the 3" x 5" diamond shapes from any desired glass and colors.

2

Cut out, grind, and foil the glass pieces, place the glass on the layout pattern, and solder the glass pieces together.



Keep in mind the finished color you have selected for your piece and use a coordinating colored foil backing. Now flux and solder the front, back, and edges, and bead all of the seams.

3

Wrap the copper wire around a form such as a can or a tube that measures at least 2" in diameter.



This will create an arched piece of wire to use for holding the plant.

4

Cut the wire as shown to measure a 2" opening between the two ends of wire.



5

Prepare the wire and solder it onto what will become the bottom bevel.



Flux and tin the wire if you want a silver or black finish or leave it alone for a copper finish. Attach the 2 ends of the wire arc onto the seams between the center colored glass pieces and the beveled glass piece. This is the opening for the air plant.

6

Solder a ring on top for hanging, making sure it is very secure.



Wash in warm soapy water, rinse, dry, and finish with your favorite polishing compound. Use black or copper patina if you like. Finally, attach a chain or ribbon to hang from your window.

GPQ

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



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

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

Bits and Pieces

Hidden Treasures

Design, Fabrication, and Text by Leslie Gibbs

Photography by Jon Gibbs



After accumulating a cache of glass from building lamps, panels, suncatchers, boxes, vessels, and jewelry over the years, I find that I have a lot of scraps, test pieces, broken projects, gems, nuggets, and unique fragments that I just can't throw away. There were plenty of things to choose from. I know you all can relate to the "one day I'll find a use for this piece" philosophy. Well, the day had finally arrived! I began setting aside some of these bits and seeking some spark of unity in the different textures and hues. That was much like trying to assemble the pieces of several jigsaw puzzles and fit them together.

I began a search of other objects that I keep in the studio and found something that could unite some of the fragments—a section of pearlized nautilus shell! I live near the beach and am amazed at nature's perfect fractal patterns and remarkable colors of seashells. Occasionally I stop in at shell shops to admire exotic shells from distant beaches, which is how I found these slices of nautilus shell.

That's my story about these two 9" free-form panels. I plan to build more, using other hubs to be surrounded by more bits and pieces. Large faceted bevels, gems, slabs of stone, even cut glass tableware would make great centers. The only obstacle in this process is that there is really no pattern to begin with and follow. This project is free-form, so you make the pattern as you go along. I found this free expression to be quite liberating, and I hope you do too!

Glass

Assorted Scrap Glass

Found Glass Bits, Gems, Nuggets, and Other Pieces

Tools and Materials

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

X-Acto® Knife Scissors Flux

Center Accent Piece Flux Remover Soft Cloths

Old Toothbrush Kem-O-Pro Polishing Wax

White Drawing Paper Horseshoe Nails

HB Drawing Pencil Fine Steel Wool

Brass Ring, U-Came Zinc, or U-Channel Lead

Optional Materials

Sharpie® Gold Permanent Marker

Jump Rings for Hanging

Black or Copper Patina

Iron Display Stand

E-6000 Adhesive

1

Find a showpiece that can be the heart of your project.



It could be a pressed glass tile, cut glass dish, treasured piece of jewelry, slice of polished agate, bevel, shell, or whatever really appeals to you. Loosely spread out your scrap glass bits, gems, nuggets, charms, and whatever else you are considering using around the centerpiece.

2

Cull through the pieces you have gathered.



Now we start the process of selecting the bits and pieces that best complement your centerpiece. Certain colors and shapes will stand out more than others, so begin eliminating those that don't. Decide what shape your form will take—circle, rectangle, square—and start placing bits that you like around your centerpiece. Don't worry if they don't fit together perfectly. You can adjust the shape of scrap glass, and other pieces such as charms can even be overlaid. Remember this is free-form and, as such, can be altered as you progress.

3

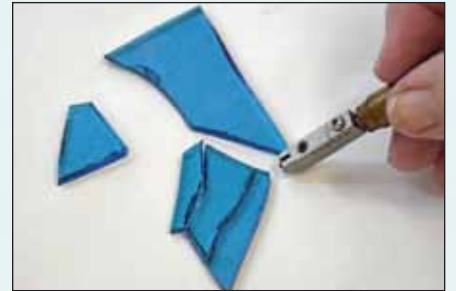
Once you have decided on a shape for your piece, consider how you will frame it.



If you use a brass ring, you will need to adjust your glass scraps to fit within the ring since they will be soldered to the ring, but that's no problem for a glass artist. If you choose to use lead or zinc came, that will be attached when you have soldered your work together. You could even use a wooden picture frame. Just let your mind go on a little adventure.

4

Cut and configure the pieces you have chosen for the project.



Some pieces you have selected will just be the perfect size and shape, while others may need a custom cut to fit where you want the item to be. Go ahead and adjust these rogue pieces by cutting and shaping them to fit where you want them. If there are gaps in your layout that's just fine, since free expression is what we are aiming for.



If you plan to use an iron display stand to support your finished project, obtain the stand first to be certain that the framed project will fit into the stand.

5

Grind each section of glass.



On the pieces that already fit perfectly in your plan, just run them through the grinding process lightly to take off the sharp edges. Clean each section after grinding and place it back where you had it to prepare a pattern.

6

Create a pattern.



Once your bits and pieces are placed and tweaked, you will need to create a pattern as a guide to remember where everything goes. Slide a piece of heavyweight drawing paper beneath your work. If using a brass ring, keep it in place around the design. Begin with the centerpiece, outline it with a soft lead pencil, then move on to each piece, outlining each one in the spot where you have positioned it.

7

Wrap each clean and dry section of glass in copper foil.



If your center section is a shell that's like the nautilus shape, carefully wrap the foil around only the part of the shell that will touch the glass sections. If your center piece is thicker—for example, a crystal dish—use wider foil. Place all of the foiled pieces on their places in your pattern and prepare to solder.

8

Carefully solder the glass sections to the centerpiece with the center section flat side down.



Your centerpiece may stick out higher than the glass bits like the shell does, but don't worry. We will build a support to protect the piece when it is flipped to solder the back.

9

Create a support ring using a section of plastic packing and kiln posts.



With the front soldered together, analyze the structure to determine how much of the project needs to be supported when soldering the back of the piece. For the nautilus shells, I constructed a ring using a section of plastic packing and kiln posts.

10

Rest the shell on the circular ring.



This made it possible for the pieces to be well above my work surface while I soldered the back of the project. You could also use a rolled towel to create a support.

11

When both sides are soldered, begin framing.



If using a brass ring, you may need to wipe down the ring with fine steel wool to remove any glaze or residue to make it easier for the ring to accept the solder. If using U-channel lead, wrap the panel in the lead and secure it in place using horseshoe nails. If your panel will be framed in zinc, cut the zinc to size and secure it around the panel with horseshoe nails.

12

Finish soldering the piece.



Solder your framing choice wherever it makes contact with the solder lines on the glass sections. Begin with the flat side and, if necessary, use the support system to solder the back.

SQUARE STANDS



ROUND STANDS



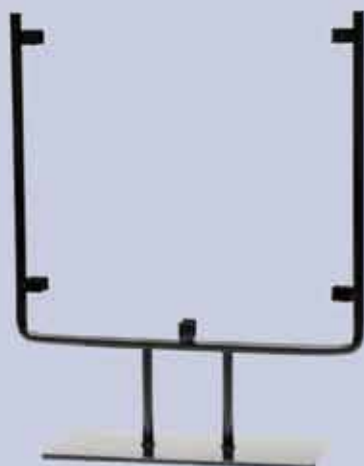
ANGLED STANDS



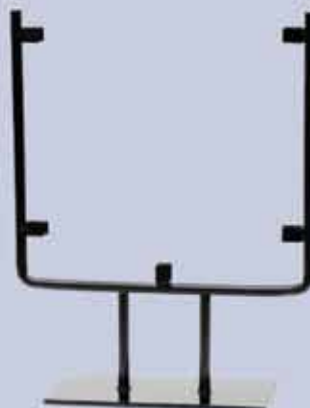
POINT-DOWN STAND



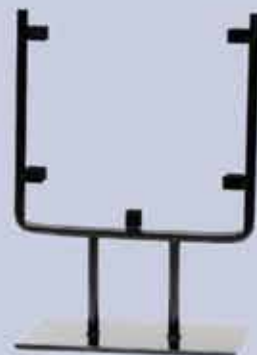
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10-inch Square Stand



AAN-DSSS08
8-inch Square Stand



AAN-DSRS12
12-inch Round Stand



AAN-DSRS10
10-inch Round Stand



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8-inch Round Stand



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AANRAKU

13

Apply hanging hooks and patina, if desired.



Depending on how you choose to display the finished piece, you may or may not want to add hooks for hanging. If you do want to add hooks, one or two can be soldered directly onto the brass ring or zinc framing. If your framing is lead, then solder the hooks onto a solder line close to the lead framing but not directly onto the lead, which could eventually stretch.

It's up to you whether the project is to have patina. Some projects may look better without it. I chose to use copper patina on one project and let the other project remain silver.

14

Polish the panel.



Using a soft cloth, carefully apply wax to the panel. Let the wax dry to a haze on the front side. Once again using support, turn the panel over and apply wax to the back. I do not recommend applying polish to certain centerpieces such as shells or elaborately decorated pieces. When the wax has dried, use another clean, dry cloth and possibly an old toothbrush for the bits that are hard to reach to bring the panel to a glossy shine.

15

If you are using a brass ring, touch up any silver solder lines.



If you are using a brass ring, you can blend the silver solder lines on the brass by touching them up with a Sharpie gold permanent marker.

16

Glue on any desired additional decorations.



As you can see in the photographs, I added some decorative trimmings on one of my shell projects. I used just a small bit of E-6000 adhesive to attach these garnishes to the panel, although in some cases you could foil and solder the bits over existing solder lines.

Once again, we see how versatile glass art can be. All of your "unsuccessful" attempts can be reincarnated, and you are able to flip your flop! At the same time, you have finally found that elusive "some day I'll find a use for that" justification for all of those abandoned ventures. As an added bonus, maybe your workspace is a little less cluttered too.

GPO



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

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



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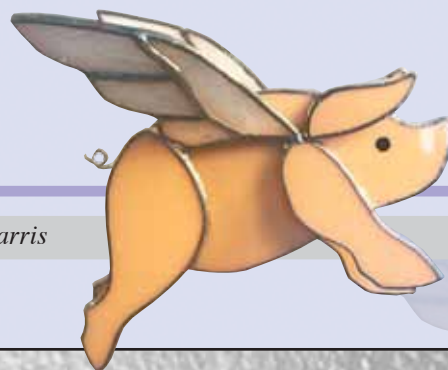
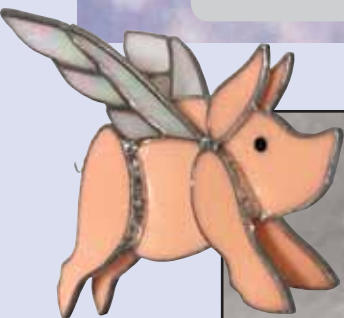
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When Pigs Fly!

Design, Fabrication, and Text by Mary Harris



We've all heard the saying that a certain thing will happen "When pigs fly," which meant that it wouldn't happen. Well, they're flying now! simple little 5" wide by 4" high three-dimensional piece is sure to put a nostalgic smile on anyone's face. It's an easy, fun little project that most of us can complete in just a few hours.

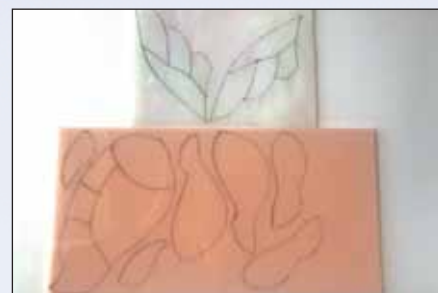
Glass

Flesh Tone for Pig Body, 1/2 Sq. Ft.
Iridized White for Wings, 1/4 Sq. Ft.

Tools and Materials

18-Gauge Pretinned Copper Wire (6")
16-Gauge Jack Chain (8")
Phillips Screwdriver Flux
7/32" Copper Foil 60/40 Solder
Black Paint Pen Scrap Glass for Spacer

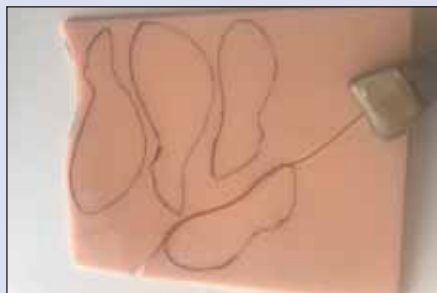
1
Cut out the pattern pieces with regular scissors, then trace or glue the pieces onto the glass, whichever method you prefer.



You'll need one body plus two each of the legs, ears, and wings. If you are using iridescent or luminescent glass, make sure to reverse the pattern so that the rainbow-colored side is up. I like to line everything up. This saves time, space, cutting, and fitting.



Cut and separate the glass pieces.



I like to cut them apart first, finding the path of least resistance, then do the final cutting for each piece.

3

After everything is cut, grind all of the pieces.



It is important to grind around the entire piece. This will ensure good foil adherence and prevent any unforeseen foil tearing due to sharp edges. Clean and dry the pieces, then set them on top of the pattern. After everything is ground, dry, and free of glass dust, it's time to foil.

4

Apply the 7/32" copper-backed foil to each of the glass pieces.



Start in a spot where the ends of the foil will come together in a joint. That way the foil will be secured and not peel away when it is tinned. It is very important to burnish the foil to the glass pieces very firmly.

5

Tin the foil on the legs and ears.



Tinning is the process of covering the foil with a thin coat of solder. Using either a paste or liquid flux, coat the legs and ears. Tin all the way around, making sure that all of the copper foil is covered.

6

Assemble, solder together, and tin the piggy body and wing sections.



The body should have a **flat** solder joint at this point. The wings should be soldered with a nice raised bead. Set the soldered and tinned glass pieces aside to cool.

7

Twist the 18-gauge wire around a Phillips screwdriver to form a hook for hanging the pig.



8

Trim the twisted wire, place it on the middle seam of the assembled body, and solder it in place.



Twist another piece of wire to use later for the tail and set aside. First you'll finish soldering the piggy pieces together.

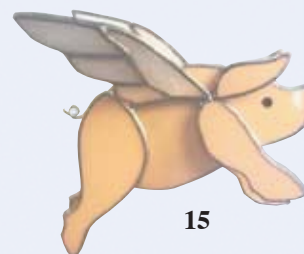
9

Attach the legs to the body.



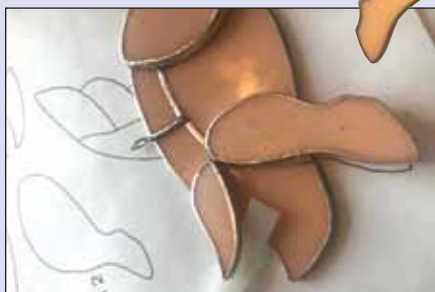
Position the legs, one at a time, by sliding a scrap piece of glass between the body and the leg. Make sure to leave some foil showing on the bottom so you have something to solder to.

Tack the leg in a few places, then remove the glass spacer. Finish soldering, then move on to the rest of the legs until all of the pieces are fully soldered. Be sure to let the solder cool thoroughly on the leg you are currently soldering before moving on to the next leg.



10

Use the same technique you used for the legs when attaching the two ears.



11

Fill the spaces between the front and back legs and the body with solder.



This part may be a little tricky, because there is a big space. I like to keep the piece flat and drop the solder onto the side. Then I let it run down and catch the bottom piece. Practice makes perfect, and it will come. The trick is to not let the iron rest at a spot too long, or the solder will run.

12

Attach the wings to the horizontal body seam.



Hold the assembled wings, one at a time, at an angle to the pig's body and tack-solder the wing in place. Finish-solder each wing to attach it to the body.

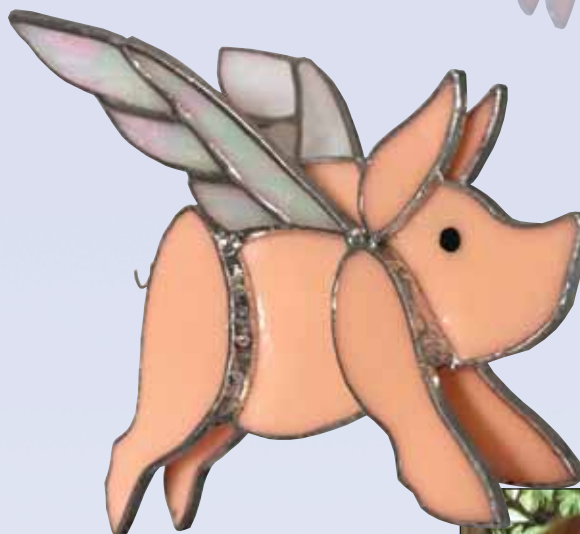
13

To finish, solder the tail onto the body and add black dots on the head for the eyes.



Now hang your finished project as proof positive that pigs really can fly!

GPO



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



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

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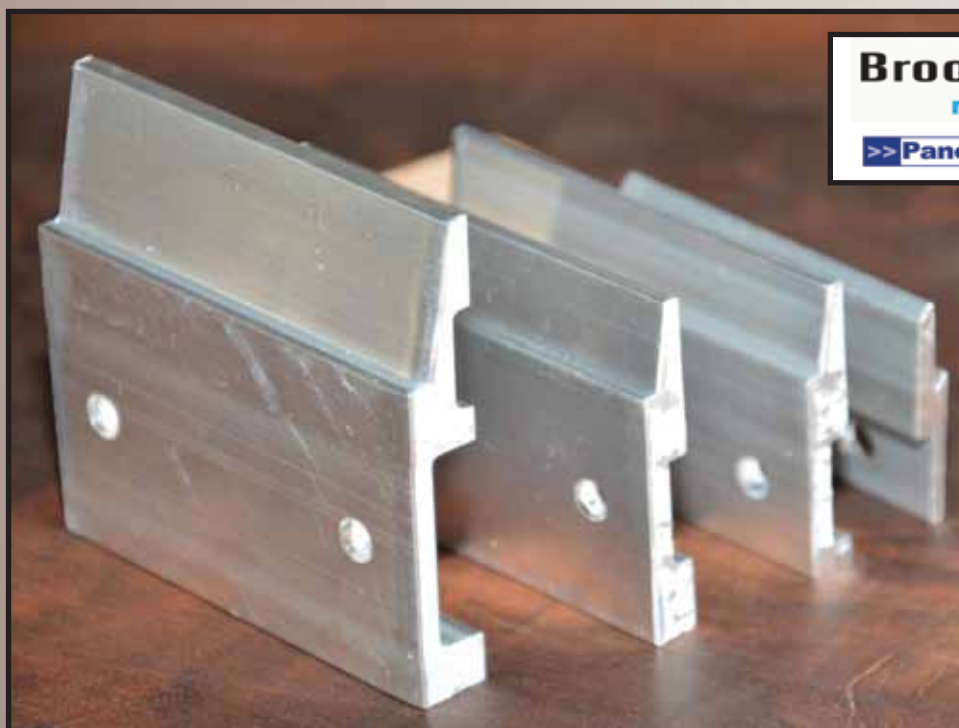
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Bath Time

Design by Terra Parma, Text by Darlene Welch

Terra Parma has been inspiring glass enthusiasts and hobbyists with her artistic flair since her first set of patterns was introduced in 1984. Since then, she has produced 20 design and pattern books, becoming one of the top designers in the stained glass industry.

This 16" x 20" Pattern Set 1023 design from her first book *Images by Terra*, published by Stained Glass Images, is a testament to her love of nature and wildlife. Her attention to detail adds a quality of realism to her designs. Careful selection of glass colors and grain direction for each piece also goes a long way toward adding a lifelike appearance to this charming panel.

GPO



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613-D Williamsburg Blue/Dense Opal/Crystal for Birdbath, 1 Sq. Ft.

100-SP Dark Green/Light Opal for Leaves, 2 Sq. Ft.

441-L Dark Purple/Dark Blue/Medium Green/Light Opal Crystal for Flowers, 2 Sq. Ft.

197-N Dark Blue/Light Green/Light Opal for Birdbath Water, Scrap

WO-17 White Opal/Red/Orange Wisspy for Bird Breast, Scrap

65-L Medium Brown/Blue/Light Opal for Bird Wing and Tail, Scrap

WO-503 Opal/Dark Gray/Brown Wisspy for Bird Back and Head, Scrap

BLACK Dense Black for Eye, Scrap

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

1-D Silver Yellow/Dense Opal/Crystal for Small Flowers, 1 Sq. Ft.

VM27 Orange/Opal Victorian Mottle for Flower Centers, Scrap

565-D Gray Dense Opal/Dark Gray for Sky, 4 Sq. Ft.

613-L Williamsburg Blue/Light Opal/Crystal for Foreground, Scrap

Tools and Materials

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

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Hook Lighthouse

Design, Fabrication, and Text by David Kennedy

Photography by Sharon Kennedy



The Hook Lighthouse is situated on Hook Head at the tip of the Hook Peninsula in County Wexford, Ireland. This 12" stained glass design features one of the oldest lighthouses in the world and the second oldest operating lighthouse in the world. The current structure has stood on the site for 848 years as of 2020, although tradition states that a form of beacon was established as early as the fifth century by the monk Dubhan.

Wissmach Glass Co.

707-LL Dark Blue Mystic Streaky for Sea, 1/4 Sq. Ft.
WO-87 Sky Blue/Opal/Crystal Wisspy for Sky, 3/4 Sq. Ft.
WO-152 Light Green/Yellow Green Wisspy
for Foreground Grass, 1/4 Sq. Ft.
101-D Dark Green/Dense Opal/Crystal for Lower Grass, 1/4 Sq. Ft.
13-L Light Opal/Copper Red/Crystal for Poppies, 1/4 Sq. Ft.
610-L Light Gray/White Light Opal for Rocks, Scrap
51-DD Dense White Cast Opal for Lighthouse, Scrap
BLACK Dense Black for Lighthouse, Scrap
Clear Stream X Textured for Lighthouse, Scrap

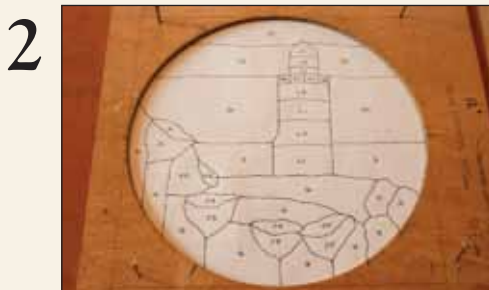
Tools and Materials

7/32" Copper Foil Burnishing Tool
50/50 Solder 60/40 Solder
4 X 4 C- or U- Channel Lead Came
3/4" Grinding Bit Water Soluble Flux
Tinned Copper Wire 0.5 mm Chain
Fine Permanent Marker Pen
Small Paintbrush Stiff Brush
Dish Detergent Black Patina
Hooks for Hanging

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



Prepare a jig for building the panel.



Mine is approximately 12 inches in diameter. The finished panel will be hung in a window, and the jig will produce a nice, neat finish.

Cut the two pieces for the sea first using the Blue Streaky Mystic.



Add the Turquoise Blue Opal for the sky pieces next.



Make sure to grind the outside edges to ensure a nice fit in the jig.

Now add the two grass pieces in the foreground with the Yellow Green.



Using the solid black and white scrap, add the main body of the lighthouse.



Cut the small pieces of white, clear textured, and sky blue to complete the lighthouse.



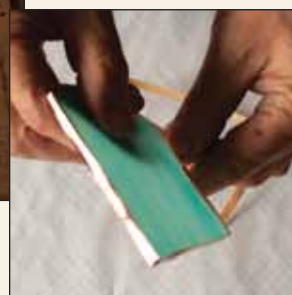
Add the rocks, grass, and poppies.



Use the light gray opal to add the rocks. The remaining grass pieces can be cut with the 101-D Dark Green Dense Opal. The poppies complete the scene. Cut the top piece of grass using a darker shade if possible. Once all of the pieces are cut, foiling can commence.



Remove the pieces from the template one at a time, apply the foil, and replace in the template.



Make any adjustments as you proceed. There is no need to foil the outside edge, since the lead came will cover that.

10

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



I find that a putty knife is excellent for this procedure. Place the pieces back in the jig and make any adjustments as you proceed.

11

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



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

12

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



Stretch a length of C- or U-channel lead came and cut a length approximately 39" inches (970 mm) for a 12"-diameter panel. This can be eased around the outside edge to provide a nice, neat finish. The soldering can now be completed.

13

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



Hooks for hanging can now be added. Use the marks on the pattern to make sure the eyes line up level.

14

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



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

15

Using a small paintbrush, apply patina to the seams.



Leave the panel for a couple of hours, then give it a final clean and polish. The completed panel can now be hung in a window of your choice.

GPO



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



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

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Cathy Claycomb

Roughing It—Alcohol Ink on Stained Glass June 2

New



Joseph Cavalieri

Marketing for Artists Lecture June 4

Lisa Vogt

Fusing for the Adventurous June 9



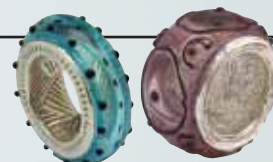
Dennis Brady

Glass Casting June 11



Barbara Becker Simon

Hollow Flameworked Beads June 18



Susan Hirsch

Into the Woods

A Four Layer, Enamel Filled

Fused Glass Forest Scene June 23

New



Gil Reynolds

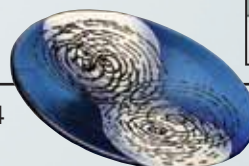
Mold Making Magic June 25

Corina Tettinger

The Magic of Encasing July 9

Gil Reynolds

Fused Glass Breakthroughs July 14



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Mica Magic July 16



Henry Halem

Glass Compatibility and COE, What Does it Mean? Lecture July 23



Rick Silas

New *The Art of Ice Glass Tiles* July 30



Susan McGarry

Kaleidoscope Pattern Bars August 13



Dennis Brady

Selling Your Work Lecture August 20

Tony Glander

Make Your Own Frit August 25

New



Lisa Vogt

Fused Glass Sinks August 27



Peggy Pedigrew Stewart

Verre Églomisé Float Dichroic and Paints September 8

New

Dennis Brady

Kiln Sculpture September 10



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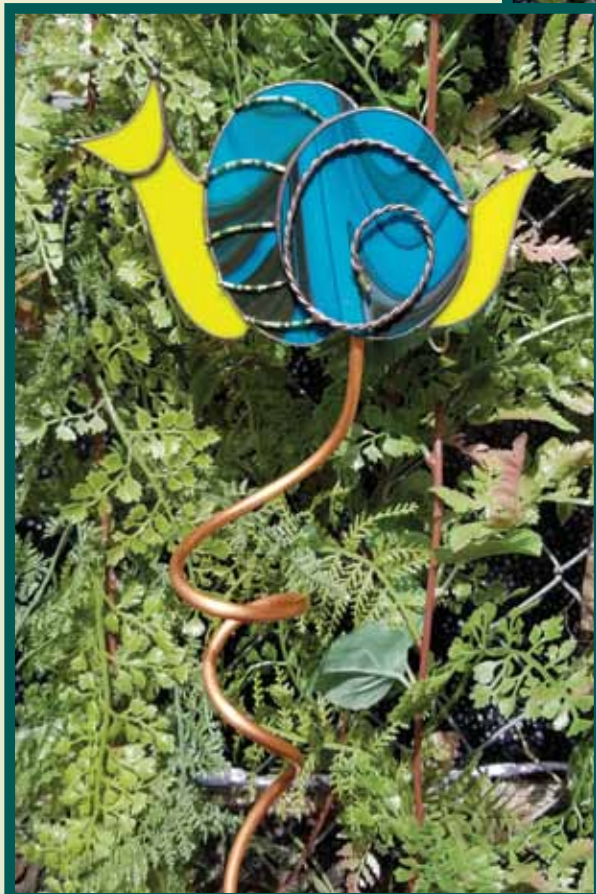
Backyard Delights

Flower, Snail, and Watering Can Garden Stake Trio

Design and Text by Dionē Roberts, Fabrication by Akalia Woods

There's nothing more rewarding than a walk through a garden that you've planted and nurtured with your own hands. What a great way to enjoy a bright summer day! Add some pizzazz to your garden with this trio of delightful garden stakes. The designs include an 8-1/2" x 5" snail, a 7" x 7" flower, and a 5" x 5" watering can. While you're at it, make another set as a gift for someone else you know who gets as much enjoyment out of gardening as you do.

Begin by preparing the patterns. To make the pattern pieces to trace onto the glass, start by using the spray glue to attach the snail, flower, and watering can patterns to a piece of tagboard. Let the glue dry, then cut the pattern pieces apart with pattern shears.



Glass

Teal Swirl for Snail Body, 6" x 8"

Lime Green for Snail Tail, Neck, and Head, Scrap

Yellow for Flower Petals, 8" x 6"

Red for Flower Center, Scrap

Blue Opal for Watering Can Top, Bottom, and Spout, 6" x 8"

White for Watering Can Center, Scrap

Assorted Seed, Bugle, and 6 mm Glass Beads

Tools and Materials

Tag Board Spray Glue Pattern Shears

20-Gauge Copper Wire 14-Gauge Wire

7/32" Copper Foil 60/40 Solder

1/4" Copper Tubing Tube Cutter

Optional 3/8" Copper Tubing

Alcohol Needle Nose Pliers

Assembling the Snail, Flower, and Watering Can

Trace the pattern pieces onto the glass you have chosen for the snail, flower, and watering can.

1



Cut and grind the individual pieces, then foil each piece.

2



Flux the edges of all the glass pieces.

3



Tin all of the foiled edges of the glass pieces.

4

Following the layout instructions on the snail pattern, overlap the glass pieces for the snail body.



5



Tack-solder then finish-solder the glass pieces for the snail body.

Use scrap glass underneath to hold up the snail pieces while you are tack-soldering them in place. Now finish-solder all of the seams, front and back, building up the edges with extra solder.

When assembling the flower, solder the petals together with the center left open. Use the soldering iron to make a nice solder bead on the seam lines and build up the outer edges with solder. Now tin the edges of the flower center and solder the center to the back of the petals. To finish, use the 14-gauge wire to form the decorative wire curlicues as shown on the flower pattern and solder to the outside edges of the flower.

For the watering can, assemble the top, middle, and bottom sections of the can, tack-solder them together, and finish-solder as for the snail and flower, building up the outer edges. Clean all three stake tops well.

Creating the Beaded Wire Trim and Wire Swirls

6

Decorate a length of the 20-gauge wire with the glass beads.



Cut a length of 20-gauge wire about 10" long and make a small loop on one end. Add seed beads and bugle beads, sorting them as desired, filling about 8" of the wire with beads.

7

Solder the beaded wire in place on the snail body, flower center, and center section of the watering can.



Keeping all of the beads slid back toward the loop, set the copper wire onto a solder seam. Put a small amount of flux on the wire and seam, then solder the wire in place. Thoroughly clean the solder joint with alcohol and slide all of the beads toward the place you just soldered.

Determine where the bead accent will end and cut the wire about 1/16" longer. Flux the wire carefully, then use needle nose pliers to hold the beaded wire in place and solder the wire into the seam. Thoroughly clean the solder joint.

To finish the snail, twist two pieces of the 14-gauge wire together to form the swirl on the snail shell and solder in place as shown in the finish photo. Add decorative solder drops on the snail's tail. Make a small loop on the end of two pieces of 20-gauge wire and add a 6 mm bead to each piece. Solder on the back to the right and left points on the snail's head. For the watering can handle, twist two pieces of the 14-gauge wire, curve the ends of the wire as shown in the finish photo, and solder onto the back of the can at the top and bottom.

Adding the Copper Tubing Stakes

8

Using the tube cutter, cut a 3-foot length of copper tubing each for the snail, flower, and watering can.



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11

If you prefer, solder a piece of 3/8" copper tubing to the back of the stake tops to display the designs.



Cut a piece of 3/8" copper tubing that is either 3" or 4" depending on which design you are making. Flatten the top end of the tube with a hammer and solder the tubing to the back of the stained glass piece. This allows you to remove the stained glass piece from the coiled stake making it easier to store.

GPO

9

Twist each of the three pieces of tubing around a broom handle.



Holding the first 6 inches of tubing against a broom handle, loosely twist each of the three pieces of tubing around the broom. Keep the last 8 inches straight.

10

Attach the copper tubing to the backs of the snail, flower, and watering can.



Mark the copper tubing where the tube will be soldered to the back of the glass piece, then flux and tin the copper tube. Solder to the piece.

Dionē Roberts caught the glass bug early in life. She worked with glass making mosaics, original designed stained glass panels, and fused glass in her spare time. In 1994 the artist made glass her full-time work when she opened D&J's Glass-works in Billings, Montana.

During her glass career, Dionē has had 12 pattern books of glass designs published and continues to design for glass stores around the country. Currently, her passion is painting on glass with kiln fired enamels, and she sells her work in local galleries.



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GLASS ART

For the Creative Professionals Working in Hot, Warm, and Cold Glass

May/June 2020



Ian Chadwick



Ian Chadwick featured on the cover of the May/June 2020 issue of Glass Art® magazine.

Above: David Graber, Tidy Cats, also featured in this issue.

Discover the beauty of glass art, from the masters to cutting-edge artists, in the pages of Glass Art® magazine.

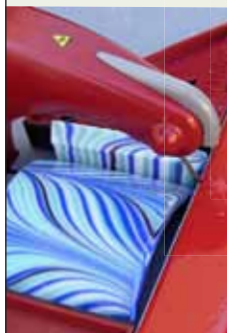
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Island Hut

Design by Paned Expressions Studios, Text by Darlene Welch



The sight of this hut situated atop a tropical island brings soft breezes, warming sunshine, and the call of a distant bird to mind. This 20" x 14" design by Paned Expressions Studios is part of the *Oceans & Islands* CD pattern collection. Included are over 60 patterns by both Hartman's Glass Art and Paned Expressions glass designers, all gathered into five themes. "On the Island" features a multitude of animals, insects, birds, palms, and tropical landscapes. For fish, whales, turtles, and beach scenes, check the "In the Ocean" section. "Tropical Flora" comes next, followed by "On the Ocean" and "Just an Observer" that celebrate picturesque landscapes and people exploring underwater worlds.

All of the patterns are provided in color plus black-and-white versions in JPG, TIF, and GlassEye formats for PC and Mac for easy resizing, reshaping, and recoloring. The designs also cover all levels of glass skills, so there is something for everyone. Visit www.panedexpressions.com for this and many other stunning pattern collections from Paned Expressions Studios.

GPQ

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- 61-L Green/Brown/Light Opal/Crystal
for Foreground Foliage, Scrap
- 101-L Dark Green/Light Opal/Crystal
for Foreground Foliage, Scrap
- 118-D Cobalt Blue/Dense Opal/Crystal
for Water, 1-1/2 Sq. Ft.
- 65-D Medium Brown/Blue/Dense Opal
for Mountains, Scrap
- 277-L Medium Blue Light Opal/Dark Blue
for Sky, 1 Sq. Ft.
- WO-051 Opal/Crystal Wispy
for Clouds, Scrap
- 600-D Dense Opal/Light Gray
for Clouds, Scrap
- 23-L Light Green Light Opal/Copper Red
for Treetop, Scrap
- 315-D Medium Amber/Dense Opal
for Hut Wall, 1/2 Sq. Ft.
- 145-SP Dark Amber/Crystal
for Hut Wall Shadow, Scrap
- WO-503 Opal/Dark Gray/Brown Wispy
for Roof, 1-1/2 Sq. Ft.
- 71-L Dark Brown/Green/Light Blue/Light Opal/Crystal
for Shadow Under Roof, Scrap
- BLACK Dense Black for Shadow Under Roof
and Hut Interior, 1/2 Sq. Ft.
- 199-LL Medium Amber/Dark Amber Brown Streaky
for Window Trim, Door Frame, and Tree Trunk, Scrap
- WO-709 Green/Amber/White Opal Mystic Wispy
for Hilltop, Scrap
- 502-D Dense Opal/Medium Gray/Brown
for Hillside, Scrap
- 59-LL Dark Brown/Green/Opal Crystal Streaky
for Hillside, Scrap
- WO-57 Medium Green/Opal/Crystal Wispy
for Middle Background, Scrap
- 78-D Medium Amber/Green/Dense Opal/Crystal
for Middle Background, Scrap
- 78-L Medium Amber/Green/Light Opal/Crystal
for Middle Background, Scrap

Tools and Materials

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

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Suppertime in the Garden

Design by Marianne Crivellaro, Text by Darlene Welch

Hummingbirds are fascinating creatures. Their tiny bodies hover from flower to flower to keep up with their tremendous need for energy, all the while helping to pollinate the flowers they visit. While lending a splash of color to any garden, they also provide a fascinating look at some of the tiniest known birds, from the Bee Hummingbird, which is only 2 inches long, to other hummingbird species that measure from 3 to 5 inches in length.

This enchanting 8" x 10-1/2" design, a great way to capture summertime in glass, is from *The Ultimate Pattern Book, Volume 2* by Marianne Crivellaro. The book contains over 300 full-size patterns for stained glass that cover 12 themes including Paws, Mini Victorian Accents, Easter Parade, From the Heart, Florals All Around, More Little Women, Luck o' the Irish, Adorable Angels, Celtic Knots, Fabulous Florals, Deck the Halls, and Patchwork Quilts. There's sure to be something for every glass enthusiast.

GPQ



Wissmach Glass Co.

All Glass from Scrap

WO-7 Gold Pink/Opal/Crystal Wisspy for Flowers

23-L Light Green Light Opal/Copper Red for Leaves

197-L Dark Blue/Medium Green/Light Opal/Crystal for Head and Body

196-L Cobalt Blue/Medium Purple/Medium Green/Light Opal/Crystal for Wings and Tail

2-LL Yellow/Opal/Crystal Streaky for Beak

78-D Medium Amber/Green/Dense Opal/Crystal for Background

Tools and Materials

7/32" Copper Foil Flux Solder

Black Patina 1/4" U-Channel Lead

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Sun and Stars

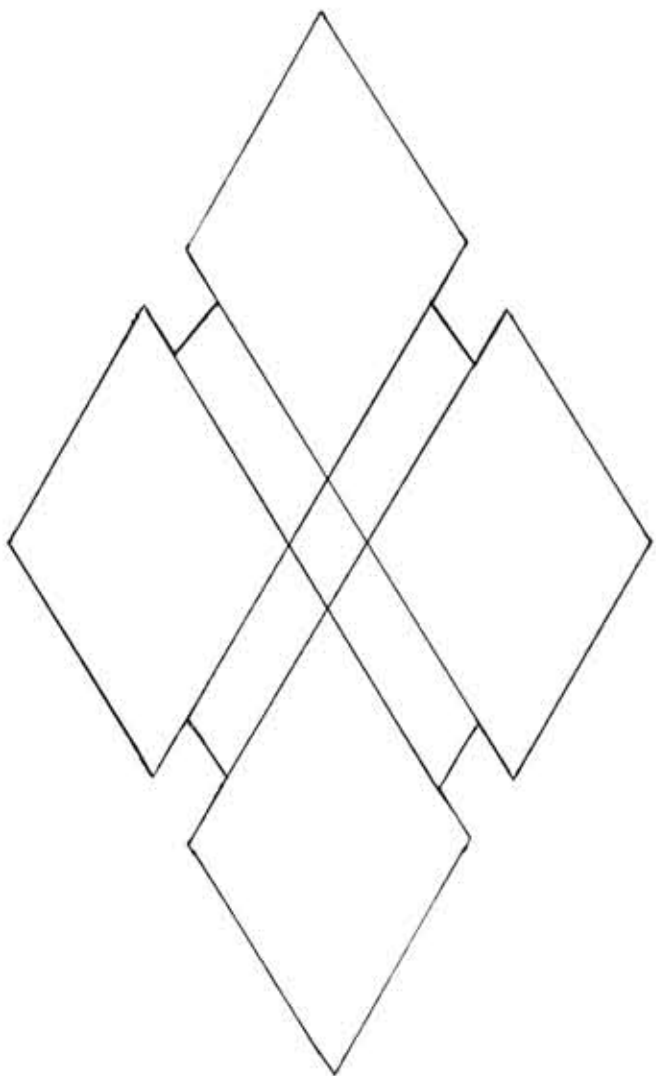
Design by Lisa Vogt



Wissmach Glass Co.

1-D Silver Yellow/Dense Opal/Crystal for Sun, 1 Sq. Ft.
217-L.L. Medium Purple/Yellow Green/Opal/Crystal Streaky for Sun, 1 Sq. Ft.
WO-17 White Opal/Red Orange Wispy for Lips, Scrap
97-L.L. Dark Cobalt Blue/Dark Purple Streaky for Sky, 2 Sq. Ft.
238-D Dark Purple/Dark Blue/Dense Opal/Crystal for Clouds, Scrap
238-L Dark Purple/Dark Blue/Light Opal/Crystal for Eyes, Scrap
325-D Light Amber/Dense Opal/Crystal for Stars, 1 Sq. Ft.

Enlarge to desired size



Beveled Window Planter An Introduction to Stained Glass

Design by Lidia K. Anderson

Glass

Clear Diamond Bevels, 3" x 5" (4)
Center Glass Pieces in Desired Colors
for Joining the Bevels, Scrap
Center Glass Piece in Desired Color, Scrap

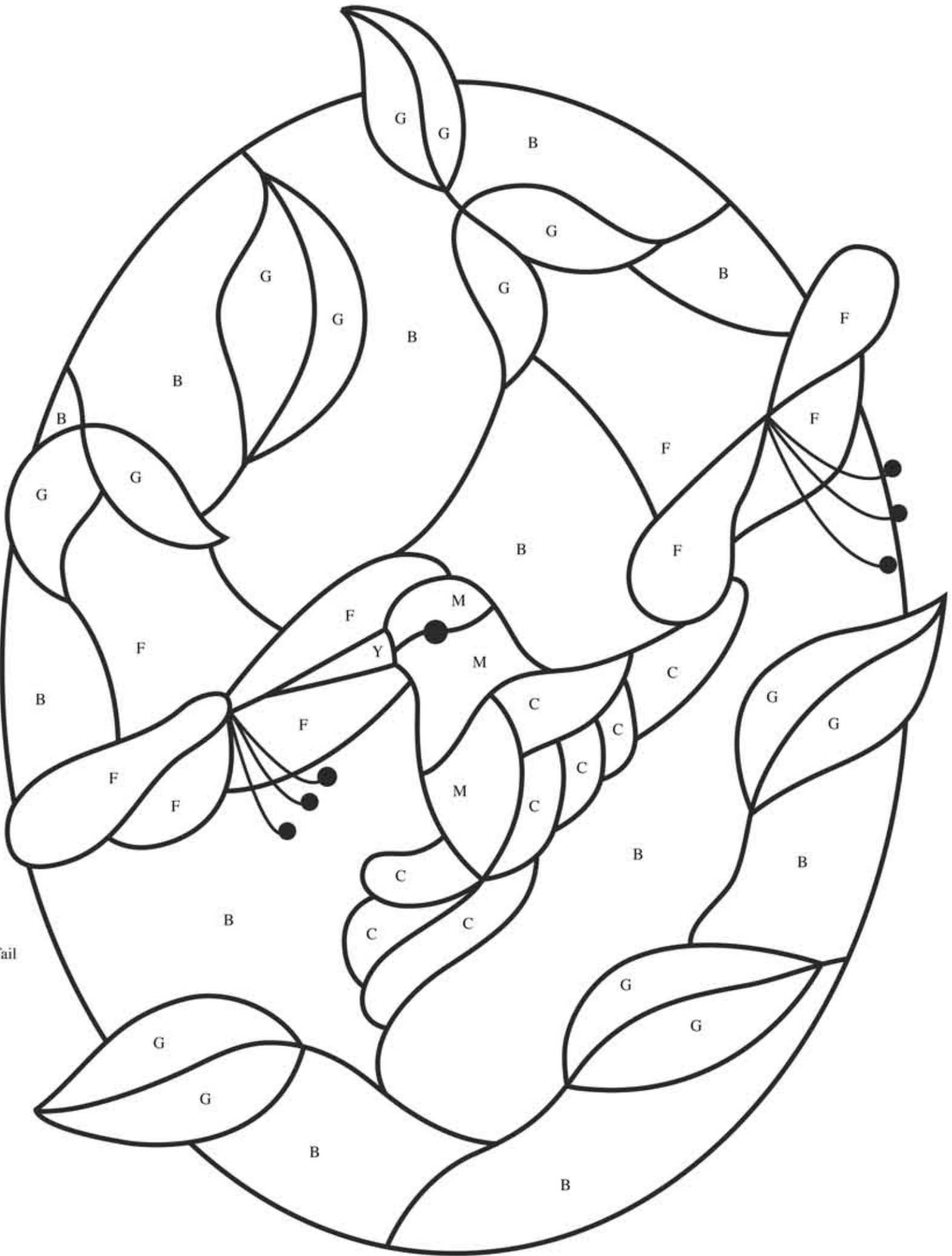
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All Glass from Scrap

F - Gold Pink/Opal/Crystal Wispy for Flowers
G - Light Green Light Opal/Copper Red for Leaves
M - Dark Blue/Medium Green/Light Opal/Crystal for Head and Body
C - Cobalt Blue/Medium Purple/Medium Green/Light Opal/Crystal for Wings and Tail
Y - Yellow/Opal/Crystal Streaky for Beak
B - Medium Amber/Green/Dense Opal/Crystal for Background

Suppertime in the Garden

Design by Marianne Crivellaro

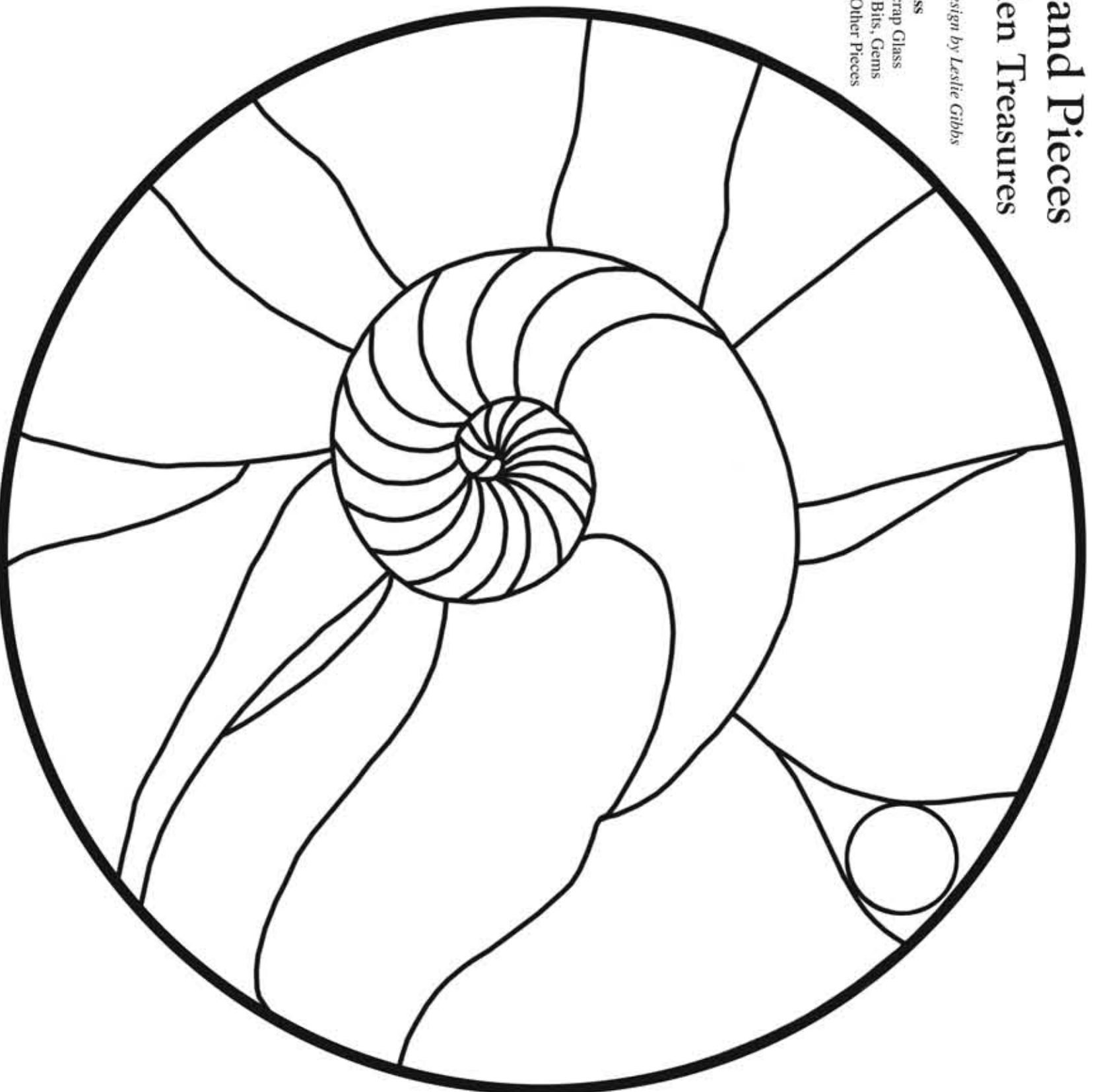


Bits and Pieces Hidden Treasures

Design by Leslie Gibbs

Glass

Assorted Scrap Glass
Found Glass Bits, Gems
Nuggets, and Other Pieces



Succulent Flower Bowl

Design by Lisa Vogt

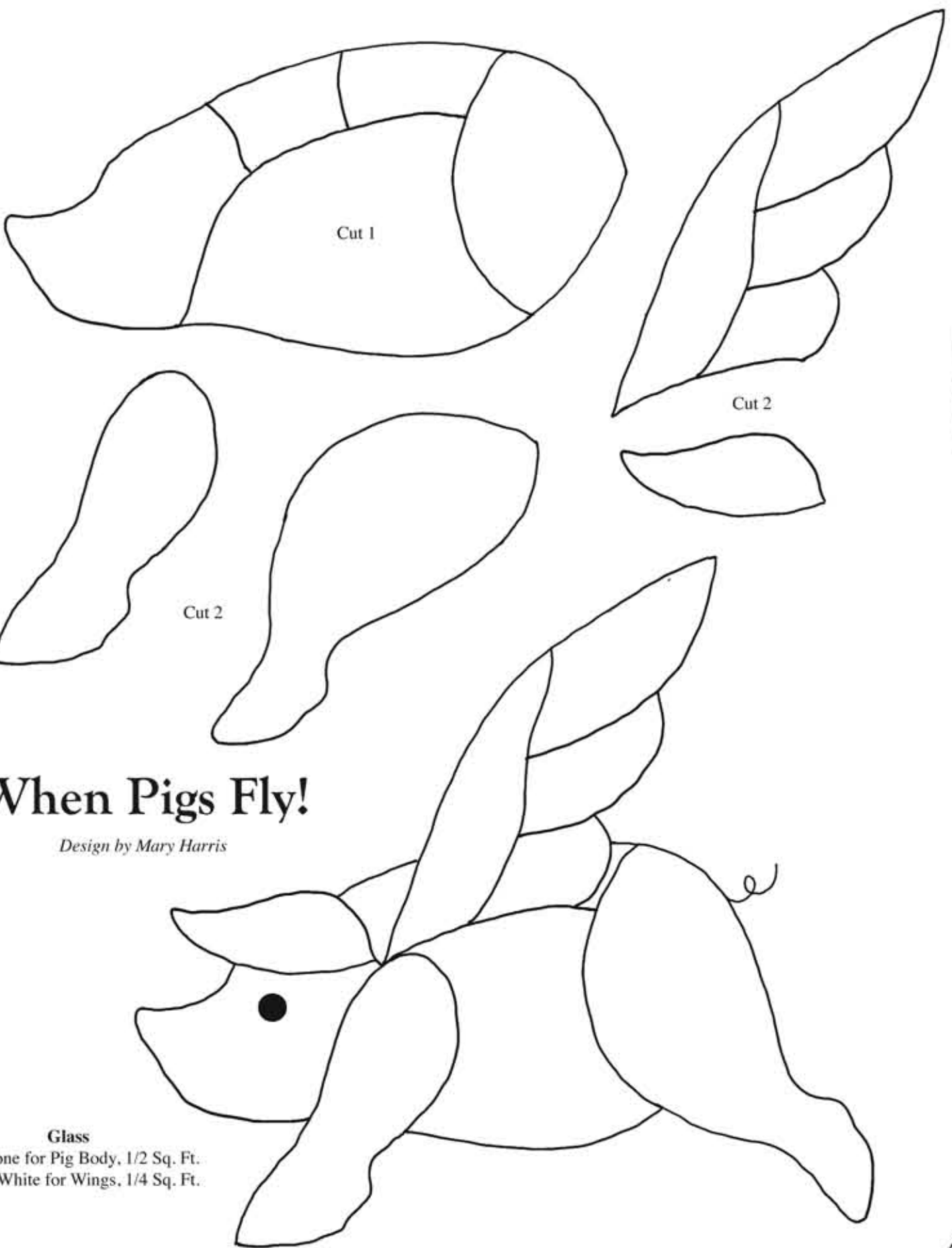


96 COE Glass

White for Base Layer, 1 Sq. Ft.
Clear for Design Layer, 1 Sq. Ft.
Alpine Blue Opal for Blue Succulent Flower, 1/2 Sq. Ft.
Yellow Opal for Yellow Succulent Flower, 1/4 Sq. Ft.
Pastel Green Opal for Flower Stem, 1/4 Sq. Ft.
96 COE Fine Frit
96 COE Powder Frit
Aventurine Blue for Blue Succulent Outline
Deep Aqua Blue for Blue Succulent Shading
Orange Opal for Yellow Succulent Shading
Light Green for Landscape
Sky Blue for Sky
Fern Green Opal for Leaf Stencil

When Pigs Fly!

Design by Mary Harris



Glass

Flesh Tone for Pig Body, 1/2 Sq. Ft.
Iridized White for Wings, 1/4 Sq. Ft.

Bath Time

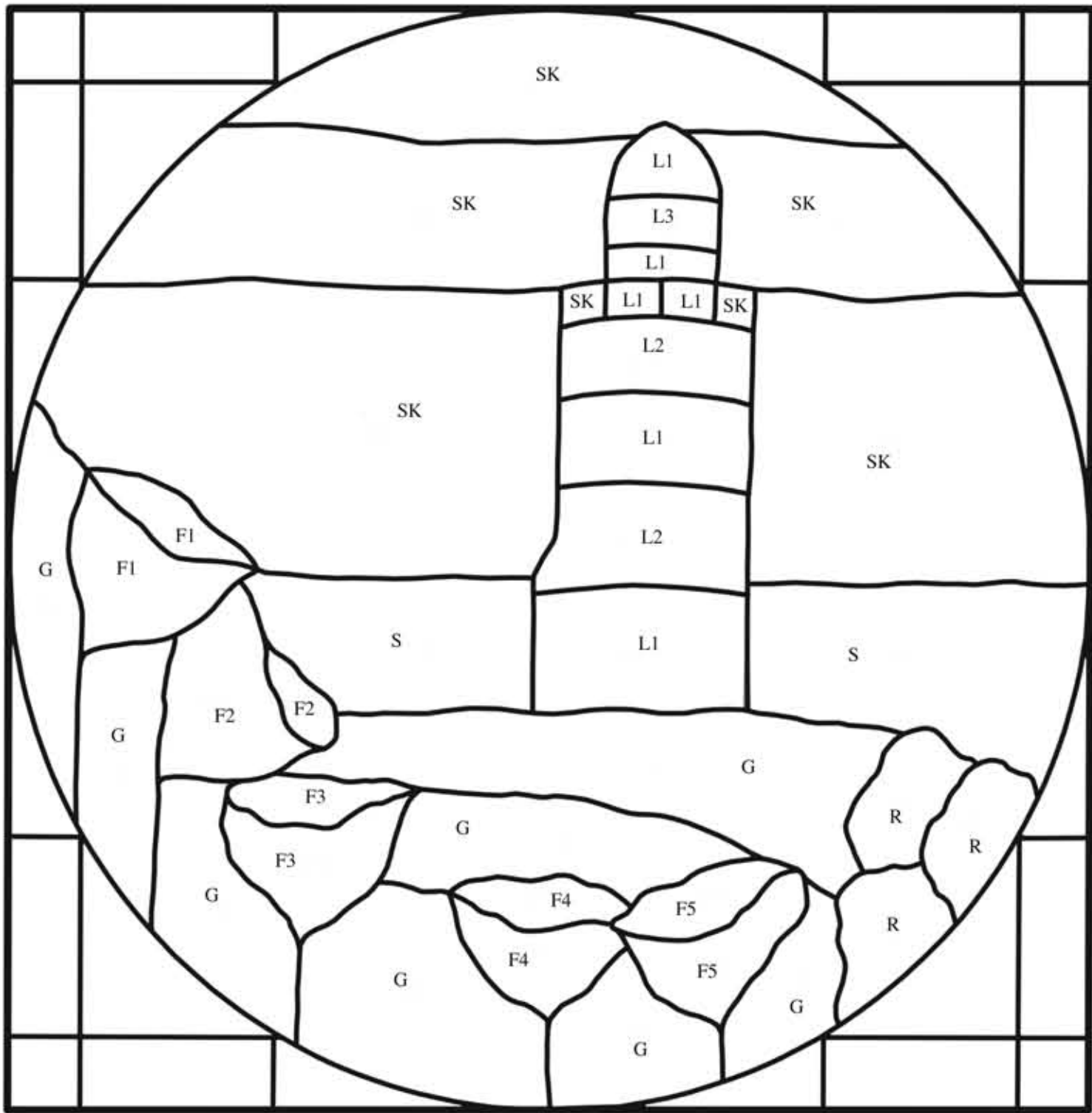
Design by Terra Parma

Wissmach Glass Co.

613-D Williamsburg Blue/Dense Opal/Crystal
for Birdbath, 1 Sq. Ft.
100-SP Dark Green/Light Opal for Leaves, 2 Sq. Ft.
441-L Dark Purple/Dark Blue/Medium Green/Light Opal Crystal
for Flowers, 2 Sq. Ft.
197-N Dark Blue/Light Green/Light Opal
for Birdbath Water, Scrap
WO-17 White Opal/Red/Orange Wispy
for Bird Breast, Scrap
65-L Medium Brown/Blue/Light Opal
for Bird Wing and Tail, Scrap
WO-503 Opal/Dark Gray/Brown Wispy
for Bird Back and Head, Scrap
BLACK Dense Black for Eye, Scrap
1-L Silver Yellow/Light Opal/Crystal
for Beak, Scrap
1-D Silver Yellow/Dense Opal/Crystal
for Small Flowers, 1 Sq. Ft.
VM27 Orange/Opal Victorian Mottle
for Flower Centers, Scrap
565-D Gray Dense Opal/Dark Gray
for Sky, 4 Sq. Ft.
613-L Williamsburg Blue/Light Opal/Crystal
for Foreground, Scrap



Enlarge to desired size



Enlarge to desired size

Hook Lighthouse

Design by David Kennedy

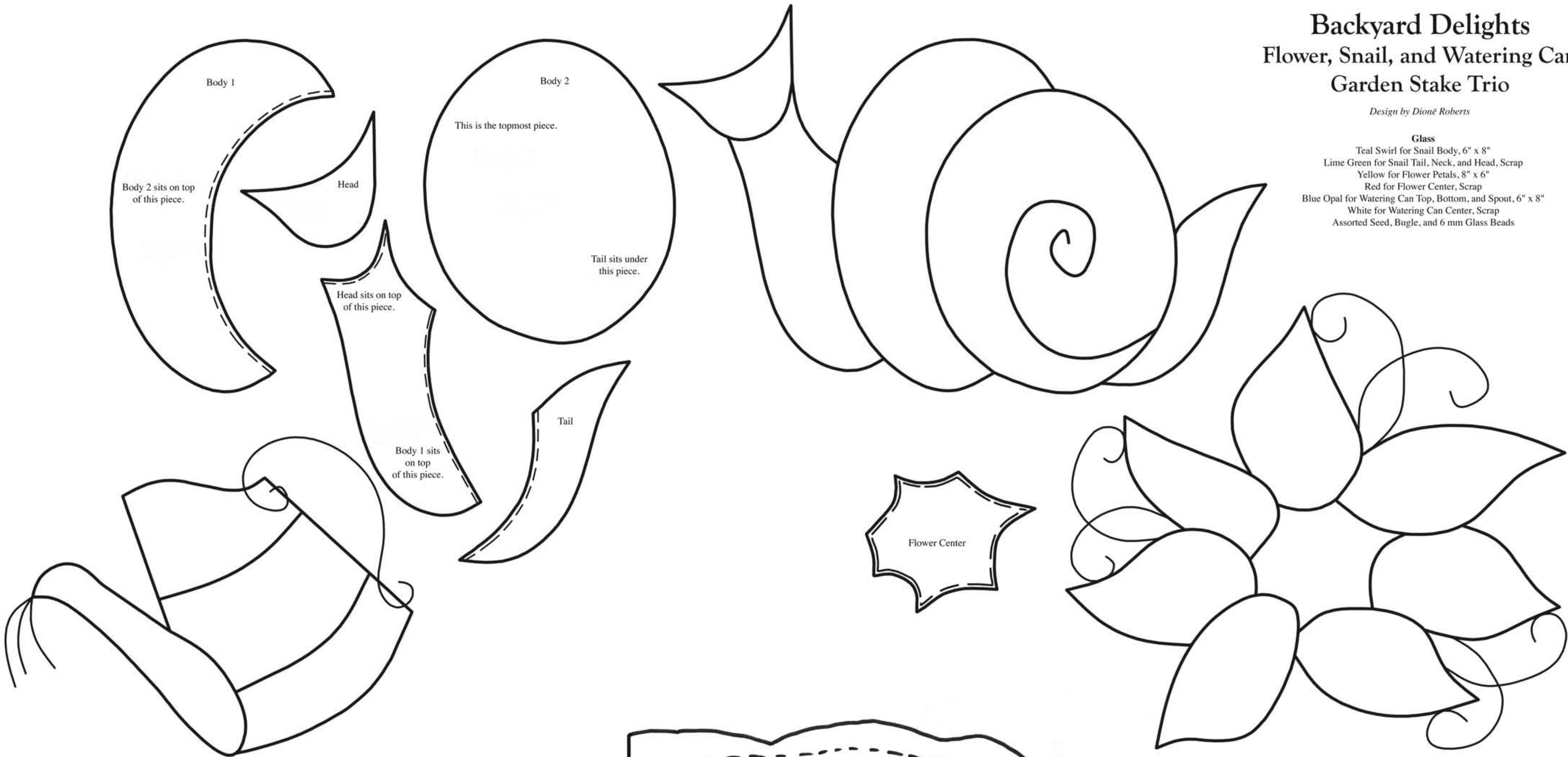
Wissmach Glass Co.
707-L Blue/Dark Blue Mystic Streaky for Sea, 1/4 Sq. Ft.
WO-87 Sky Blue/Opal/Crystal Wispy for Sky, 3/4 Sq. Ft.
WO-152 Light Green/Yellow Green Wispy
for Foreground Grass, 1/4 Sq. Ft.
101-D Dark Green/Dense Opal/Crystal for Lower Grass, 1/4 Sq. Ft.
13-L Light Opal/Copper Red/Crystal for Poppies, 1/4 Sq. Ft.
610-L Light Gray/White Light Opal for Rocks, Scrap
51-DD Dense White Cast Opal for Lighthouse, Scrap
BLACK Dense Black for Lighthouse, Scrap
Clear Stream X Textured for Lighthouse, Scrap



Enlarge to desired size

Island Hut

Design by Paned Expressions Studios



Sun and Stars

Design by Lisa Vogt, Text by Maureen James



Representations of the sun showing a face surrounded by a radiating glow have been used by many cultures over the centuries to celebrate the warmth and light that the sun provides. This happy “Sun and Stars” project was constructed in stained glass using the copper foil technique, but it could easily be adapted for fusing as well. The stars can be glued (cold fused) or cut out following the dotted lines on the pattern sheet. Lisa suggests 16" as the recommended size for this pattern.

“Sun and Stars” is one of 10 full-size stained glass designs from Lisa’s *Flourish* collection. Also included are patterns for a bird of paradise, morning glory, cyclamen, daisy, and tiger lily, plus an orchid, hibiscus, amaryllis, and a mixed bouquet. Visit www.lisajvogt.com to learn more about the artist and find her blog plus numerous instructional videos and e-books.

GPO

Wissmach Glass Co.

- 1-D Silver Yellow/Dense Opal/Crystal for Sun, 1 Sq. Ft.
- 217-LL Medium Purple/Yellow Green/Opal/Crystal Streaky for Sun, 1 Sq. Ft.
- WO-17 White Opal/Red Orange Wisspy for Lips, Scrap
- 97-LL Dark Cobalt Blue/Dark Purple Streaky for Sky, 2 Sq. Ft.
- 238-D Dark Purple/Dark Blue/Dense Opal/Crystal for Clouds, Scrap
- 238-L Dark Purple/Dark Blue/Light Opal/Crystal for Eyes, Scrap
- 325-D Light Amber/Dense Opal/Crystal for Stars, 1 Sq. Ft.

Tools and Materials

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

Beach Scapes

Design, Fabrication, and Text by Michelle Frost



For many of us, the beach is our happy place. Growing up on the West Coast of Canada, I spent countless hours wandering Long Beach and gazing into the tide pools. Thus, it isn't surprising that the beach tends to be a consistent theme in much of my work.

This project is centered around fused glass but also allows for the incorporation of your own beach treasures you may have picked up along your journeys. Never be afraid to mix mediums, because the results will often surprise you.

96 COE Glass

Clear Sheet of Fusible Glass, 11" x 11"
Glass Pieces in Beach Inspired Colors, Scrap
Transparent and Opal Medium or Coarse Frit

Tools and Materials

Mosaic Nippers
Found Beach Shells, Glass Bits, Shells, or Rocks
Clear Drying Resin/Epoxy or Modge Podge
Frame or Display Stand Silicone
Spoon Brush

1
Select your desired size of clear fusible sheet glass and desired colored glass and accent pieces.



The base of this project is fused, so it begins with a clear sheet of fusing glass. Use whatever size suits you. If you are planning to frame it, I will have a tip for you at the end of the tutorial on how to select the perfect frame.

Other materials to have on hand are glass pieces in beach inspired colors such as browns, whites, blues, greens, and clear. I also love to use lots of frit, which is typically medium or coarse, plus stringers, pebbles, freeze-and-fuse shells, and any smaller pieces of glass in my color theme that I can nip up with my mosaic nippers. This is the perfect opportunity to dig into your scrap bins and use up all those bits and pieces!

2
Cut up the scrap glass into various sizes of small pieces using your mosaic nippers.



3
Add the nipped glass and found accent pieces to the clear glass base.



Begin to place the glass pieces loosely on the clear glass. I tend to begin at the bottom and work my way up. Darker browns, caramels, and sandy colors move into the whites and then to the blues and greens.

This project is quite organic. There are no rules and no precise structures. After all, it is the lack of structure that makes the beach and its tide pools so perfectly spontaneous in their makeup.

We will be tack-fusing our final pieces later so that all of the hard edges will soften up nicely. We always begin with the bigger pieces, then add the frit later, which will be like sprinkles on a cake. If we add the frit too soon, the larger bits of glass will not sit well, and the pieces will be difficult to move.

If you have any glass shapes and perhaps some freeze-and-fuse shells or starfish, this is a good time to add them in. If not, please don't worry. I am going to show you something at the end of the tutorial that will make your piece pop without them!

4
Continue the process of cutting up and placing glass until you have three layers of color.



5
After placing the first three layers of larger pieces, begin to add the frit.



I tend to use whatever I have in the studio. You can use premade or homemade frit. I like larger sizes like coarse and medium, because I find that fine or powdered frits tend to muddy up and not leave any definition, so I avoid them. Again, I choose frit in those lovely beachy tones in a selection of transparent and opal. Remember, there are no strict rules. Use what you love and what feels good. Chocolate, Amber, White, Khaki, Teal, Sky Blue—anything that appeals to you.

Using a spoon, layer in the frit to fill in the gaps between the large bits of glass. You can use as much or as little as you like depending on how textured and complete you want your piece to be. I like to overlap the colors between the layers to blend them in a little more. Once I am finished with the blue, I complete the “sky” using white and clear. I love the added texture that the clear brings and will often sprinkle some over the entire piece.

It is then off to the kiln to fire to a tack fuse. For this piece, which is an 11" square, the suggested schedule is as follows. However, remember that all kilns fire differently, so you may need to make some adjustments to the schedule for your own kiln.

Tack Fuse Firing Schedule

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

Segment 2: Ramp 800°F/hr to 1360°F and hold 15 min.

Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 60 min.

Segment 4: Ramp 300°F/hr to 500°F and no hold.

*as fast as possible

6
Gather any desired beach treasures that you want to add to the design.



Here is where things get exciting. I know that your piece will be stunning at this point. Since it's glass, how can it not be! Sometimes, though, a little experimentation with some other media is fun too. For those who would love to take it to the next level, let's add one more layer of goodness.

Who has a collection of beach treasures—perhaps shells, glass, sand, or rocks—that were acquired from travels and wanderings? I know I do, and they sit in a dish collecting dust. Here is your chance to dust them off, pull them into your artwork, and give them new life. Don't worry if your collection is a little light, since your local Michael's, Dollar Store, or tourist shop typically have a fabulous selection of beach finds to add in.

7

Glue the found beach treasures to the design.



I have two go-to adhesives that I use in my work—resin/epoxy and good ol' Modge Podge. Yup, nothing fancy. Both work well and will dry clear. I tend to use the resin, because I like the thickness of it. Avoid the five-minute resin for this project, however, since you will want something with a bit more working time in case you decide to move things around. The brand I love is Art Resin, which can be found in the bigger art supply stores or via Amazon.

Use a brush to apply the resin to the backs of the bigger pieces such as the starfish and sand dollars before placing them on top of the glass. Also brush resin directly onto the glass and sprinkle sand on top. Keep playing until you reach a nice balance of glass and found objects.

8

Let the panel dry for 24 hours to allow the resin to cure.



9

Select the way you would like to display your finished panel.



When your piece is fully dry, it is ready to show off. You can add hooks to the back and hang it up in a window, or it will sit perfectly in a metal stand or on a simple plate stand. You could also frame it up.

Pro Tip: If you decide to frame it, look for open frames like the ones used for canvases. These frames will allow you to set the glass in from the front versus securing it from the back. I love these frames, because I don't have to worry about the glass fitting inside with all of the texture on the front.

10

Install the glass panel in the frame.



To mount the panel in the frame, run a bead of silicone around the inside of the frame, then set the glass in. Let the piece cure for 24 hours before hanging. The final result is an easy, beachy work of art!

GPQ



The journey for island-born Michelle Frost has been one of contrasts. A small town girl leaves home to study art and architecture in the city, opens a gallery, and finds herself in the spotlight of the emerging art world, only to pivot to accounting in corporate and government life. It was the process of untangling grief that lead her, lovingly, back to her art and the work of her hands. Just as glass can shatter on the studio floor and be recast, Michelle returned to her small inlet town on the West Coast of Canada to reflect, reinvent, watch the waves, and breathe in the forest, beach, and campfires.

Michelle's studio, Coastal Flow Glass Co., is where she, with a little support from her two fur babies, creates beautiful, enduring art forms and weaves her imagery into modern decor designs as a way to share her beloved West Coast with others. Visit www.coastalflowglassco.com to find more of Michelle's art. You can also find her work at www.facebook.com/coastalflowglassco. To contact the artist, e-mail hello@coastalflowglassco.com.



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*On the Cover, Fish Sculpture
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*Above, Beads
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Photo by Monique Perrin*

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Whimsical Desert

Design and Fabrication by Alysa Phiel, Text and Photography by Jane McClarren



Deserts cover more than one-fifth of the Earth's land surface and are found on every continent. When many people think of the desert, in their mind's eye they see a vast expanse of dry, dusty land with little beauty or appeal. What they don't realize is that the desert is an amazing world filled with a wide range of wildlife

as well as succulents that produce, along with their prickly spines, stunning flowers that are part of the plant's ability to reproduce itself.

Here are three different flowering cacti that will help you capture the often overlooked beauty of the desert in a charming piece of glass art. Each cactus will be built directly onto a piece of kiln paper.

96 COE Glass

Cactus A

Lime Green/White for Base, 4" x 12"
Pale Green/White Wispy for Ribs, 4" x 12"
Deep Aqua/White Wispy for Shadows, 4" x 12"
Variety of Bright Greens, Teal, and Aqua
for Smaller Ribs, Scrap

Cactus B

Mint Green for Base, 5" x 18"
Wedgewood Blue for Main Ribs, 3" x 18"
Variety of Pale Greens and Blues for Smaller Ribs, Scrap

Cactus C

Pale Green/White Wispy for Piece 1, 5" x 6"
Pastel Green Opal Smooth for Piece 2, 3" x 4"
Pale Blue/White for Piece 3, 4" x 4"
Light Grape/White Wispy for Piece 4, 3" x 3"
Pale Lavender/White for Piece 5, 3" x 3"
Lilac Opal Smooth for Piece 6, 2" x 2"
Mauve Opal Smooth for Piece 7, 2" x 2"

96 COE Glass Embellishments

Murrine in Various Colors, Patterns, and Sizes
Glass Dots in Various Colors
Stringer Scraps in Various Colors

Additional Glass

Glass Flowers in Various Colors and Sizes, any COE

Tools and Materials

Glass Cutter Protective Eyewear Running Pliers
Mosaic Nippers Kiln Paper or Prepared Kiln Shelf
Scissors Clear Gel Glue Permanent Marker
E6000 Glue Tweezers Large Tray or Mat
Painter's or Masking Tape
Mounting Adhesive (optional)
Glassline Paints with Tips in Various Colors

Cactus A 3" x 12"

1

Cut the cactus base from the Lime/Green/White glass.



To begin, cut out the pattern pieces for Cactus A. Using the permanent marker, trace the pattern onto the base glass. Use the glass cutter and running pliers to cut out the cactus.

2

Trace and cut another cactus from the Pale Green/White Wispy glass to use for the cactus ribs.



Trace the same pattern onto the Pale Green/White Wispy glass. Using the glass cutter and running pliers, cut out the cactus. Draw 2 wavy lines with the marker on the left side of the cactus for the ribs.

3

Use the glass cutter and running pliers to cut out the second rib.



4

Trace the base cactus pattern onto the Deep Aqua/White Wispy glass and trace the right side of the second rib onto the glass.



Trace the same cactus base pattern onto the Deep Aqua/White Wispy glass. Place the rib you cut from the Pale Green/White Wispy glass onto the appropriate spot on the Deep Aqua cactus. Trace the right edge of the rib onto the glass to become the left edge of the new rib. This will give you matching edge patterns. Draw a wavy line to finish the new rib and cut the new rib out of the glass.

5

Continue to create additional ribs from the Pale Green/White Wispy and Deep Aqua/White Wispy glasses.



Save any leftovers of the outlined glass to use as a guide to create matching edges for the new ribs.

6

Use some of the scrap glass to add additional colors for the smaller ribs.



Once you are happy with the layout, use the clear gel glue to attach to the ribs to the cactus base.

7

Determine which murrine colors/patterns work with your cactus colors.



The murrine should be no wider than 1/4" in diameter. If necessary, use mosaic nippers to cut murrine into 1/8" discs. You want thinner discs so they will retain their shape when they are fused along the edges. If you don't have murrine or a large enough selection, use Glassline paints to add dots to your design.

8

Glue the murrine and any other embellishments to the cactus.



You may want to test out your arrangement of murrine before gluing. When you are happy with your placement, add a bead of gel glue to the glass and use tweezers to place the murrine.

Break stringer scraps into 1/2" pieces and arrange them as thorns on your cactus. We used orange, red, and turquoise. Add additional glue, if necessary.

Cactus B 4" x 18"

Cut out the pattern for Cactus B. Using the permanent marker, trace the pattern onto the 5" x 18" piece of Mint Green base glass. Use the glass cutter and running pliers to cut out the cactus base.

1

Add ribs to the cactus base.



Use the marker to draw 2 or 3 tall, wavy ribs from the 3" x 16" piece of Wedgewood Blue glass. Using the glass cutter and running pliers, cut out the ribs and position them on the cactus base.

2

Continue cutting the medium wavy shapes from your scrap glass to fill in the balance of the base.



3

Arrange and glue on the ribs and any other embellishments you would like to use for the cactus.



Lay out the pieces and rearrange as necessary. Use the clear gel glue to attach the pieces in place once you are happy with the coverage and layout for the base piece.

Cut smaller oblongs, teardrops, and wavy shapes from the remaining scrap pieces. Add these on top of the existing ribs as a second layer for more detail and glue into place.

Finish the Cactus B design using Steps 7 and 8 from Cactus A to add any glass dots, murrine, Glassline paints, and stringer scraps as desired.

[; **Cactus C** 4" x 19"

1

Cut out the glass pieces for Cactus C.



Using the marker, trace each pattern onto your selected pieces of glass. Using the glass cutter and running pliers, cut out each cactus piece.

2

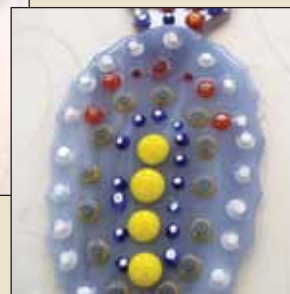
Arrange the pieces as shown on the pattern and glue them in place.



3



Embellish your cacti by adding murrine, dots, and Glassline paints as in the previous cactus designs.



Firing the Cacti

Use a mat or tray to transport the cacti to the kiln to be fused. If using Glassline Paints, make sure they have dried prior to fusing. Fuse the cacti using a dimensional fuse program.

Placing the Flowers

The cacti can be mounted to any desired surface. Use an adhesive that is specific to the surface you have chosen.

1

Sort through your flowers and determine their placement.



2

Glue the flowers into place on the cacti using E6000 glue.



If you are mounting the cacti to a vertical surface, it is easier to glue the flowers after the cacti have been adhered and dried. It helps to photograph the flower placements prior to mounting to remember your preferences.

There are several ways that you can finish your cacti. For instance, place them inside a shadow box or deep frame. You could also place them on the glass in a decorative window frame or directly onto a window pane, attach them to an interior or exterior wall alone, or incorporate them into a larger mosaic. We glued ours directly onto an art canvas. If you are mounting them on a vertical surface, you can use wide painter's tape to hold the cacti in place while they dry.

GPO

Dimensional Firing Schedule

Make adjustments as needed to work with your own kiln.

Segment 1: Ramp 100°F/hr to 300°F and hold 15 min.

Segment 2: Ramp 150°F/hr to 1050°F and hold 10 min.

Segment 3: Ramp 250°F/hr to 1420°F and hold 1 min.

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

Segment 5: Ramp 100°F/hr to 800°F and hold 10 min.

Segment 6: Ramp 300°F/hr to 100°F and no hold.

*as fast as possible



Alysa Phiel, a regular contributor to Glass Patterns Quarterly® since 2012, is a third-generation glass artist with 30 years of experience having been taught by her grandparents, longtime glass artists who owned their own studio for 12 years. Alysa then owned and operated Creations in Glass with her mother for 10 years. She has also shared beginning to advanced classes with hundreds of students over the past eight years as the Director of the Warm Shop at Sonoran Glass School in Tucson, Arizona.

Recently Alysa opened her own studio, Wild Desert Glass, where she continues to create custom projects in addition to offering instruction in fused glass, stained glass, and mosaics. The artist's creativity and range of knowledge make her a fantastic teacher for students looking to create any type of glass art. She constantly experiments with new techniques and materials and helps others challenge themselves and expand their own skills as artists.

Alysa's work, which ranges from fused functional pieces and wall art to mosaic furniture and fountains, can be found in private collections all over the country. She also has numerous commissioned stained glass windows installed in homes and churches all around Tucson.

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Succulent Flower Bowl

Design, Fabrication, and Text by Lisa Vogt



Gardening is one of my favorite summer activities. Nurturing and growing plants is a relaxing, rejuvenating, and fulfilling pastime. Whether you're outside with your hands in the dirt or inside with your hands wrapped around glass cutting tools, the thrill you get from enjoying the fruits of your labor are the same. For that reason, I'm super excited to share this 8" x 8" floral design that combines two of my best loved interests, gardening and glass fusing.

Don't let the intricacy of the design deter you. Yes, there are a lot of little pieces, but the end result is well worth the effort. Let's break it down into manageable steps, and before you know it you'll have planted and grown your own lush garden.

96 COE Glass

White for Base Layer, 1 Sq. Ft.

Clear for Design Layer, 1 Sq. Ft.

Alpine Blue Opal for Blue Succulent Flower, 1/2 Sq. Ft.

Yellow Opal for Yellow Succulent Flower, 1/4 Sq. Ft.

Pastel Green Opal for Flower Stem, 1/4 Sq. Ft.

96 COE Fine Frit

Aventurine Blue for Blue Succulent Outline

96 COE Powder Frit

Deep Aqua Blue for Blue Succulent Shading

Orange Opal for Yellow Succulent Shading

Light Green for Landscape

Yellow Opal for Horizon

Sky Blue for Sky

Fern Green Opal for Leaf Stencil

Tools and Materials

Stiff Paper for Leaf Stencil X-Acto® Knife

Scissors Grozing Pliers Glue Stick

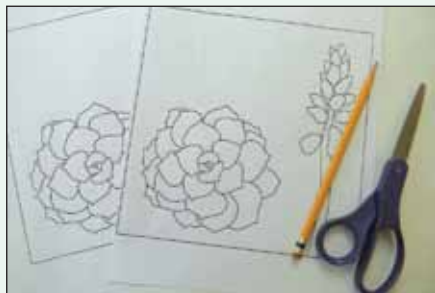
Pencil Frit Sifters Fuser's Glue

Respirator Mask Spoon Paint Brushes

Toothpicks Slumping Mold

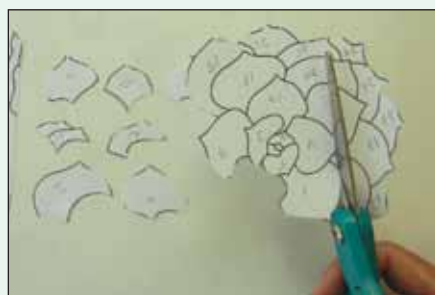
1

Begin by making a copy of the pattern.



2

Number the petals on the round succulent flower and cut one of the patterns apart with scissors.



3

Use a glue stick to fix the paper pieces to the blue glass and cut the glass to size.



4

Grind the cut glass to improve the shape and the design fit.



5

Use a saw to make the deep inside cuts.



If you don't have a saw, simply cut the paper pattern to reduce the deep inside cuts.

6

Cut and shape the yellow flower petals with grozing pliers.



To make the yellow flower, cut several 1/2"-wide strips of yellow glass. Cut the strips diagonally to make diamond shapes. Use grozing plies to nip the sharp points off of the diamond shapes to round out the pieces of glass. You can also use the grinder to create these ovals.

7

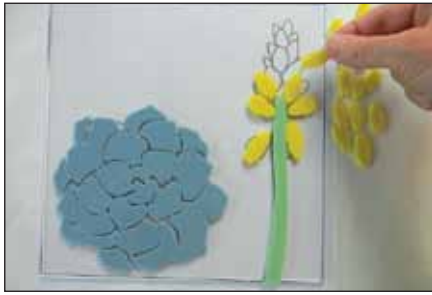
Cut the flower stem and the clear glass layer and place the blue and green glass pieces on the clear glass.



Using the pattern as a guide, cut the flower stem from the Pastel Green Opal glass. Next cut an 8" x 8" piece of clear glass and place it over the original paper pattern. Arrange the blue glass flower and green stem glass pieces on the clear glass square.

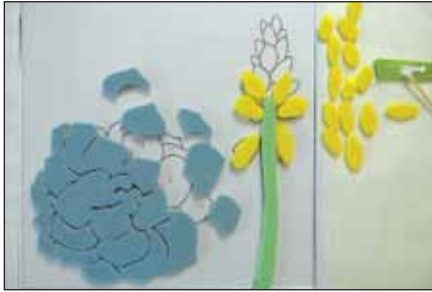
8

Arrange the yellow petals on the clear glass.



9

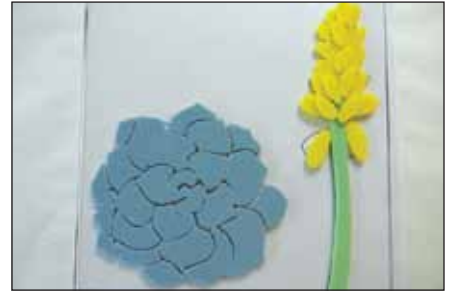
Glue the glass pieces in place on the clear glass square with fuser's glue.



I use Elmer's White School Glue applied with a toothpick to minimize the amount of glue used. Set the assembled layer to the side to let the glue dry.

10

Cut out the white base layer.



While the glue is drying, cut an 8" x 8" square out of the white glass for the base layer. I use white specifically, because the powder frit shows true to its bright color on the white glass. A tan or gray base layer will muddy the frit colors, while clear glass washes out the frit and dilutes the vivid colors.

11

Sift the powdered frit onto the white glass base.

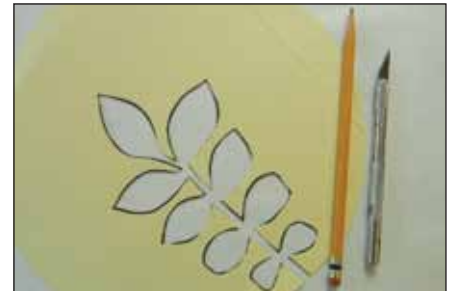


Use a sifter to cover the bottom third of the white glass with the Light Green powder frit. *****Note: You should always wear an approved dust mask whenever you are working with frit.***** Now add a band of Yellow Opal powder frit. These two colors can overlap.

When applying the Sky Blue powder to the top third of the white glass, leave a band of white space between the blue and yellow. This keeps the blue looking crisp and clear. If the yellow and blue overlap, the area will appear muddy.

12

Create the leaf stencil.



Making the stencil is easy. Draw a leaf design on stiff paper such as a file folder. Cut the design out with a razor knife. The great thing about the stencil is that if it's stored carefully, it can be used over and over on other projects. You can also use plastic stencils available in the scrapbook section of your local hobby store.

13

Sift the frit powder over the stencil.



Carefully place the leaf stencil over the frit-covered white glass and sift the Dark Green frit over the leaf design.



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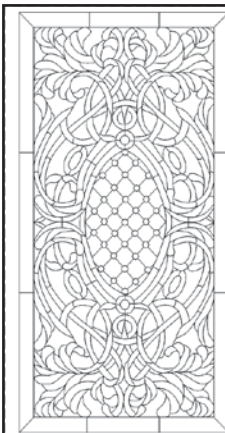
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14

Repeat the leaf design two more times.



15

Set the frit-covered white base layer in the kiln where it won't be bumped or disturbed.



Now for the fun part—detailing the flowers.

16

Work the fine Dark Blue frit into the gaps between the blue flower petals with a dry paint brush.



This adds a nice shadow detail that makes the blossom look fuller. Brush any excess frit off of the glass.

17

Sift an even coating of blue powder over the flower petals.



18

Use a small paint brush to expose the outside edge of each petal to create a highlight.



This combination of shading gives the flower its attractive three-dimensional quality.

19

Sift orange opal powder frit over the yellow flower petals.



Use a small paint brush to expose the outside edge of each petal to create highlights.

20



Carefully stack the clear glass flower layer on top of the frit-covered base layer and place in the kiln.



Fire to a full fuse. There is a suggested firing schedule at the end of the tutorial.



21



Place the fused glass in a mold and slump the project.



You'll find a suggested schedule at the end of the tutorial. There are many steps involved in making this project, but if you approach each step one at a time, individually they're fun. Combined, these techniques produce amazingly beautiful results that you can apply on new projects in the future. This Succulent Flower Bowl project is also included in my new video, *Simple Pleasures, Glass Fusing with Lisa Vogt*.

Gardening, like glass fusing, is a creative outlet with rewarding benefits. As we enjoy both of these creative hobbies, we're able to appreciate the beauty of nature while growing lovely forever flowers. Happy Fusing!

GPQ

Fusing Schedules

The following schedules work in my kiln. Just remember that all kilns fire differently, so you may need to make some adjustments for you own kiln.

Full-Fuse Fusing Schedule

Segment 1: Ramp 300°F/hr to 1300°F and hold 60 min.
Segment 2: Ramp 500°F/hr to 1465°F and hold 10 min.
Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 40 min.
Segment 4: Cool to room temperature.

*as fast as possible

Slumping Schedule

Segment 1: Ramp 300°F/hr to 1265°F and hold 10 min.
Segment 2: Ramp 9999 (AFAP*) to 960°F and hold 40 min.
Segment 3: Cool to room temperature.

*as fast as possible.



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

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

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

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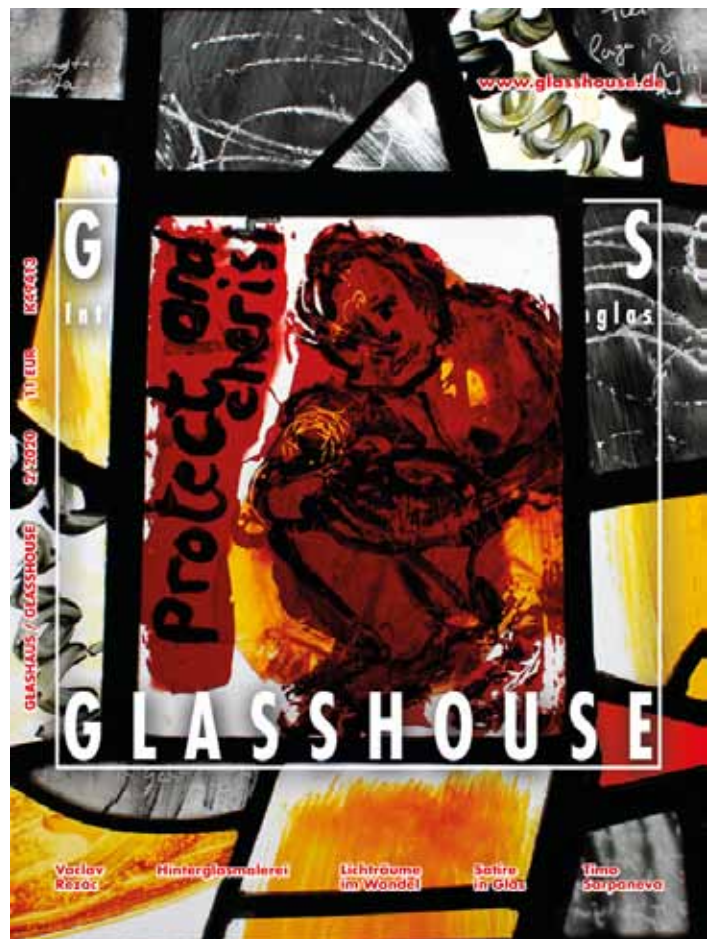


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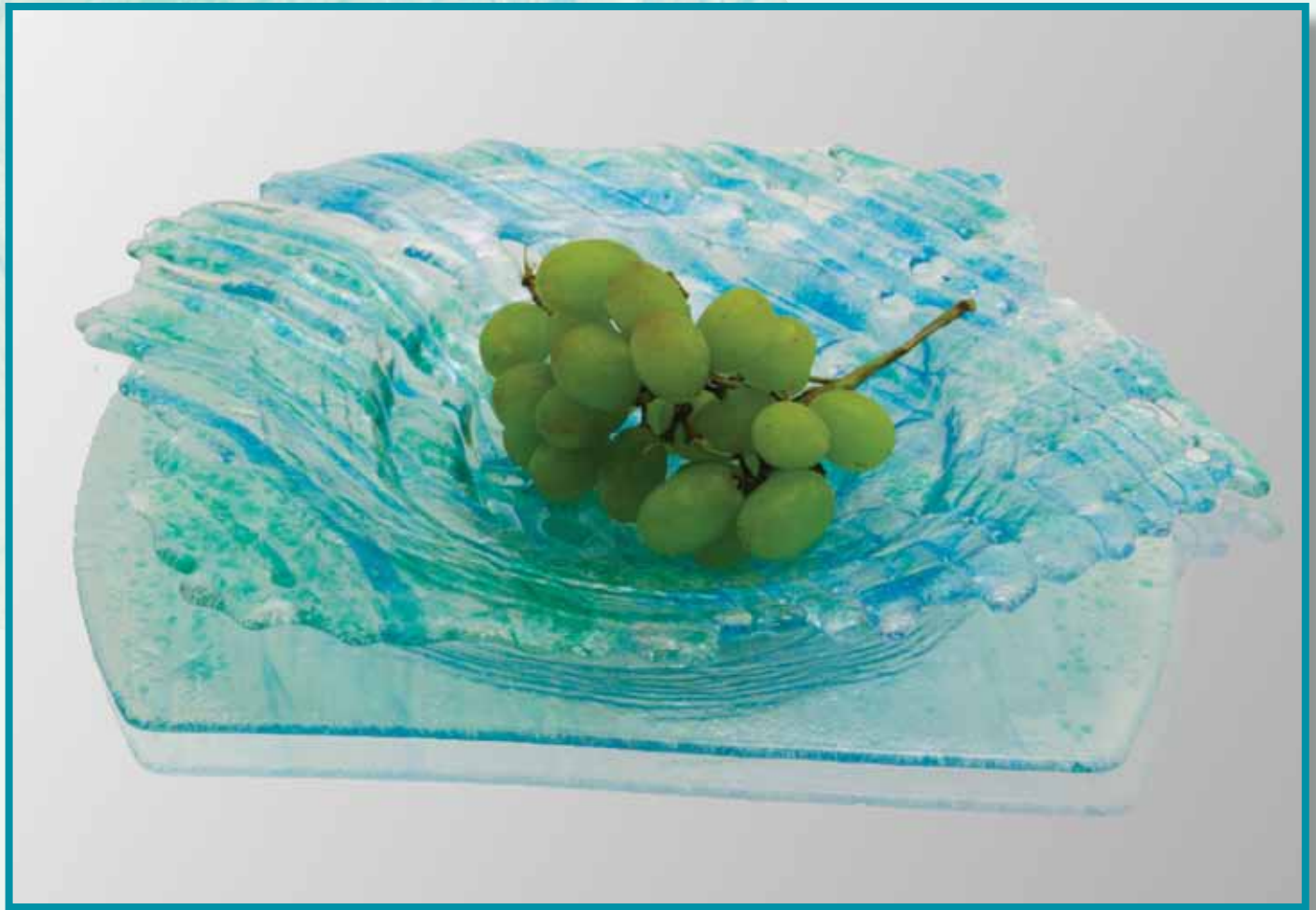
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Summer Berry Bowl with Saucer Plate

Design, Fabrication, and Text by Petra Kaiser



Summertime is berry time. We have made tons of bowls for fruits and bread. Today I want to make a bowl with very small holes that I can use to wash the berries, then use for serving them. We'll begin by cutting strips of luminescent glass that will be used to as the base for the bowl. When finished, the saucer will be 10" x 10" x 1" deep with a bowl that is approximately the same size with a height of 2".

To begin, you'll cut 30 clear luminescent glass strips and fire them. Lately I have experimented with curved strips that I cut with a circle cutter, since they give the bowl a nice twist. Okay, let's get right to it.

Wissmach 96™

96-01 LU Clear Luminescent, 10" x 18" and 10" x 11"

96-13 Deep Sky Blue Powder Frit

96-18 Emerald Coast Medium Frit

Tools and Materials

Three Kaiser Lee Board Mold Shapes

Morton Safety Break and Push Button

Small Cup Fuse It Tack Film

Foam Brush Aloe Circle Cutter

Metric Ruler Papyros® Kiln Shelf Paper

Mixing Jar or Bottle Respirator

Dry Kiln Wash Powder

1

Prepare the glass strips for the bowl.



Cut a piece of the clear luminescent glass 10" x 18" and mark it at the center line at 5". Use a metric ruler to make a short mark every 1 cm. This is a bit easier than trying to make one every 0.4".

With luminescent glass, I like to mark the side that is not luminescent, since it is easier to clean. I turn it over to score the glass, though, since the luminescent side is the smooth side.

2

Cut the glass strips.



Set the circle cutter with the left side on the 19" mark, place the suction cup on the center line, and start cutting. I score all of my curved strips before I start breaking them while holding the suction cup with my left hand instead of closing it for every cut. Don't worry, since the strips will look more interesting if they are not all exactly the same.

At some point the circle cutter will come off of the glass you are cutting. When that happens, just place another piece of glass next to your main glass and keep going.

3

Use the Morton Safety Break and Push Button tool to cut the curves.



I like using the Morton Safety Break and Push Button Tool for curvy lines, since I can start pushing right in the center of the curve. Try to break off wider pieces, then keep breaking them in half and in half again until you have all of the strips separated. Now it's time to add the glass powder and frit to the strips.

4

Brush the Fuse It Tack Film onto the top of the glass strips.



Set up the strips side by side with the luminescent side down. Put a small amount of Fuse It Tack Film in a little cup and brush it on the top half of the strips.

5

Apply the powder and medium frit to the glass strips and fire to set.



Special Note: Be sure to always wear a respirator any time you are working with glass frit or powders.

Place a piece of paper on a diagonal where you want the powder to end. Once you have the powder sifted on, you can spray it a little bit with water, which gives it an interesting look. Now paint the Tack Film on the bottom half of the strips and add the fine frit. Once all of the strips are prepared, set them on a kiln shelf and fire them using the following schedule. Since all kilns fire differently, you may need to make some adjustments to the schedule to fit your own kiln.

*****Tip:** Separate the strips by about 3 mm and make sure that there is no frit clinging to the sides of the strips. Depending on the size of your kiln, you might have to fire two loads.***

Firing Schedule

Segment 1: Ramp 9999 (AFAP*) to 1415°F and hold 10 min.

Segment 2: Ramp 9999 (AFAP*) to 900°F and hold 15 min.

*as fast as possible

6

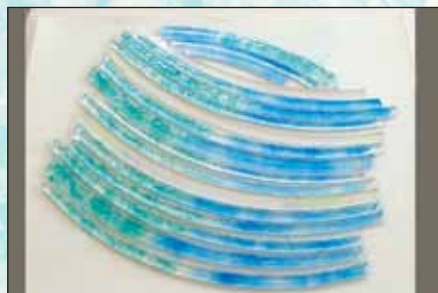
Create the mold for the berry bowl.



Create the mold for the berry bowl by drawing an outline for the mold of the approximate size of the bowl you would like to make. I drew the inner circle on a piece of Papyrus kiln shelf paper, then drew another circle 1-1/2" wider than the inner circle. This will give the bowl a nice rim.

7

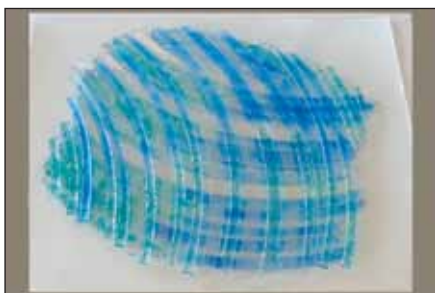
Arrange the strips for the bottom layer of the bowl.



After I fired about 27 strips and placed them all down, I decided that I wanted really tiny holes in the berry bowl, so I added a few more curved clear strips.

Once you are happy with the bottom layer of the bowl, set up the top layer, then fire the two layers together.

8



If you don't want to rearrange everything once you bring the bowl to the kiln, secure it with a drop of Tack Film at several strip connections. Set up the layers on a Kaiser Lee Board (KLB) kiln shelf underneath the Papyros paper. This makes it very easy to carry and set up the bowl in the kiln. Again, remember to make any adjustments to the suggested schedule as needed to fit your own kiln.

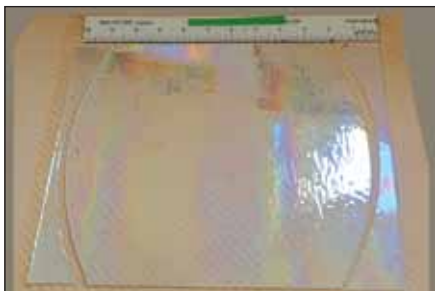
Prefuse Firing Schedule

Segment 1: Ramp 450°F/hr to 1000°F and hold 10 min.
Segment 2: Ramp 9999 (AFAP*) to 1410°F and hold 10 min.
Segment 3: Ramp 9999 (AFAP*) to 900°F and hold 60 min.
Segment 4: Ramp 100°F/hr to 700°F and no hold.

*as fast as possible

Cut the glass for the saucer plate.

9



If your kiln is big enough, you can prepare the saucer dish at the same time as the berry bowl. Since you can full-fuse and slump in one firing with Kaiser Lee Board, you can fire the two components in one kiln.

First I thought I would cut a circle for the saucer, but I don't like perfectly round shapes. Finally, I came up with this idea. On a 10" x 11-1/2" piece of the clear luminescent glass, I just cut off the same size curve of the left and the right sides, and my new favorite shape was born.

Use the powder frit to create a complementary design for the saucer.

10



I am really happy that Wissmach Glass is now making a beautiful, clean glass powder. I have always liked colorizing glass with powder.

Prepare the powder frit by mixing equal parts of aloe vera, powder frit, and water in a jar or bottle and place the mixture at several spots on the glass. Use a brush or a comb and disperse it on the glass with a nice pattern.

11

Apply a thin coat of dry kiln wash powder to the Kaiser Lee Board mold before firing the pieces.



12

Fire the saucer.



Use the following schedule if you didn't fire the saucer at the same time as the bowl prefuse.

Firing Schedule

Segment 1: Ramp 600°F/hr to 1000°F and hold 10 min.
Segment 2: Ramp 9999 (AFAP*) to 1415°F and hold 10 min.
Segment 3: Ramp 9999 (AFAP*) to 900°F and hold 60 min.
Segment 4: Ramp 100°F/hr to 700°F and no hold.

*as fast as possible



Set up the slumping mold and fire the berry bowl.

13



For the berry bowl slumping mold, I used a combination of three KLB components. By working in steps, the slump firing will be very easy. We will also be able to go to higher temperatures, which will help to fuse the glass into the grooves.

The first level is a KLB with carved grooves so that the water used for washing the berries will escape easily. The second level is a KLB round mold that I made from the leftover board from a bigger KLB mold. The third level is the same KLB mold that I used for the saucer.

When you're finished assembling the slumping mold, place the berry bowl layers on the mold and fire using the following schedule, making any necessary adjustments for your own kiln.

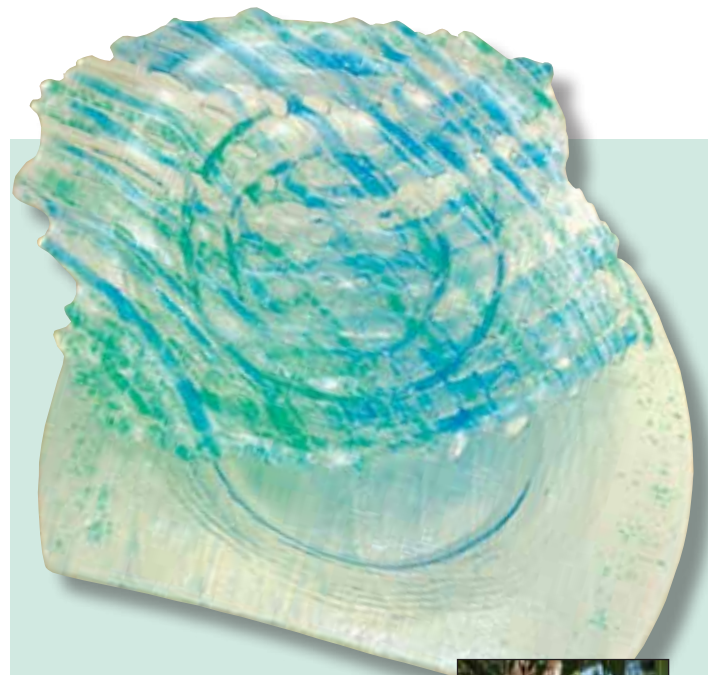


Slumping Schedule

Segment 1: Ramp 300°F/hr to 1000°F and hold 10 min.
Segment 2: Ramp 9999 (AFAP*) to 1400°F and hold 10 min.
Segment 3: Ramp 9999 (AFAP*) to 900°F and hold 60 min.
Segment 4: Ramp 100°F/hr to 700°F and no hold.

*as fast as possible

Enjoy your Berry Bowl with Saucer this summer and send me pictures of your berries in a bowl. If you need any help making your molds, just contact me and I will answer your questions. **GPO**



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



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

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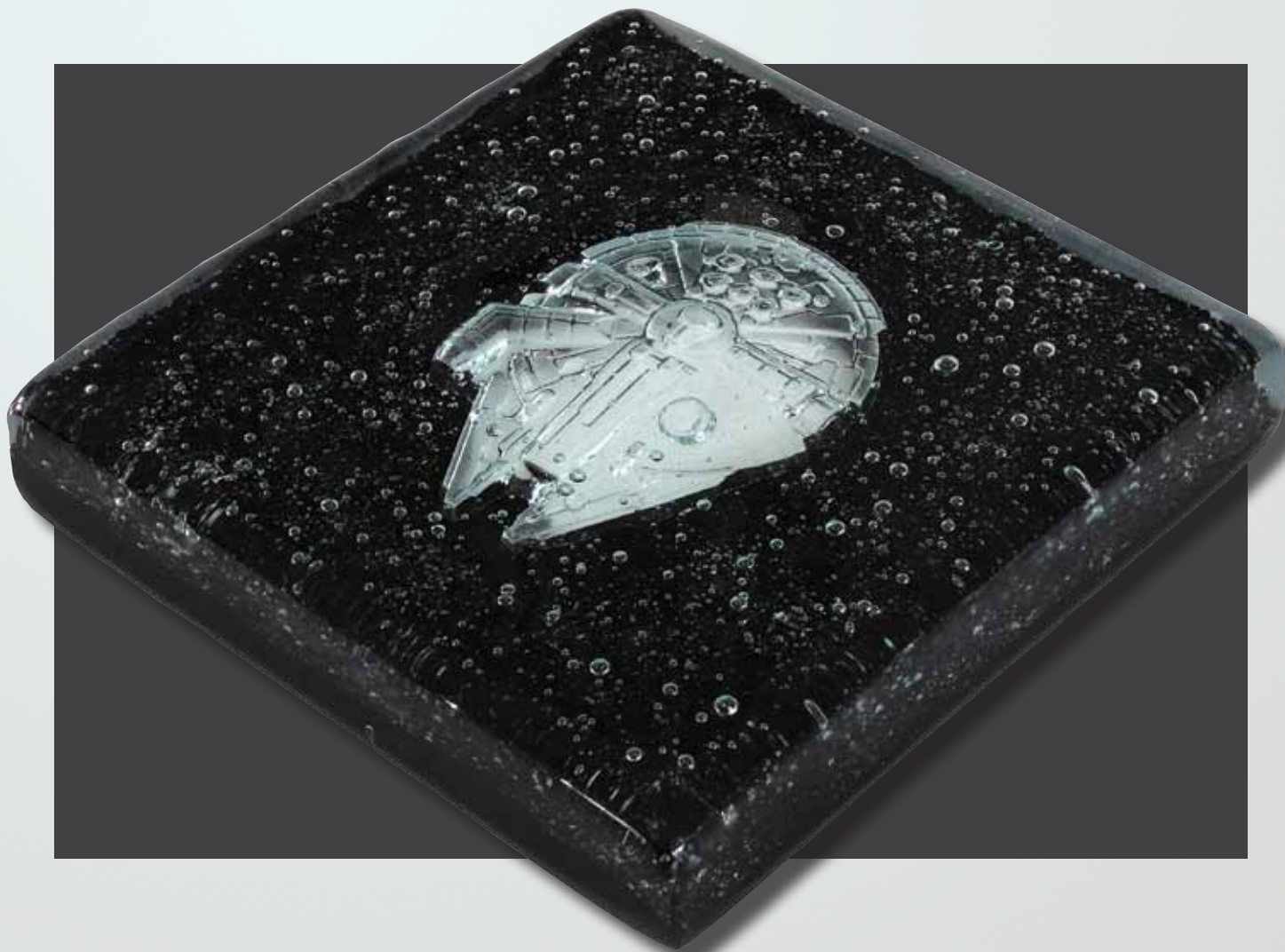
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Cavity Casting

Design, Fabrication, and Text by Dane Brady

Photography by Jason Brady



A cavity casting is a reverse casting where the object to be cast is left as a negative space. This project was done using a rubber mold bought at a thrift shop, but it could be done in any rubber or plastic mold.

The casting compound is made from a 50/50 mix of pottery plaster and silica flour. This is an excellent compound for making molds or castings. It's cheap, easy to work with, and survives high firing temperatures. Also, glass won't stick to it, so you don't need kiln wash.

This 6" x 6" x 1" casting was done using 96 COE glass, but if you prefer, you could also use 90 COE. Just make sure that all of the glass and frit are the same.

96 COE Glass

Black Scrap, about 4 ounces

Clear Scrap, about 12 ounces

Black Frit

Tools and Materials

Rubber or Plastic Mold

Pottery Plaster Silica Flour

1/2 Teaspoon Silver Mica Frit

Wet Belt Sander, Lap Machine, or Sandpaper

Respirator 6" Tiles for Kiln Dams

4 Kiln Posts Water

1

Add water to the plaster/silica mixture to create the casting compound and spoon it into the mold.



Mix the casting compound to about the consistency of pancake batter.

2

Remove the casting compound from the mold after it has set.



Let the plaster/silica mixture set for 24 hours or until the casting compound is fully hardened before removing it from the mold.

3

Build a box to contain the casting during firing.



Use kiln dams to build the box and brace the box with kiln posts to keep them from moving during the firing.

4

Place the plaster casting in the center of the box.



5

Pour in the black frit to about a 6 mm depth.



I did this project with black frit. You can use any grit size of frit. Be sure you put in enough so that it will form a solid layer of black without any open spaces after the melt. Always remember to wear an approved respirator when working with frits and glass powders.

You could also do the casting with bits of black scrap glass, but you should avoid using large pieces, since that encourages creating large bubbles. When I use scrap glass, I cut the pieces to about the size of a dime or the size of my thumbnail.

6

Sift or sprinkle the silver mica frit onto the plaster casting to look like stars.



I used silver frit for this project, but other colors also work well. Just be careful to use a color that will survive the full fuse firing.

7

Fill the box mold with clear glass scraps or frit.



8

Fire to a full fuse to melt everything together.



The following is a suggested schedule for the full fuse. Remember that all kilns fire differently, so you may need to make adjustments to fit your own kiln.

Full Fuse Firing Schedule

Segment 1: Ramp 500°F/hr to 1450°F and hold 30 min.

Segment 2: Ramp 9999 (AFAP*) to 960°F and hold 180 min.

Segment 3: Ramp 150°F/hr to 300°F and no hold.

*as fast as possible

9



Remove the kiln posts and ceramic dams and take the finished casting out of the kiln.





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10

Remove the casting compound from the casting.



You will probably have to chip the casting compound out in pieces. If any compound remains stuck to the glass, pour in some white vinegar and leave for an hour or so.

11

Clean up the edges on the casting and sand off any rough edges on the underside.



12

Cold work the outside edges of the casting.



This can be done on a wet belt sander. If you don't have one, you can also do it by hand or on a lap machine.

You will notice some bubbles in the finished casting. That's because it was done with scrap bits of glass so a lot of small bubbles are trapped inside, but I think that adds to the appearance. **GPO**

Dane Brady was born into the glass business as part of his family's business, DeBrady Glassworks, since he was first old enough to help clean the studio. In the way of a traditional apprenticeship, he started as a beginner artisan and, as his skills developed, progressed to working on his own individual projects. Those skills grew to the place where Dane has developed a mastery of glass and wire sculpture, with some of his work being sold in galleries across Canada and throughout the USA.



Samples of Dane's glass art are now on display in private and corporate collections in a dozen different countries. He has continued his learning experience by expanding into torchworking, fusing, casting, sandblasting, and mold making. Dane also teaches extensively at Victorian Art Glass in Victoria, British Columbia, and has been a teaching assistant for many years at Glass Craft & Bead Expo in Las Vegas, Nevada. Visit www.debrady.com to learn more about the family crew at DeBrady Glassworks.

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Time Capsule Pendant

Design, Fabrication, and Text by Susan McGarry



This adorable little 1-1/4" x 1-1/4" pendant is a great way to capture a moment in time or a special memory. In my examples, I've used black sand from some of my favorite vacation spots. In the pendant shown in the tutorial, I'm using black sand from Hawaii. If you'd like to use sand from your own vacations, you need to be sure to verify that you are allowed to remove sand from your beach.

This time capsule pendant could also be used to hold the ashes of a beloved pet or any other special item that you want to wear close to your heart. Since the little bottle is filled *after* the glass is fused, you can fill it with anything special to you.

90 COE Glass

Light Cyan Opaque Glass, 1-1/4" x 1-1/4"
Clear Tekta, 1-3/8" x 1-1/4"

Tools and Material

1/8" Fiber Paper Black Sand, 1 tsp.
2 Aanraku Small Silver Bails
Wine or Other Cork Slices
E6000 Razor Tweezers
Chain or Cord

1

Cut the fiber paper to the desired shape.



Cut a bottle shape or other shape from the fiber paper that will fit within the glass allowing at least 1/4" around the edges. If you want a wider opening you will need to cut 2 pieces of fiber paper and stack them.

2

Stack the glass and fiber paper pieces in the kiln and fuse the pendant.



Place your pieces of glass in the kiln, opaque glass on the bottom. Put the fiber paper bottle design on the opaque glass with a small amount hanging over the top of the opaque glass. Finally, place the clear glass on top. The clear glass is slightly larger than the base glass, because it has to drape over the fiber paper.

Fuse using the following suggested schedule, remembering that each kiln fires differently. You may need to adjust the time and temperature to fit your own kiln.

Segment 1: Ramp 9999 (AFAP*) to 1380°F and hold 10 min.

Segment 2: Off. Allow the kiln to cool to room temperature before opening.

*as fast as possible

3

Remove the fiber paper from the pendant.



Place the pendant in a tray of water to saturate the fiber paper. This is a safe way to keep the fiber from becoming airborne. Use tweezers to remove the fiber paper and dry the inside of the bottle shape thoroughly.

4

Use the razor to cut a slice of cork that fits tightly in the time capsule opening.



This will take a bit of trimming to get just the right fit. If you make a mistake and cut too much, just cut another slice and try again.

5

Fill the bottle shape with the sand or other item of your choice.



6

When you are happy with the cork and the filling, seal up the time capsule.



Apply a small amount of E6000 glue around the edge of the cord, if needed, and press the cord into the opening. The glue is optional. If your cork is a tight fit, it may not be necessary to glue it into place.

7



Add the bails.



Use a rotary tool to rough up the area on the back of the pendant where the bails will be glued. Apply the E6000 glue to the pad of the bails. Attach the bails, one at a time, to the pendant and press them down for at least 15 seconds. Clean off any excess glue that has squeezed out.

After 24 hours, place the pendant in a 275°F oven or kiln for 20 minutes, then allow it to cool before wearing. Add your favorite chain or cord, and it's ready to wear.

GPO

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



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

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

Kiln Corner

How to Replace the Lid of a Top-Loading Glass Kiln

by Arnold Howard

When cracks run through your kiln lid, element grooves are broken, and debris falls onto the glass from above, you might not need a new kiln. Just replace the lid, the most critical part of a top-loading glass kiln. These instructions will guide you through the procedure.

I used a Paragon Ovation-10 to illustrate this article. The basic principles in replacing an Ovation lid also apply to other brands and sizes of top-loading kilns. Though your kiln may be different, the instructions will still save you a tremendous amount of time. Feel free to e-mail questions and photos to me.

1) First, unpack the new lid. You will find sheets of packing around the lid. Lay the packing on a plywood table and place the lid on top of the packing. Orient the lid so that when you carry it to the kiln, the back of the new lid will be toward the back of the kiln. Clear a pathway between the new lid and the kiln, removing tripping hazards. Unless your kiln is small, the lid is heavy. (Photos 1 & 2)

2) Remove the old lid from your kiln. Disconnect the kiln from the power and move the kiln out from the wall. You will need space to work behind the kiln when installing the lid.

3) Remove the element cover from the lid. Use a 1/4" nut driver or a drill equipped with a 1/4" octagon socket on an extension. (You may need a different type of driver for your kiln, such as a Phillips head.)

4) Label the wires that are attached to the element connectors. Take a picture of the wires with your cell phone. This will simplify installing the wires on the new lid. (Photo 3)

5) Remove the wires from the element connectors.

6) Raise the lid to the open position. (Important: Hold the top of the lid so that it can't fall. Have an assistant do this for you if you are not tall enough.) Disconnect the lid springs. The Paragon Ovation kiln has sheet metal tabs that hold the bottom of the springs. Remove the nuts and bolts that secure the tabs to the kiln. Leave the tabs on the bottoms of the springs. Once you disconnect the springs, the lid will feel much heavier. (Photo 4)

7) Lower the lid gently to the kiln.

8) Remove the hinge and/or spring assembly attached to the back of the lid. The assembly will probably stick to the kiln after removing the screws, because strands of sheet metal are pressed into the screw holes when the kiln is made at the factory. Loosen the brackets by tapping with a slotted screw driver.

Photo 1

I picked up the new lid from the Paragon factory and cushioned it with memory foam. Treat the lid as gently as you would a computer monitor.



Photo 2

Lay the new lid on a table. Cushion it with sheets of foam packing.

Photo 3

Label the wires attached to the element connectors before you remove the wires.



Photo 4

This photo shows two methods for disconnecting the springs on the Ovation kiln: 1) Remove the bolts holding the spring tab, shown on the left spring or 2) Remove the spring from the tab, shown on the other three springs. Method #1 is easier.



9) Remove the brackets that connect the front of the lid to the spring assembly.

10) Lift off the lid and lay it on a plywood table.

11) Carefully clean the top of the kiln. Wipe a hand over the top of the kiln walls where you will lay the new lid. Remove brick particles, small screws, or anything that could damage the new lid.

12) Gently place the new lid on the kiln, centered from side to side and front to back. If you are installing a Paragon Ovation lid, carefully lift the lid to make sure that the recess around the lid is centered between the walls of the kiln. Make sure the lid lies flat against the kiln all around. If part of the recess is not centered, the lid will not lie completely flat. The raised part of the inner lid surface will touch the kiln wall and cause a gap between the kiln and lid.

13) Install screws in the back lid hinge and/or spring assembly. (*Important:* The hinge of most kiln brands has slotted holes that allow the back of the lid to move up and down. Check the hinge to be sure there is no binding.) Install the hinge on the lid so the lid will be able to rise as the kiln heats and expands. (Photo 5)

14) Attach the screws in the spring assembly on the front of the lid.

15) Raise the lid and hold it securely in the raised position. If necessary, have an assistant hold the lid for you. Install the bolts that hold the spring tabs at the back of the kiln, then gently lower the lid.

16) Make sure the lid lies flat against the kiln on all sides. Lift the lid an inch and look inside the kiln to be sure the recessed area is centered in the kiln. If necessary, sand the edges of the raised inner area of the lid so that it doesn't touch the kiln walls. Then coat the sanded areas with kiln coating. (Photos 6 & 7)

17) Attach the relay-to-element lead wires to the element connectors on the new lid. Make sure the wires are tight.

18) Tighten the element connectors on the new lid. They must be tightened to the kiln manufacturer's specifications. Otherwise they could burn off later.

19) Install the element cover on the new lid that you removed in Step 3.

20) Push the kiln back into place near the wall and check to make sure that the kiln is level. Connect the kiln to the power.

21) Turn on the kiln and test the elements. When I replace a lid, I test the kiln with an ammeter. After the job is finished, I use an infrared thermometer to make sure all the elements are firing. The first time you fire the kiln with the new lid, fire it empty or with only glass test pieces. Loose kiln coating particles may fall from the lid during the first firing. (Photo 8)

Save the packing sheets that came with the new lid. They will be valuable if you ever transport your kiln to a different location. Place the sheets of packing between the lid and kiln body when moving the kiln.

GPQ

Photo 5

If you are installing screws in brushed stainless steel, you will need to drill pilot holes as shown here.



Photo 6

The recessed area on the lid didn't quite fit the Ovation kiln, so I sanded one small section. A little sanding is normal.



Photo 7

Here is the lid after I sanded it to fit the kiln. To coat that area, clean the area with canned air. Add water to kiln cement until it has the consistency of coffee cream. Brush the cement onto the sanded area and immediately wipe it off with a rag.



Photo 8

I used a Ryobi infrared thermometer to make sure all of the elements were firing.

Since 1977 when Arnold Howard began working at Paragon Industries, he has seen kilns evolve from switches to touch screen displays. He helped test the early glass kilns and wrote Paragon instruction manuals, newsletters, and advertisements.

Arnold has taught kiln classes at trade shows, Bullseye Glass in Portland, and in Australia and England. In September 2019, he started Howard Kilns, a repair and preventive maintenance business, to serve the Dallas-San Antonio, Texas, area. Arnold works on all brands of kilns. Feel free to contact him at arnoldhoward@gmail.com.



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