

# GLASS PATTERNS

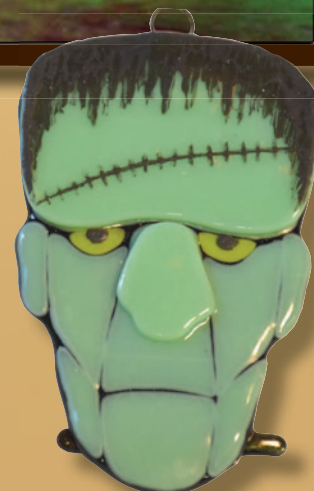
— Q U A R T E R L Y —

Fall 2021

Volume 37 • No. 3



## Autumn and Holidays



Volume 37 No. 3

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*Photo by Jane McClarren.*

*Holy Night by Terra Parma and*

*Little Monsters by Leslie Gibbs.*

*Photos of Little Monsters by Jon Gibbs.*

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<b>Spring 2022</b>	<b>DIY, Home Decor, Lighting, Tiles, Tables, and Wall Art</b>
Editorial	November 20, 2021
Ad Closing	January 20, 2022
Ad Materials	January 30, 2022

<b>Summer 2022</b>	<b>Garden, Beach, and Nostalgia</b>
Editorial	February 20, 2022
Ad Closing	April 20, 2022
Ad Materials	April 30, 2022



*Above: Holiday Stars  
and the North Star  
by Craig Smith.*



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### Necklaces

AANP-01

AANP-02

AANP-13

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### Bracelets

AANP-08

AANP-09

AANP-14

### Ring

AANP-10

Pendant  
(without chain)

AANP-11

### Earrings

AANP-12

### Extra Disks

AANP-03  
5 pc./pack

### WINE BOTTLE STOPPERS



ITEM# **NICKEL PLATED**

- A. SMT Short Mandrel
- B. RMT Round Top
- C. FMT Flat Top

ITEM# **STAINLESS STEEL**

- A. SMT-SS Short Mandrel
- B. RMT-SS Round Top
- C. FMT-SS Flat Top

### PURSE HANGERS NEW! EARRING HOOPS

- A. FPH Flat Top
- B. RPH Round Top



### KEY HOLDERS

- A. KH Original
- B. RKH Round
- C. FKH Flat



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- GB34M170 3/4" Medium 170
- GB34F220 3/4" Fine 220
- GB34UF600 3/4" Ultra Fine 600

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- GB38R 3/8" Regular 100/120
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- DB18 1/8" Core Bits



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ITEM# **NICKEL PLATED**

NJBS Large

NJBL Small

ITEM# **SILVER PLATED**

SLBL Large

SJBM Medium

SJBS Small

ITEM#

GJBL Large

GJBM Small

ITEM#

925L Large

925M Medium

925S Small

ITEM# **GOLD PLATED**

Large

Medium

Small

ITEM# **.925 SILVER**

Large

Medium

Small

#### Heart Bails



ITEM#

SHBL Large

SHBM Medium

SHBS Small

ITEM#

GHBL Large

GHBM Medium

GHBS Small

ITEM# **SILVER PLATED**

Large

Medium

Small

ITEM# **GOLD PLATED**

Large

Medium

Small

#### Earring Bails



LEAF EARRING BAILS

ITEM# DESCRIPTION

SEBS SILVER PLATED

GEBS GOLD PLATED

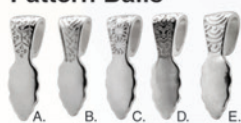
HEART EARRING BAILS

ITEM# DESCRIPTION

SHBS SILVER PLATED

GHBS GOLD PLATED

#### Pattern Bails



ITEM# **SILVER PLATED**

A. SPBL-6 Hexagon

B. SPBL-H Hashmark

C. SPBL-L Leaves

D. SPBL-T Tortoise

E. SPBL-W Waves

SPBL-A Assorted (5 in 1)

#### New Design Bails



ITEM#

A. SFBS Fish

B. SCBS Celtic

C. SPBS Paw

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# Autumn Leaves Wreath Suncatcher

## An Introduction to Stained Glass

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



Although I am generally not a fan of colder weather, autumn is definitely a welcome relief from the heat of summer. The cool, crisp air and the changing colors of Nature's glory bring in a new cycle of seasons. I have created an 8"-diameter, simple three-dimensional suncatcher wreath with brilliant jewel tone colors to brighten up a lonely window.

### Scrap Cathedral or Opalescent Glass

Red  
Bright Orange  
Bright Yellow  
Purple

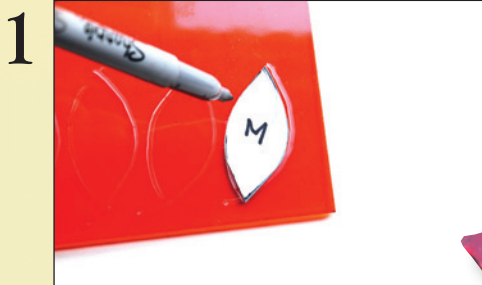
Additional Colors and Textures (Optional)

### Tools and Materials

1/4" Copper-Backed Foil	60/40 Solder	Flux	Flux Brush
Temperature-Controlled Soldering Iron	6" Steel Ring		
Polishing Compound	Safety Glasses	Glass Cutter	
Mirror Grinding Bit (Optional)	Rubbing Alcohol		
Scissors	Permanent Marker		



Cut out all 4 leaf sizes from the pattern and trace them onto the glass with a permanent marker.



Use the following sizes and colors for the base layer: Large Red (3), Medium Bright Orange (6), Small Bright Yellow (4), and Extra Small Purple (4).

Using your glass cutter, cut out all the pieces.



Grind all of the edges until smooth.



If you have a mirror grinding bit, follow up with that on all of the edges for a smooth and rounded professional finish.

Clean the glass, then foil and burnish the edges.



Wash the glass pieces, then rinse them in rubbing alcohol, which will make the foil stick better. Dry the pieces thoroughly, then foil all of the pieces and rub them down to burnish.

Using the pattern provided for the base layer, begin to arrange all of the glass leaves on top.



This will be the back side of the piece.

Finish arranging all of the pieces.



Flux, tack-solder, and tin-solder the piece.



Flux all of the intersections, then tack-solder the joints with 100% heat until the piece is secure. Finish fluxing all of the exposed copper foil and tin-solder the rest of the piece.

Place the 6" steel ring over the top, centering as you can, then flux and solder the ring.

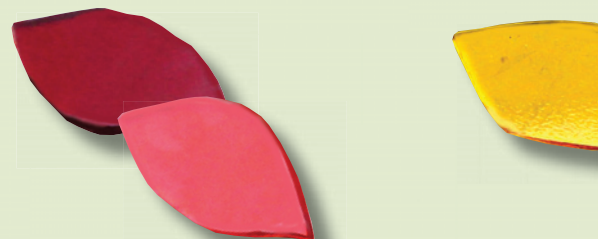


It is important to use a steel ring and not aluminum, or you will not be able to solder it. They can be found at various hobby stores. Flux all of the intersections and solder the ring to the points on the base piece. Finish this side by turning down your soldering iron about 20% and bead-solder over the entire surface.

Turn the piece over, then flux and bead-solder the entire front of the wreath.



Solder over all of the leaf edges until there is no copper foil showing. If you like the suncatcher as is, then wash, dry and polish for a finished look. If you would like to add the second 3-D layer, continue to Step 10.





10

Add additional colors and sizes of glass as desired.



Cut several pieces of glass using the cutout pattern guide with as many colors and sizes as you like. Feel free to add new colors and textures. Scrap glass is great for this.

Follow the same steps for cutting, grinding, and foiling as you did for the base piece. Flux and solder all of the loose leaves, including all of the edges.

11

Begin to tack-solder the additional leaves at an angle to the base.



Begin with one leaf of your choice and hold it at a 30- to 45-degree angle to the base, flux where it meets the base, and tack-solder it into position. Make sure that the leaves go in the same direction for visual flow.

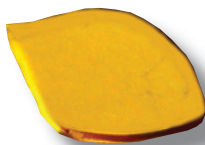
12

Continue soldering with the remaining leaves until you get the look you like.



The wreath is now complete, and you can carefully wash it with warm soapy water then rinse, dry, and apply your favorite polishing compound before buffing to a brilliant shine. Slip a ribbon or chain through an opening of your choice, whichever end you want for the top, then tie up and hang the wreath in your window. Welcome, Fall!

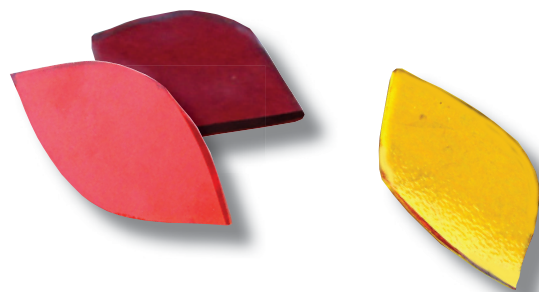
GPO



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

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

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



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# The Durango & Silverton Narrow Gauge Train

*Design, Fabrication, and Text by Cindy Dow Savary*

Photographs by Cindy Dow Savary and Gerry L. Savary



If you want to experience life in the 1880s, take a ride on the Durango & Silverton Narrow Gauge Railroad Train. It is truly an unforgettable experience to step back in time as you travel through the Rocky Mountains in the San Juan National Forrest. The train has been restored to its original condition, just like it was for those who rode it in the 1880s. For 45 miles, you will journey north from Durango to the historic mining town of Silverton. What once was a three-day stagecoach ordeal became a 3 hour and 40 minute enjoyable ride.

When you reach Silverton, you will wonder why anyone would want to come to such a remote place. What kind of person would want to take on this kind of task? After the Civil War, General William Jackson Palmer, a man well acquainted with challenges, was trying to figure out what to do with his life. At that time, mining communities were springing up in the Rocky Mountains, and rail services were key to making mining work.

Palmer started to build narrow gauge railroads into the mountains to reach Silverton, which was the most remote mining community of them all. Silverton was surrounded by mountains that used to be part of a giant volcano. When the volcano rumbled, minerals rose that made this 12,000-square-mile region one of the richest geological areas in North America. It was completely isolated until Palmer's train rolled up from Durango.

When I was young, my family always vacationed in Colorado. There were many times that we rode the train from Durango to Silverton. Looking at some old pictures from one of those train trips, I decided to make it into this 22" x 18-1/2" stained glass pattern. I hope one day you are lucky enough to take the train ride from Durango to Silverton. Making this panel has brought back some great childhood memories.



### Wissmach Glass Co.

WO-2180IR Light Violet/Opal Wispy Iridescent  
for Snow, 1 Sq. Ft.

WO-118IR Cobalt Blue/White Wispy Iridescent  
for Sky, 1/4 Sq. Ft.

### Youghiogheny Opalescent Glass Co.

2120 HS Off-White/Rust Brown Mottled High Strike  
for Mountains, 1/4 Sq. Ft.

### Uroboros

585696 Black Radium Ripple for Coal, Scrap

### Additional Glass

*All Cut from Scrap*

Black for Train

Tekta Clear Cathedral for Train

Sunflower Opal for Train

Congo Pearl Opal for Trees

Silver Coat Clear Quarter Reed for Train

White for Snow on Mountains

Light Gray for Train Smoke

Medium Gray for Train Smoke and Steam

White/Clear Baroque for Train Smoke

Dark Brown for Tree Trunks

Dark Gray for Train

### Tools and Materials

Foil Pattern Scissors Toyo Pistol Grip Cutter

Grozing and Running Pliers Grinder

Permanent Markers Morton Layout Block System

Pushpins Rubbing Alcohol Paper Towels

7/32" and 13/64" Black-Backed Copper Foil

Aanraku Foil Burnish Roller Lathekin/Plastic Fid

Nokorode® Paste Flux X-Acto® Knife

60/40 Solder Hakko® FX-601 Soldering Iron

Safety Glasses Kwik-Clean® Flux Remover

Nitrile Gloves JAX® Pewter Black

Novacan Black Patina Liva Stained Glass Polish

Cotton Rounds/Swabs Horseshoe Nails

Handy Hangers® Hammer

Cascade 1/2" U-Channel Zinc Came Scotch-Brite Pad

1

*Make two copies of the pattern, one to use as a layout copy and the other for cutting out the pieces.*



I always color the pattern with colored pencils to help me visualize what colors of glass I want to use.

2

*Cut out the pattern pieces, glue them to tagboard, and glue the pieces to the glass.*



The tagboard will give the pattern pieces extra strength when grinding the glass.

3

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



4

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



5

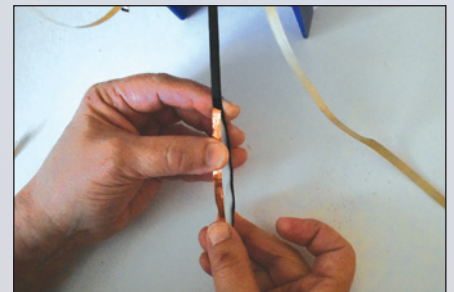
*Use a grinder to smooth out any rough edges.*



Sometimes I use a cookie grinder.

6

*Foil the glass.*



Before foiling, clean each piece with rubbing alcohol and dry, then apply the foil to all of the glass pieces. I use 7/32" foil on most of the pieces. Depending on the thickness of the glass, I use 1/4" foil on thicker/bigger glass pieces and 13/64" foil on smaller/thinner glass pieces. For those pieces with inside curves, first place several pieces of foil on the curve, then foil on the edge as you normally would.



7

*Place the foiled pieces of glass on the layout copy.*



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

8

*Flux and tack-solder the glass joints.*



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

9

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



10

*Apply the Novacan black patina.*



Be sure to wear gloves. Afterwards, clean the piece again with Kwik-Clean.

11

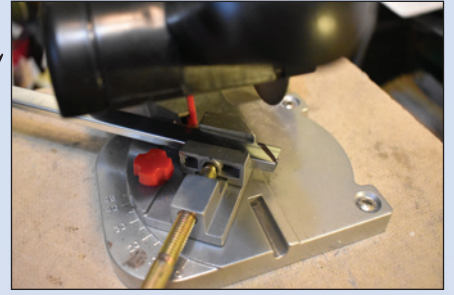
*Polish the panel.*



Add a thin layer of Liva Stained Glass Polish and let it dry. Wipe off the panel using cotton rounds. For those hard-to-get places, use cotton swabs.

12

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



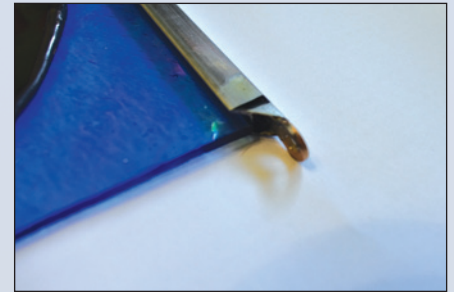
13

*Use a plastic fid/lathekin to open the channel on the zinc came.*



14

*Add the Handy Hangers.*



Tin the Handy Hangers with solder. Also apply flux and solder to the inside of the U-channel zinc came. Add the top length of came with notched ends and solder the seams.

15

*Apply flux where the soldered lines meet the U-channel zinc came and solder.*



Before soldering the U-channel zinc came at the corners, place tape between the seams. This makes for a cleaner solder line.

16

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



Now it is time to find the perfect place to hang and enjoy your panel.

**GPO**

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

Cindy has continued to create panels to honor the memories of loved ones including her mother, who died in 1959. With the help of a friend, Michal Adams, Cindy was able to create a panel after one of her mom's oil paintings, Zinnias in a Vase, and is now beginning to create her own patterns. For more of Cindy's work, visit [www.instagram.com/cindysavary.77](https://www.instagram.com/cindysavary.77) or go to [www.facebook.com/APassionForGlassByCindySavary](https://www.facebook.com/APassionForGlassByCindySavary).

# Sanders



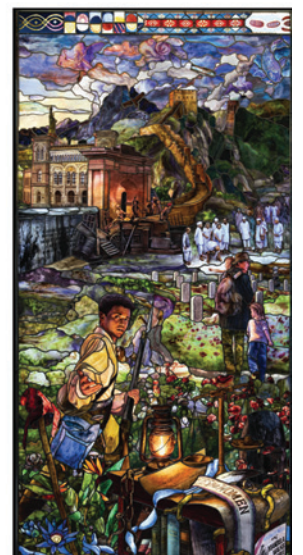
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# Memories of Christmas

*Design by Kat Patrick, Fabrication and Text by Carrie Deutsch*

Photographs by Carrie Deutsch and Mike Deutsch



This pattern took me back to memories of my childhood. My Daddy would pile all of us kids into the station wagon and we'd drive to the tree farm. Daddy would then tell us to go find our Christmas tree. His only rule was that it had to be taller than he was. My Daddy, who was 6' 4", liked really tall trees! Once we found our tree and my brothers and I could agree that it was *the tree*, Daddy would cut it down, we'd all help drag it back to the car, and he would tie it down on the roof-rack.

When I saw this 22-1/2" x 20" pattern by Kat Patrick, it reminded me of that tree farm and I was transported down memory lane. I knew I wanted to make this panel for that very reason. Since my brothers and I are scattered across the country, we don't always manage to see each other during the Christmas holidays. This panel will be my reminder of the fun times we had picking out our Christmas trees.



### Youghiogeny Glass Co.

1000 HS Opal White High Strike for Snow, 3/4 Sq. Ft.  
N6347 SP Neodymium Pink/Copper Blue/  
Purple/Bubblegum/Green Stipple for Sky, 3/4 Sq. Ft.

### Uroboros Glass

65-145 Green/Black/White/Brown  
for Background Trees, Scrap

### Additional Glass

Green Aventurine 90 COE  
for Christmas Tree, Scrap

Woodland Brown

for Right Foreground Rocks, Scrap

Cerise Ruby for Truck and Barn, 1/2 Sq. Ft.

Christmas Green Iridized for Truck Wreath, Scrap

Soft Gray for Tire Tracks, Scrap

Smoke Gray for Tires, Scrap

Clear Glue Chip for Windows, Scrap

Gray/Blue for Bumpers, Scrap

Yellow for Taillight and Barn Interior, Scrap

Brown for Tree Trunk, Running Board, and Dog, Scrap

Light Brown for Truck Railing and Headlight, Scrap

White Wispy for Moon, Scrap

Black for Tires and Wheel Wells, Scrap

### Tools and Materials

Foil Pattern Sheers Cutter's Mate Glass Cutter

Grozing Pliers Running Pliers Grinder

Morton Layout Block System Pushpins

Paper Towels X-Acto® Knife

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

Foil Burnisher/Fid Classic 100 Gel Flux

60/40 Solder Hakko® FX-601 Soldering Iron

Kwik-Clean® Flux Cleaner Nitrile Gloves

Novacan Black Patina Cascade 9/32" Zinc U-Came

2 Pine Wood Pieces 1-1/2" x 3/4" x 6"

Plastic Scrubby Squirt Bottle/Water

Mothers® Carnuba Wax Clarity Crème Glass Polish

Soft Rags

*Spread out the pattern, number the pieces, and use the Morton Layout Block System to anchor the pattern.*

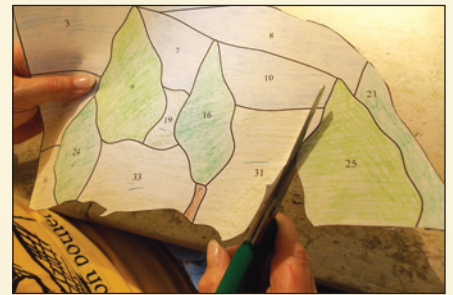
1



Be sure to show the direction the grain should go and put a symbol for the color.

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

2



All artists have their own way of doing this. I use pattern shears to avoid the pattern growing after pieces have been foiled.

*Score the glass as close to the pattern paper as possible.*

3



*Use breaking/grozing pliers to break off excess glass.*

4

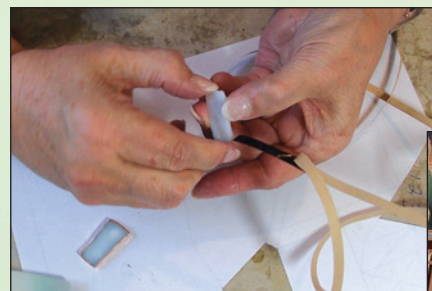


*Grind each cut piece.*

5



If you have done a good job cutting, then there really is not a lot to grind.



6

*Apply the foil to the glass pieces.*





Make sure that all of the pieces are clean. I use a variety of sizes of foil—either 7/32", 3/16", or 5/32"—depending on the thickness of the glass. The object is to have nice, narrow foil lines. For deep curves, I have found that if I warm up the foil by running my fingers over it a few times, it will generally smooth out nicely. If the foil splits, use some foil over the split and trim off the excess.

*Check the places where the foil pieces meet for any tags, then flux and solder the panel.*

7



It is important to do a good once-over before you start soldering to make sure there are no areas on the foil that do not meet perfectly and create tags. If you see any, this would be the time to use an X-Acto knife and trim them off.

I use Classic Gel Flux first. Then I tack-solder the panel at the joints and begin running a nice, rounded bead. Once I am done soldering the first side, I clean off all the residue of flux using Kwik-Clean, then flip the piece over and solder the backside.

8

*Once you have cleaned the panel to remove any flux residue, apply the patina.*



On this piece I used Black Novacan patina. Put a little in a plastic cup and use a dauber or cotton ball to apply the patina to the solder lines. Once you've covered all of the lines, wipe off any excess with a paper towel.

9

*Use a squirt bottle of water to spray down both sides of the panel and pat dry.*



10

*Polish the panel.*



I use Mother's Carnuba wax on my pieces. Once the panel is dry, I use a soft rag made from cut up T-shirts to put the wax on my panel. Do not wait for the wax to dry before using another soft rag to buff it up. Continue to buff until you do not see any more black coming off on the rag. To remove any dried wax in tiny crevices, use a fingernail brush.

11



*Choose the framing for your panel.*

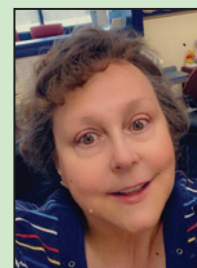
I used 9/32" zinc U-came for this piece. My husband is the pro at this, so I give him the panel and he gets the frame cut. He uses a cut-off saw to cut the came.

My husband also made a wood frame for this piece. He cut a channel in each of the boards to accommodate the zinc, then stained them with Early American Minwax. The corners were mitered, then the frame was screwed together with brass wood screws.

Once the glass was in the wood frame, I cleaned it up again, touched up the patina as needed, and used Clarity Polish to give it the final polishing. Make sure you polish the frame as well.

**GPO**

*Carrie Deutsch has always had a passion for color and has been a crafter all her life. After her father died in 1986, she looked for something she could immerse herself in to take her mind off her loss. In this search, she stumbled into a stained glass shop in Cary, North Carolina, and fell into the proverbial rabbit hole of stained glass. She took a class and never looked back.*



*Carrie has been creating stained glass items for close to 30 years. In addition to her stained glass work, she enjoys cooking/baking, scrapbooking, reading, and spending time with family. She also devotes a lot of her time to her community, running fundraising efforts for their local fire department. You can see more of Carrie's work at [www.facebook.com/Carriebearcreations](https://www.facebook.com/Carriebearcreations).*



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



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# Cubist Cats

*Design, Fabrication, and Text by Chantal Paré*



**“Cubism is the art of depicting new wholes with formal elements borrowed not only from the reality of vision, but from that of conception.”**

**Guillaume Apollinaire**



This 14-3/4" x 16-3/4" design came to life one day when I was trying to figure out a way to jam-pack a small panel with more cats than could fit. Then it hit me like a bolt of lightning. Glass is transparent, so why don't I make transparent cats layered on top of each other? And so it was done in a style popular around the First World War aptly called "crystal cubism."

Coloring options are endless within these abstract felines. I considered making the entire panel with all float glass or all Yougheny Cotton Ball glass, only to settle for the most exuberant hues in my glass bin. These hues included an outstanding clear red, medium yellow green, a rippled green/blue mix, and orange. A clear Baroque imposed itself for the background, since the ample swirls in its texture were the perfect recall for the curvaceous lead lines. All of these exuberant colors begged to be balanced and constrained by the negative space created by strong, regular lead came, while the finer details in the faces are accomplished with the copper foil technique.

#### Wissmach Glass Co.

1146 Medium Yellow Green Corella Classic, 1 Sq. Ft.

18-L Medium Orange Corella Classic, Scrap

EM318 Medium Olive English Muffle, Scrap

6 Cranberry Pink, Scrap

EM342 Dark Copper Blue English Muffle, Scrap

EM190 Medium Copper Blue English Muffle, Scrap

EM220 Cobalt Blue English Muffle, Scrap

343 Medium Green Classic, Scrap

197-NLLR Dark Blue/Yellow Green/Light Opal Ripple, Scrap

EM134 Medium Purple English Muffle, Scrap

#### Additional Glass

Clear Baroque for Background, 2 Sq. Ft.

Medium Amber Artique Fusible, 1/2 Sq. Ft.

Orange Transparent Smooth Fusible, 1/2 Sq. Ft.

#### Tools and Materials

3/16" Black-Backed Copper Foil

3/16" FH-60 H Flat Lead Came

60/40 Solder Masking or Electrical Tape

Soldering Flux Soldering Iron

Calcium Carbonate (Whiting) Horseshoe Nails

Polishing Brush Lead Knife or Aviator Snips

Soft Mallet Window Putty

Pretinned 14-Gauge Copper Wire Car Wax

Cascade 3/4" U-Came Zinc

1

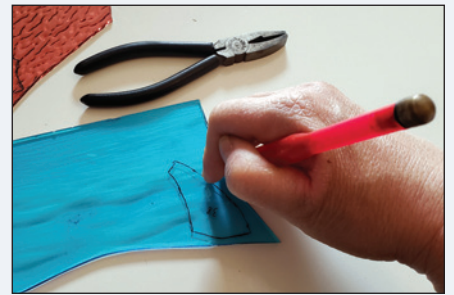
*Prepare the pattern and trace the pieces onto the glass.*



Number the pieces on your pattern. Set the pattern on a light box and trace the pieces onto the smooth side of the glass. Include the gray area around the pattern in the pieces. It represents the zinc came overhang.

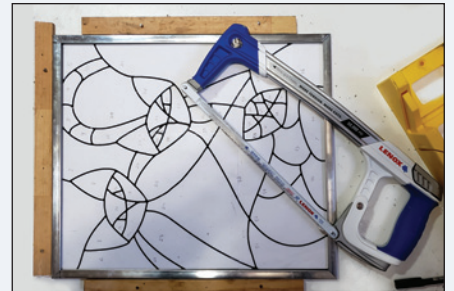
2

*Score and break the glass, keeping the glass cutting wheel inside the marker lines.*



3

*Prepare a 3-sided jig to contain the project as you lead it, using a carpenter's square to ensure perfect corner angles.*



Using a miter saw, cut out a frame from the 3/4" U-came zinc. The frame should cover up the gray outline of the pattern.

4

*Identify the pieces for the cats' faces and set aside.*



5

*Grind the glass for the cats' faces and check for a good fit with the paper template.*



6

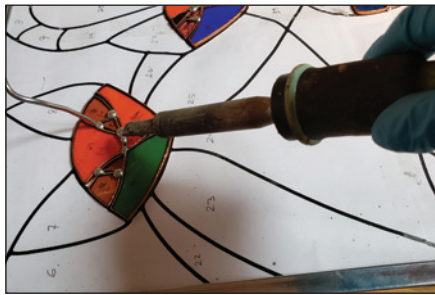
*Wrap the glass edges for the cats' faces with copper foil and burnish the edges with a fid or the blunt side of the scissors.*





7

*Assemble the cats' faces.*



Solder the cats' faces. Apply flux to each face with a brush. Verify that the pieces are well centered in their respective positions. Melting the 60/40 solder wire with your soldering iron, cover with enough solder to hold the pieces together without going all the way to the outer edges in order to leave room for the came in a later step. Solder both sides of the cats' faces.

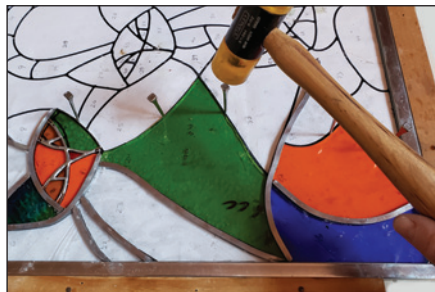
8

*Secure the zinc frame segment on the right side of the project with horseshoe nails only.*



9

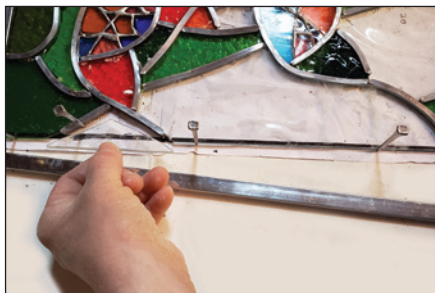
*Add the lead segments to the glass.*



Cut and place the glass pieces and the lead segments, securing their placement with horseshoe nails. Gently tap the glass into place using a soft mallet, working your way from left to right. Insert the presoldered cat faces into the lead came framework as if they are one individual piece.

10

*Insert the last piece of glass and close up the project with the zinc came segment.*



11

*Using masking tape as resist, solder the corners of the frame on one side of the project.*



12

*Solder both sides of the project.*



Solder the lead came joints on the first side of the project. Apply flux to each joint in a small area with a brush and cover with solder. Gently turn the project over and solder the second side.

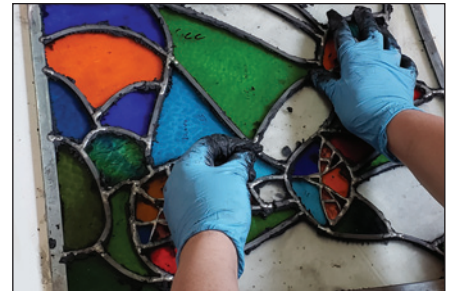
13

*Make two hooks by folding over the pretinned 14-gauge copper wire and solder them into the two upper corners.*



14

*Squeeze putty under the came on both sides of the project with a putty knife or with your gloved hands.*



15

*Burnish the lead lines.*



Throw a fistful of whiting onto the puttied window, then brush vigorously with a burnishing brush along and against the lead lines in a circular motion until the zinc shines and the lead turns dark gray. Dust off the spent whiting.

16

*Wash, scrape away any excess putty, and clean the panel again.*



To finish, polish the zinc frame with a bit of car wax to ward off future oxidation.

**GPQ**

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Two decades ago, Chantal Paré quit the fast-paced world of molecular biology to devote herself to the full-time pursuit of glass. She's liable to melt it, blow it, break it, paint it, or cast it, sometimes just to show it who's boss. Nothing else comes close to creating an object through which light can pass the same way it does through water.



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



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# Spider Web

*Design, Fabrication, and Text by Alecia Richardson*



A spider web sparkling in the sunlight can be a uniquely beautiful sight, but webs have some additional surprises as well. The strength-to-weight ratio of the material is remarkable, and spiders seem to be able to rig a web just about anywhere. The web also informs the spider when there is prey trapped inside. In this design I have incorporated a 3-D spider and wire accents to complete this fun little spider web.



### Wissmach Glass Co.

01-22 Clear Florentine for Round Bottom Accent

19-1090 Delta Clear Etched for Web

12-100 Glue Chip for Web

#### Additional Glass

Iridescent Clear Granite for Web

Clear Rain Water for Web

Clear Corsica for Web

All Glass Cut from Scrap

#### Glass Gem

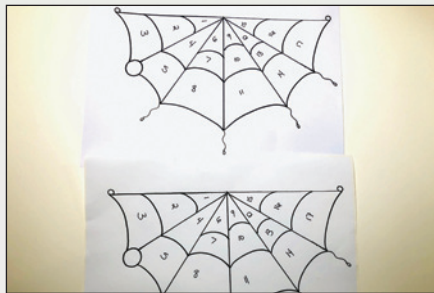
Red Glass Gem for Spider Body

#### Tools and Materials

Scissors Sticker Paper Toyo Pistol Grip Cutter  
Running Pliers Grinder Permanent Markers  
Pushpins Rubbing Alcohol Nokorode® Paste Flux  
60/40 Solder Hakko® Fx-601 Soldering Iron  
Kwik-Clean® Flux Cleaner Novacan Black Patina  
Cotton Swabs/Rounds 18-Gauge Pretinned Wire  
Steel Wool 14-Gauge Textured Chain, 4"

1

To begin,  
make two  
copies of  
the pattern.



One is on regular paper to use for laying out the glass pieces, and the other is on a full sheet of sticker paper for adhering the pattern pieces to the glass.

2

Cut out the  
pattern pieces  
from the sticker  
paper and stick  
them onto the  
glass.



I prefer sticker paper, since it tends to stay better than when they are glued on the paper.

3

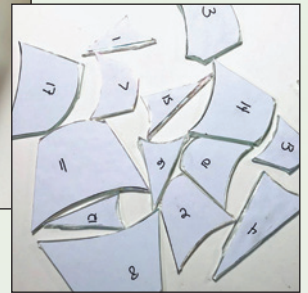
Score the  
glass pieces  
as close to the  
pattern pieces as  
possible.



4



Use breaking pliers to separate  
the individual glass pieces.



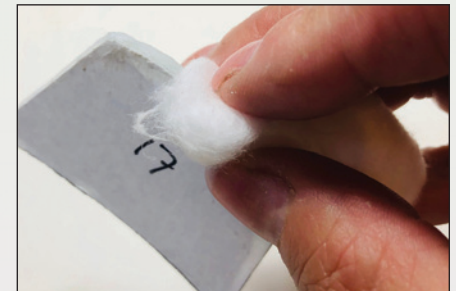
5

Grind all  
of the glass  
pieces to get  
the best fit.



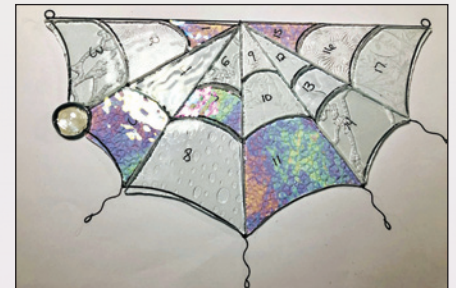
6

Remove the  
stickers from  
the glass and  
clean all of the  
edges with  
alcohol.



7

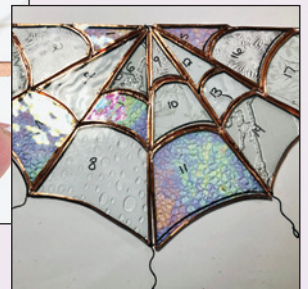
Assemble the  
clean pieces  
on the layout  
copy.



8



Apply foil to all of the glass pieces.

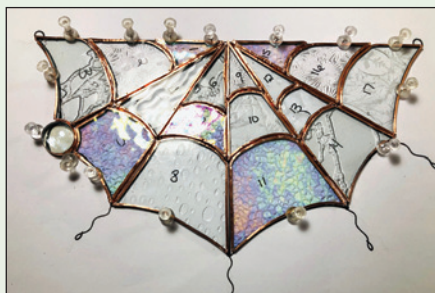


Try to get the foil on as evenly as possible and burnish all sides of the foil.



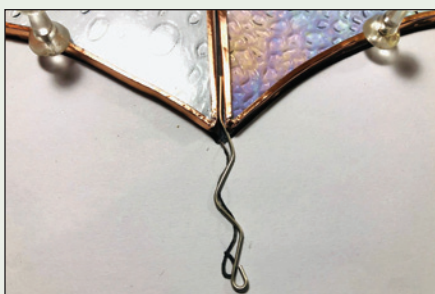
Use pushpins to secure all of the glass pieces in place on the layout pattern, then flux and solder the glass.

9



Add 18-gauge wire in between the glass pieces at the bottom of the web for the web details.

10



Solder all of the glass pieces together and add hangers now, if needed.

11



Foil the red glass gem for the spider body.

12



Use the 18-gauge wire to create the spider legs and center of the body, then fill in with solder.

13



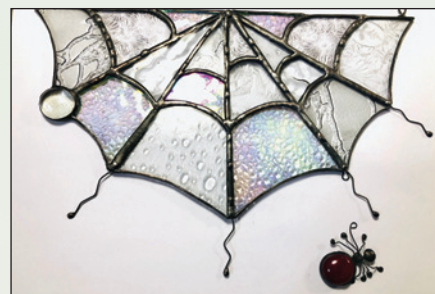
Clean the glass thoroughly with Kwik-Clean, buff all of the solder with fine steel wool, and clean again.

14



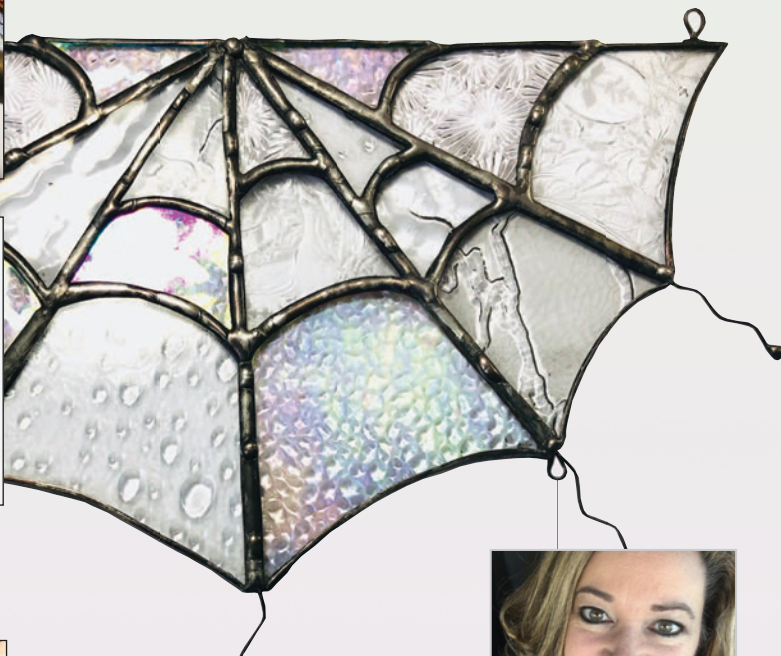
Apply patina if desired, then polish the piece to finish.

15



Solder the 4" length of 14-gauge chain to the spider's body and finish by soldering the other end to one of the solder lines at the bottom of the web.

GPO



Alecia Richardson has always loved art from a very early age. She grew up drawing, painting, and trying many different crafts before she found her muse in stained glass in 2016. A self-taught stained glass artist, Alecia draws all of her own patterns and uses "out of the box" glass techniques, specializing in copper foil overlays and hand painting on glass. To learn more about her art, please visit [www.linktr.ee/AleciaExpressions](http://www.linktr.ee/AleciaExpressions).







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A special thanks to Diann Reina, Stained Glass Crafters Workbench, San Antonio, TX, for sharing this project made using Mini Ellies™.

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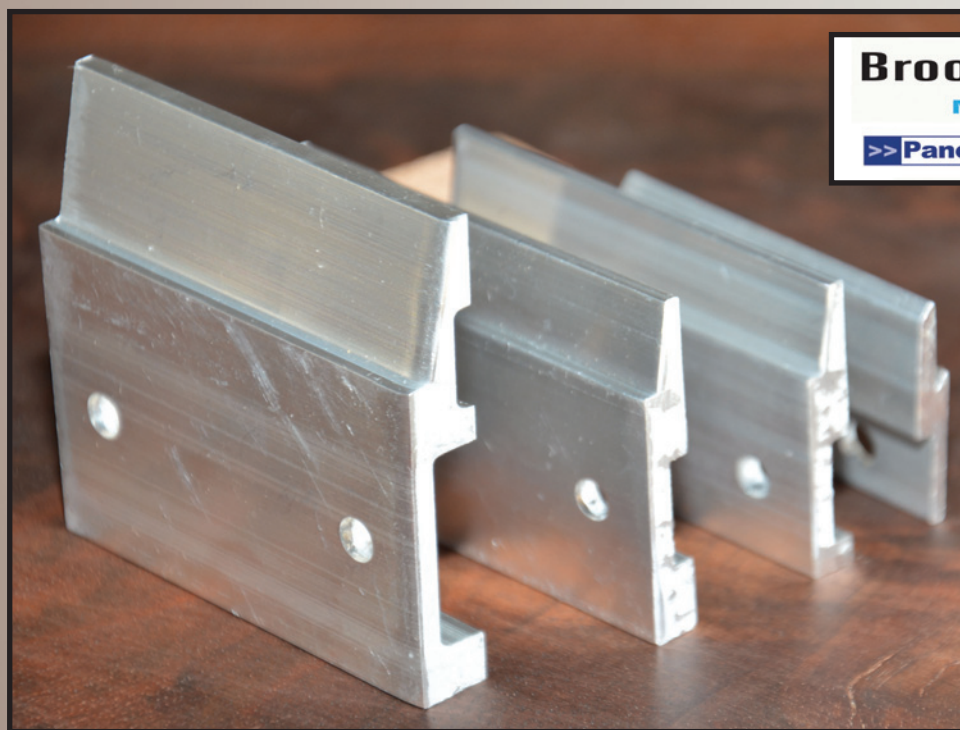
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# Jeweled Floral Circle Panel

*Design, Fabrication, and Text by Jenny Westphal*



The inspiration for this design came from my love of rainbow dichroic glass. I chose two versions for the petals. Blue/Gold is one of my favorite color blends, and I liked the way it complemented the rainbow dichroic. I also love iridescent jewels and thought they would be a beautiful addition to the dichroic glass. Two different

sizes of the jewels were used for the remaining elements of the panel.

I designed this 20" diameter pattern using Glass Eye 2000 software by Dragonfly. The pattern, glass, jewels, tools, and materials were all supplied and are currently available through my company, River House Glass.



### Dichroic Glass

Rainbow Dichroic for Center Design, 1/2 Sq. Ft.  
Blue/Gold Dichroic for Center Design, 1/2 Sq. Ft.

### Additional Glass

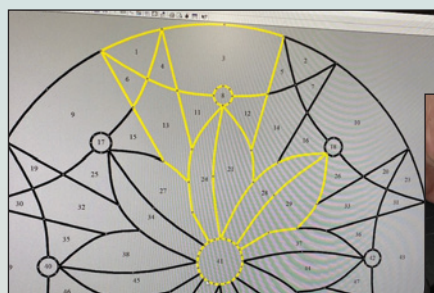
Clear/White Wispy for Background, 1-1/2 Sq. Ft.  
Iridescent Clear Granite for Background, 1/2 Sq. Ft.

### Ullmannglass Jewels

FB RR 50 MC01 AB 50 mm  
Iridescent Crystal Faceted Jewel (1)  
FB RR 20 MC01 AB 20 mm  
Iridescent Crystal Faceted Jewels (8)

### Tools and Materials

Edco 3/16" Silver-Backed Foil  
60/40 Solder  
Cascade 1/8" U-Channel Zinc  
Hakko® FX-601 Soldering Iron  
Glaxtar Glasflux  
Toyo Supercutter Pistol Grip Cutter  
Breaking/Running Pliers  
Gryphon Gryphette Grinder  
Black Sharpie® Permanent Marker  
Glass Polish  
Soft Cloth



1

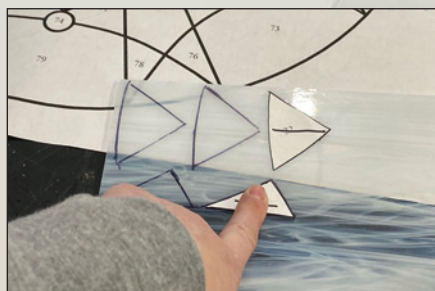
*Cut out the eleven pattern pieces needed for cutting the glass.*

Start by making two copies of the pattern, one for cutting the pattern pieces apart and the other to use for laying out the glass pieces. Cut out the following pattern pieces: 1, 3, 4, 6, 11, 12, 13, 21, 24, 28, 29.

This petal pattern may have a lot of pieces, but it is made with repeated pattern shapes. That means only eleven of the pattern pieces will need to be cut out and traced onto the glass multiple times to cut out all of the glass pieces for this design.

*Trace the pattern pieces onto the glass with a Sharpie marker, using the same grain direction for each piece.*

2



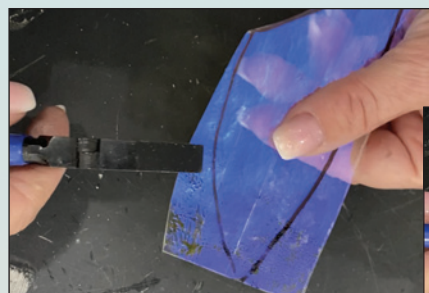
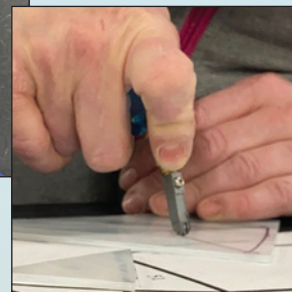
Trace the number of pattern pieces onto the glass as listed below for each different pattern piece:

- On the Clear/White Wispy, trace 8 pieces for each of pattern pieces 1, 3, and 13.
- On the Iridescent Clear Granite, trace 8 pieces for each of pattern pieces 4, 6, 11, and 12.
- On the Rainbow Dichroic, trace 4 pieces for each of pattern pieces 21 and 29.
- On the Blue/Gold Dichroic, trace 4 pieces for each of pattern pieces 24 and 28.



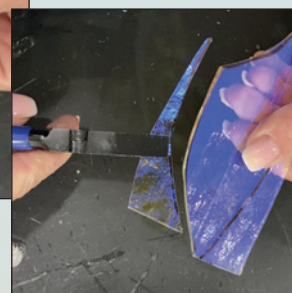
3

*Cut out the number of pieces listed above for each pattern piece by scoring along the lines with a glass cutter.*



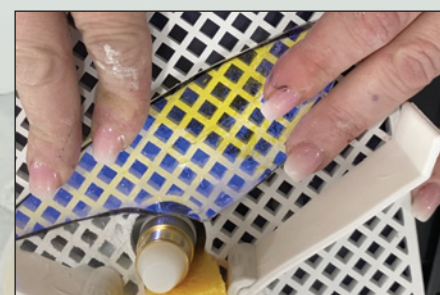
4

*Use breaking pliers and/or running pliers to separate the individual pieces.*

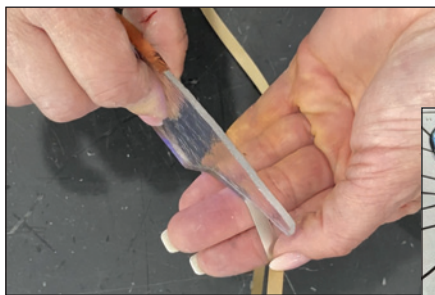


5

*Grind the edges of each piece to fit within its place in the pattern.*







6



Foil each glass piece and the jewels, then assemble them on the pattern and solder them together.

If desired, trim the width of the foil that will be applied to the jewels so less of the jewel is covered. Next, tack-solder the glass pieces together to hold them in their proper places.

Finish-solder all of the pieces together, leaving 1/4" from the edge of the panel at all of the seams on the front of the panel. Carefully flip the panel over and solder all of the seams on the back of the panel.

7

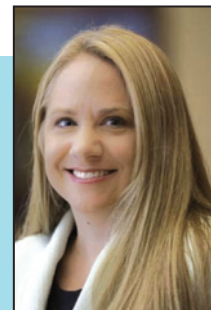


Apply the U-channel zinc frame.

Hand-shape a six-foot piece of bendable 1/8" U-channel zinc to form a 20" circle. Solder the zinc frame to the panel at each seam on the front and back side of the panel, joining the last 1/4" of each seam to the edging. To finish, clean the panel, apply polish, and buff with a clean soft cloth.

GPQ

*Jenny Westphal has worked with stained glass for over 14 years. She learned the copper foil method initially, then ventured into lead channel work and spent 10 years learning to restore and repair old stained glass windows. Jenny also designs and creates custom windows for local customers and home builders.*



*Three years ago, Jenny started selling stained glass and supplies and continues to expand her inventory and glass offerings. She thoroughly enjoys sharing her love of glass with her customers, and they love the personal assistance they receive in glass selection, something that is typically hard to do online. Jenny makes the process easier and more personable by messaging, sharing photos of actual glass pieces available for purchase, and providing advice on offerings from multiple glass manufacturers. Visit [www.riverhouseglass.com](http://www.riverhouseglass.com) to find out more about Jenny and her offerings.*

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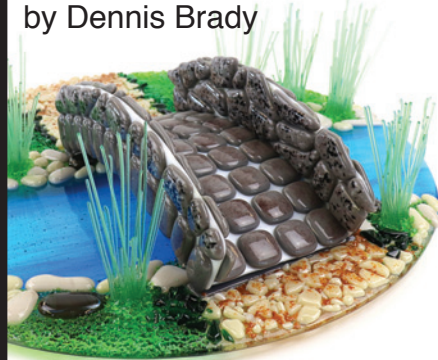
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# Christmas Bells

*Design by Terra Parma, Text by Darlene Welch*

The sound of bells peeling from church steeples at midnight on December 24 is a welcome reminder that Christmas Day is here once again. This 9-1/2" x 8-3/4" free-form design by Terra Parma, used with permission by Stained Glass Images, is one of 29 full-size patterns that can be found in *Images of Christmas*, part of the *Images by Terra* collection. In addition to this traditional reminder of Christmas cheer, the 64-page pattern collection includes a rocking horse, teddy bear, angel, dove, carousel horse, prancing Rudolf, candy canes, wreaths, and many more traditional Christmas designs.



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55-L Amber/Green/Light Opal/Crystal for Bell Clappers, Scrap  
317-L Dark Amber/Light Opal for Bell Interior, Scrap  
WO-28 Orange/Opal Wisspy for Holly Berries, Scrap  
61-L Green/Brown/Light Opal/Crystal for Holly Leaves, Scrap  
152-L for Ribbon, 1/2 Sq. Ft.

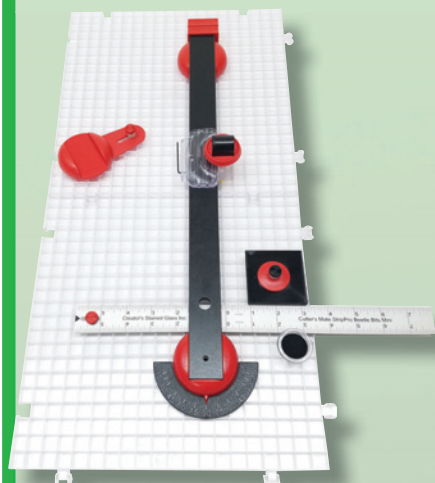
## **Tools and Materials**

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# Holy Night

*Design by Terra Parma, Text by Darlene Welch*

Many centuries ago a brilliant star appeared in the sky to mark the place where Jesus was born. This simple, elegant 7-1/2" x 9-3/4" scene captures the feeling of the stillness of that first Christmas night in Bethlehem as flocks of sheep rested, watched, and wondered. The design, used with permission from Stained Glass Images, is one of 48 patterns included in *Holiday Images by Terra*. This pattern collection has designs for most major holidays including Valentine's Day, St. Patrick's Day, Easter, Mother's and Father's Day, Halloween, and Thanksgiving, with a special emphasis on Christmas.

As you get ready to build this project, carefully consider where to place the pattern pieces for cutting the Wisspy glasses used for the sky and the field where the lamb is resting to take advantage of the darker areas for clouds and shadows. The stars could be sandblasted onto flashed or clear glass for a nice effect. Paint or copper foil provide other options for adding the stars as well. You could also enlarge the panel, if desired, to better fit a particular space or purpose you have in mind. The choices are yours as you select the special touches that will make this project your own. The suggested glass list is available on the pattern sheet.

**GPO**



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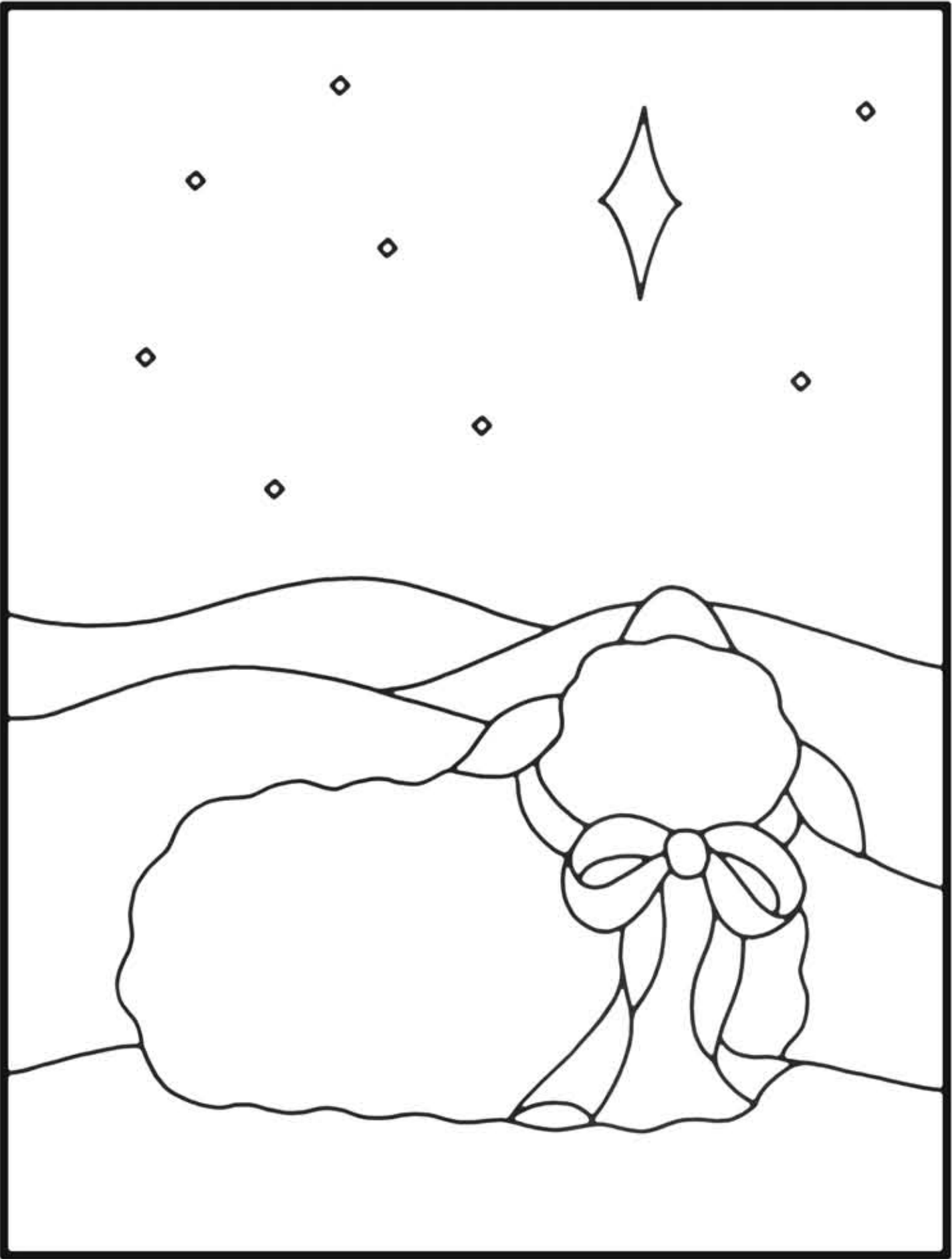


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Holy Night

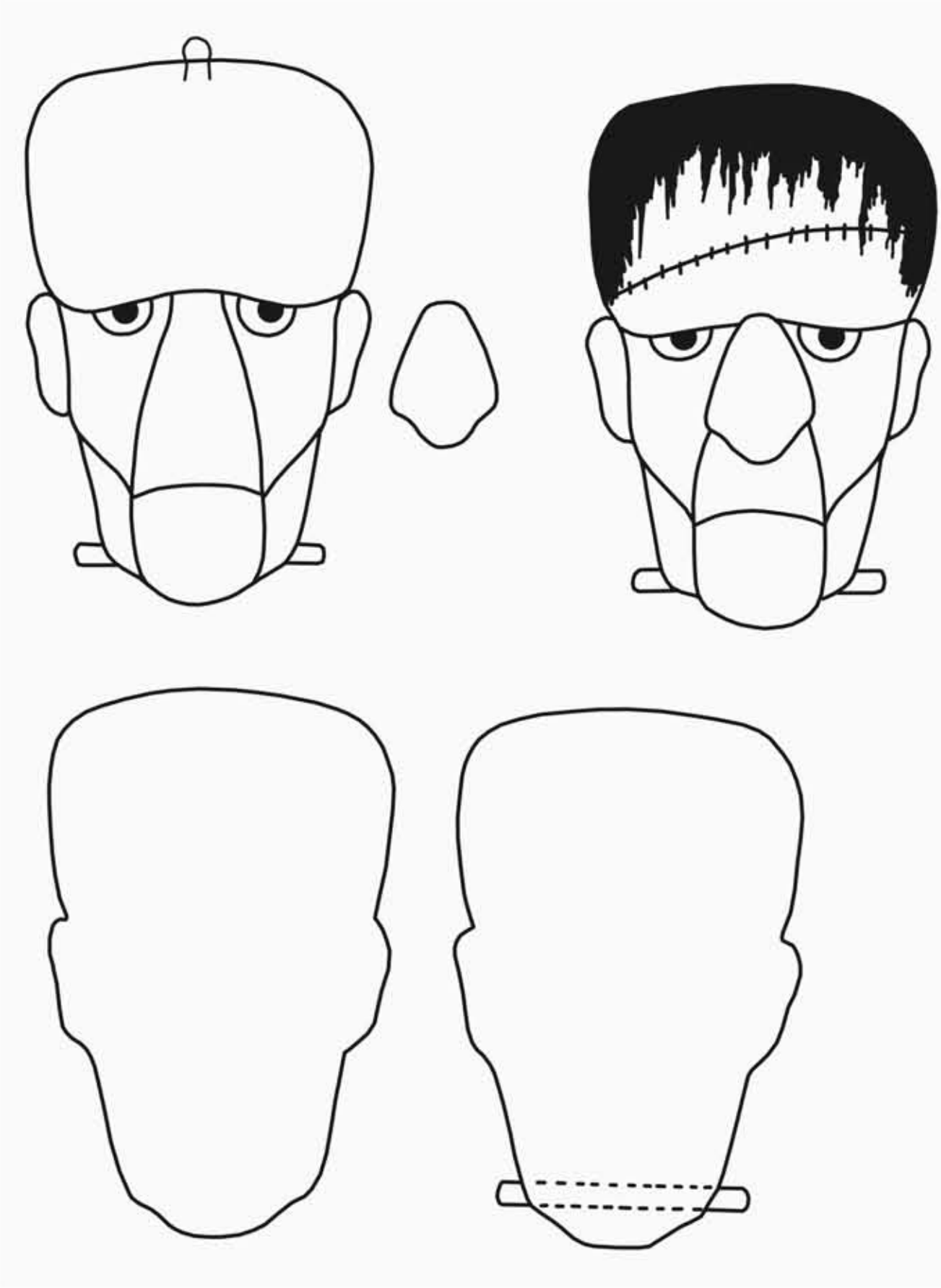
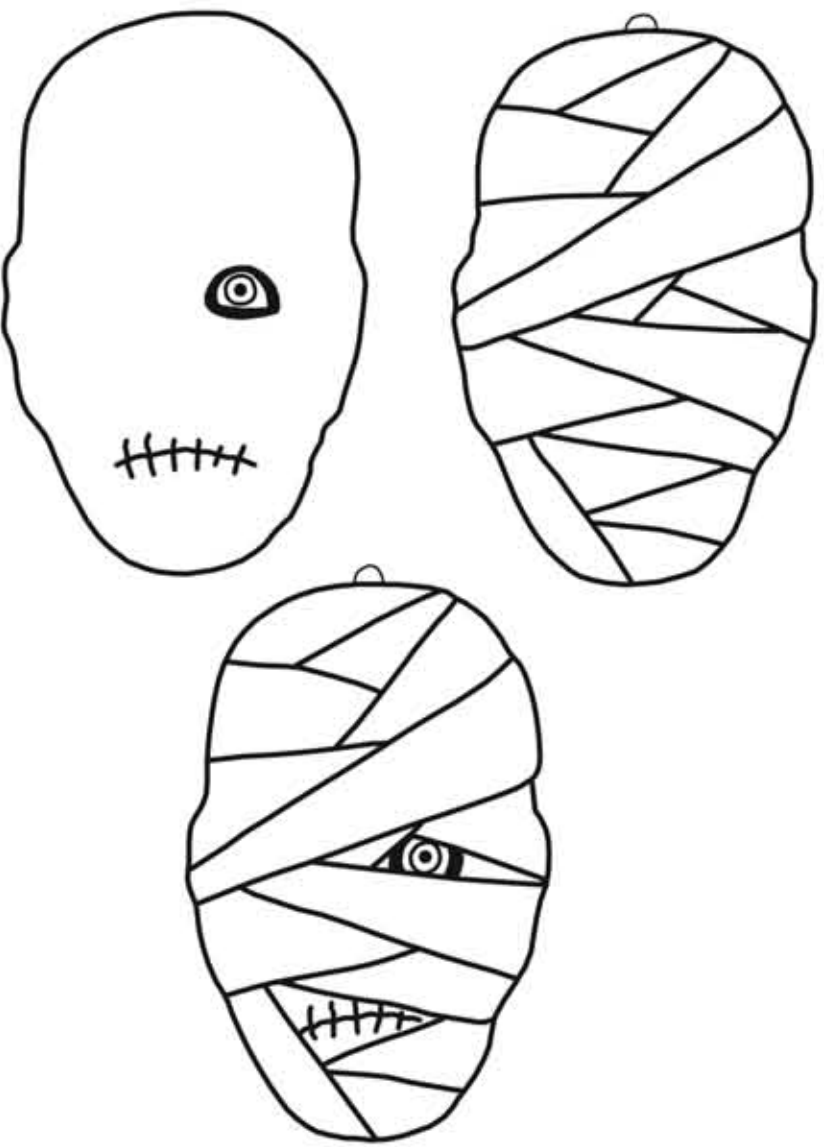
Design by Terra Parma

Wissmach Glass Co.  
WO-703-LL Semitranslucent Blue/Purple/White Mystic Wispy for Sky, 1 Sq. Ft.  
51 DDXXM Dense Opal/Crystal for Lamb, Scrap  
557-L Medium Gray/Light Opal for Lamb Ears and Nose, Scrap  
WO-28 Orange/Opal Wispy for Ribbon, Scrap  
WO-245 Medium Amber/True Green Streaky/Opal/Crystal Wispy for Field, 1 Sq. Ft.



Little Monsters

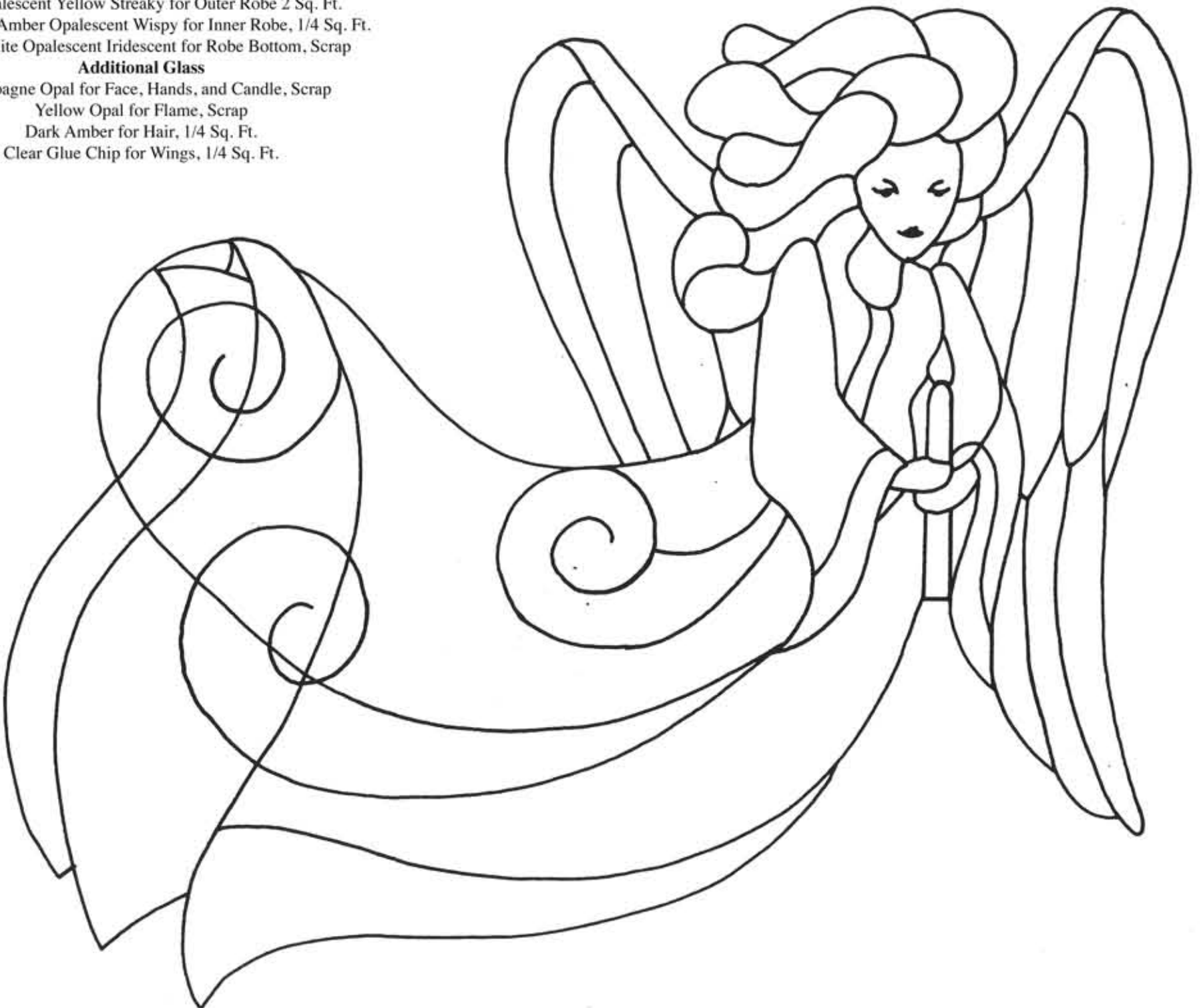
Design by Leslie Gibbs



Christmas Angel

Design by Lisa Vogt

Armstrong Glass Company  
17S Opalescent Yellow Streaky for Outer Robe 2 Sq. Ft.  
2218S Pale Amber Opalescent Wispy for Inner Robe, 1/4 Sq. Ft.  
18SR White Opalescent Iridescent for Robe Bottom, Scrap  
Additional Glass  
Champagne Opal for Face, Hands, and Candle, Scrap  
Yellow Opal for Flame, Scrap  
Dark Amber for Hair, 1/4 Sq. Ft.  
Clear Glue Chip for Wings, 1/4 Sq. Ft.

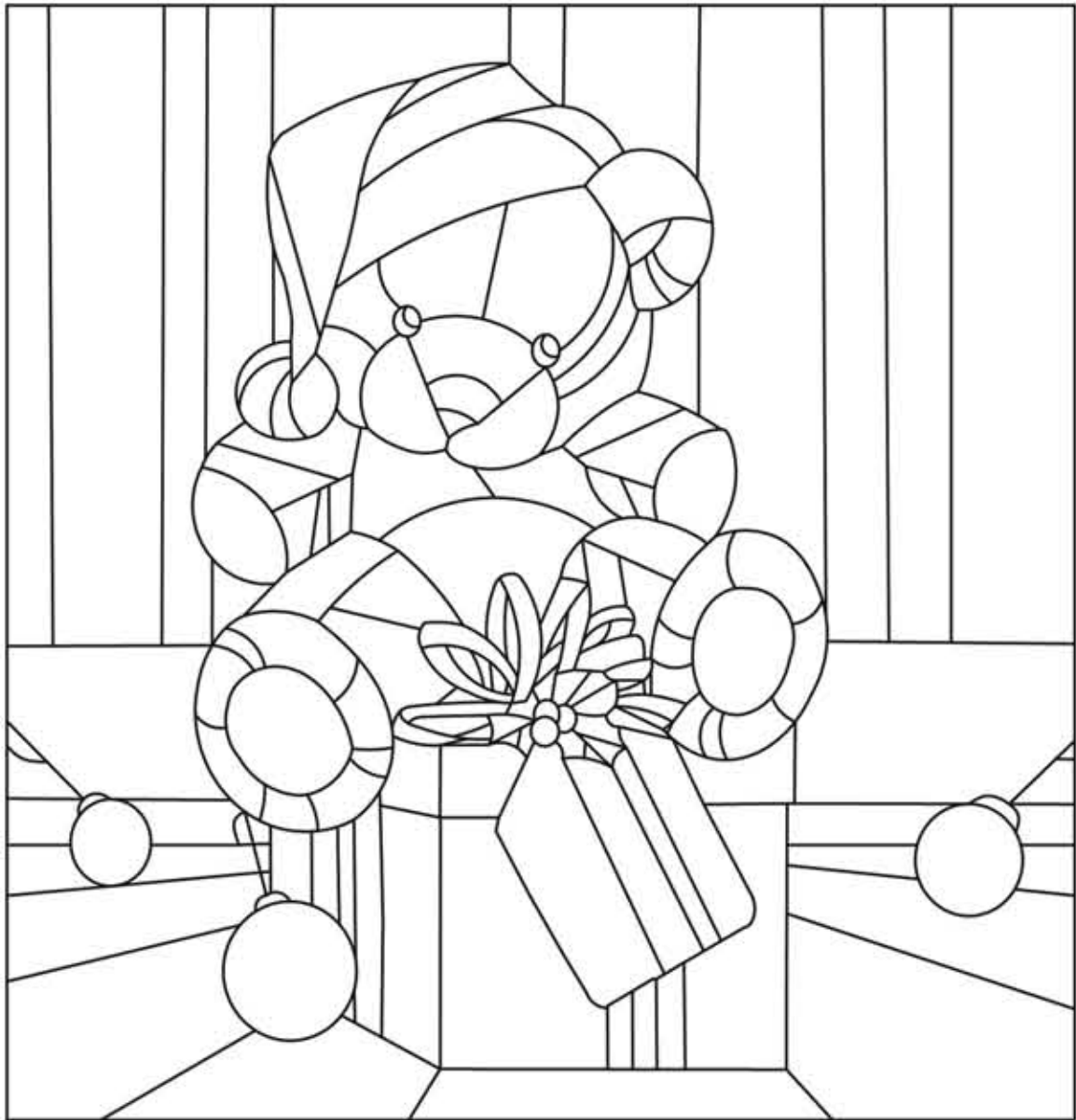


Teddy Bear and Present

Design by Jean Beaulieu

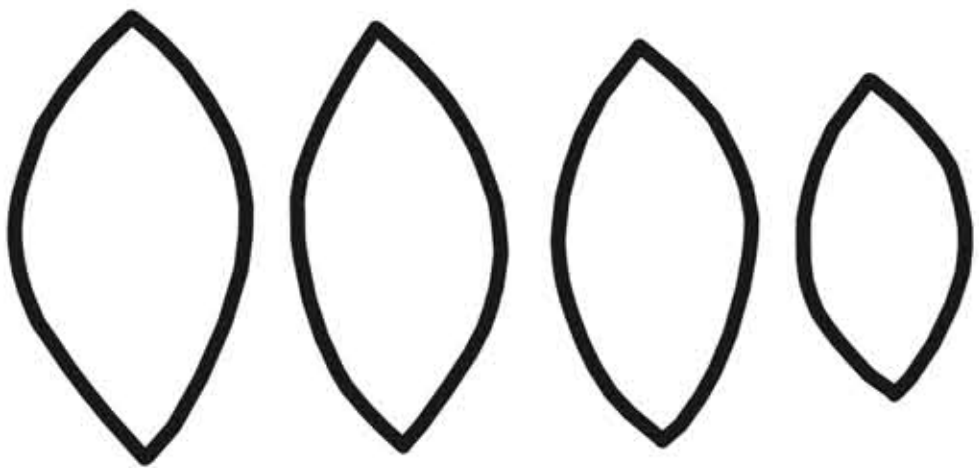
Wissmach Glass Co.  
334 True Green Cathedral for Wallpaper, 1 Sq. Ft.  
146 Yellow Green/Opal/Crystal Granite for Wallpaper, 1 Sq. Ft.  
343 Granite for Wallpaper, 1 Sq. Ft.  
200 Bone Cast Dense Opal for Baseboard, Scrap  
317-D Dark Amber/Dense Opal for Floor, 1-1/2 Sq. Ft.  
WO-29 Dark Red/Opal/Crystal for Hat, Scrap  
WO-706 Light Amber/Brown/White Mystic Wispy for Bear, 1-1/2 Sq. Ft.  
WO-051 Opal/Crystal Wispy for Bear, Hat, and Ornament Tops, Scrap  
18 Medium Red Dew Drop for Gift Box and Holly Berries, Scrap  
1-L Silver Yellow/Light Opal/Crystal for Gift Wrap, Scrap  
2-D Yellow/Dense Opal/Crystal for Gift Wrap, Scrap  
100-SP Dark Green/Opal for Ornaments, Scrap  
100-LSP Dark Green/Opal Swirl for Holly Leaves, Scrap

90 COE Fusible Glass  
Frankenstein  
Black Iridescent Thin for Base Glass, 4" x 5"  
Yellow Thin for Eyes, Scrap  
Leaf Green Thin for Skin, 4" x 5"  
Black Glassline Paint  
Count Dracula  
Double Rolled Neo-Lavender  
for Face and Ears, 4" Square  
Thin Red for Cape Collar, 4" Square  
Thin Black Iridescent  
for Hair, Collar Edge, and Bowtie, 4" Square  
Thin White for Eyes and Teeth, Scrap  
Red Orange, Black, and White Glassline Paint  
The Mummy  
Double Rolled Driftwood Gray  
for Base, 5" Square  
Thin Warm White  
for Bandages, 5" Square  
Red Orange, Black, and Light Green Glassline Paint  
The Bride  
Thin Light Amber for Base Glass, 6" Square  
Thin Warm White for Garments, 5" Square  
Thin Tangerine Orange for Hair, 4" Square  
Black, Red Orange, and White Glassline Paint



Enlarge to desired size



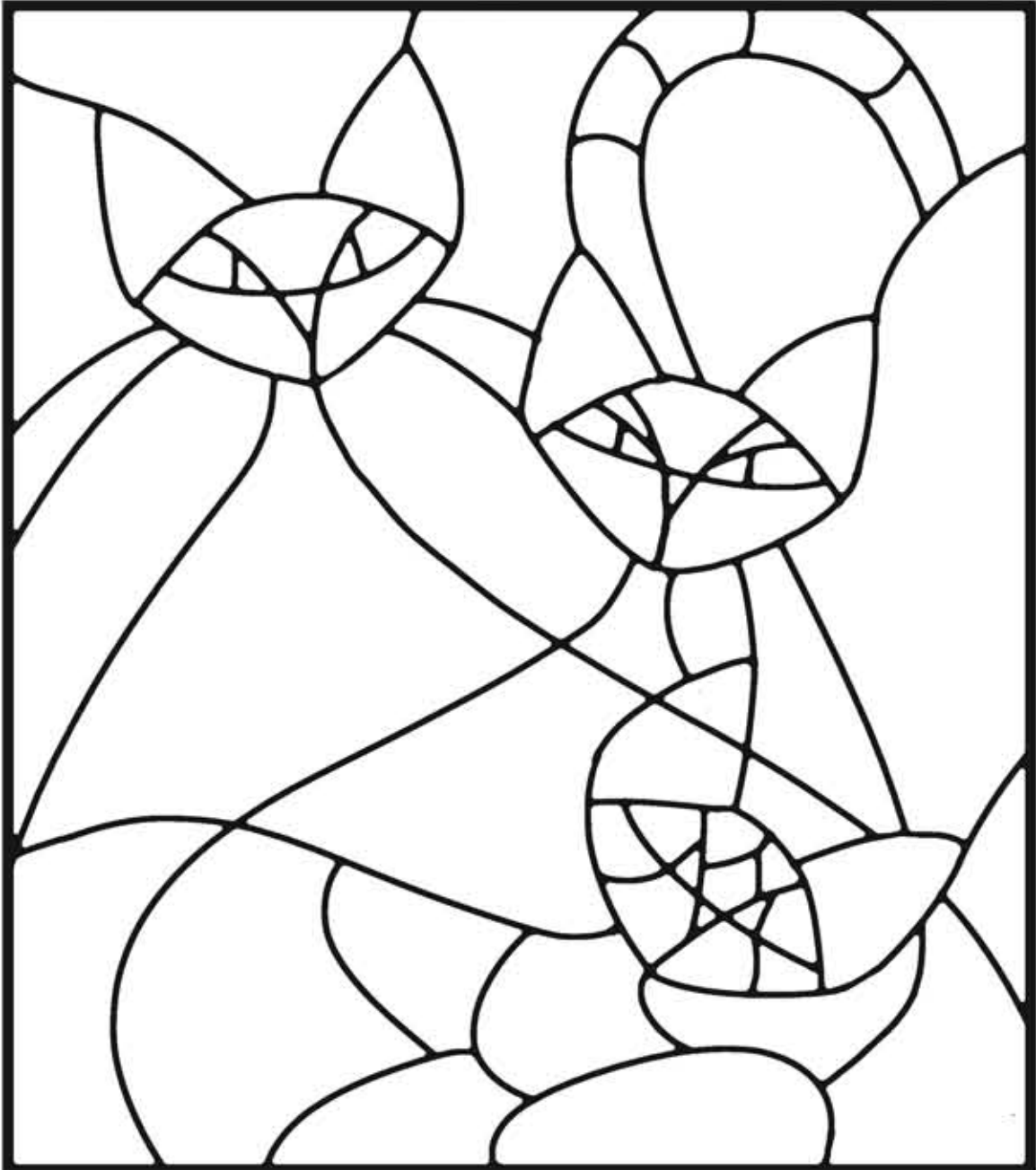


## Autumn Leaves Wreath Suncatcher

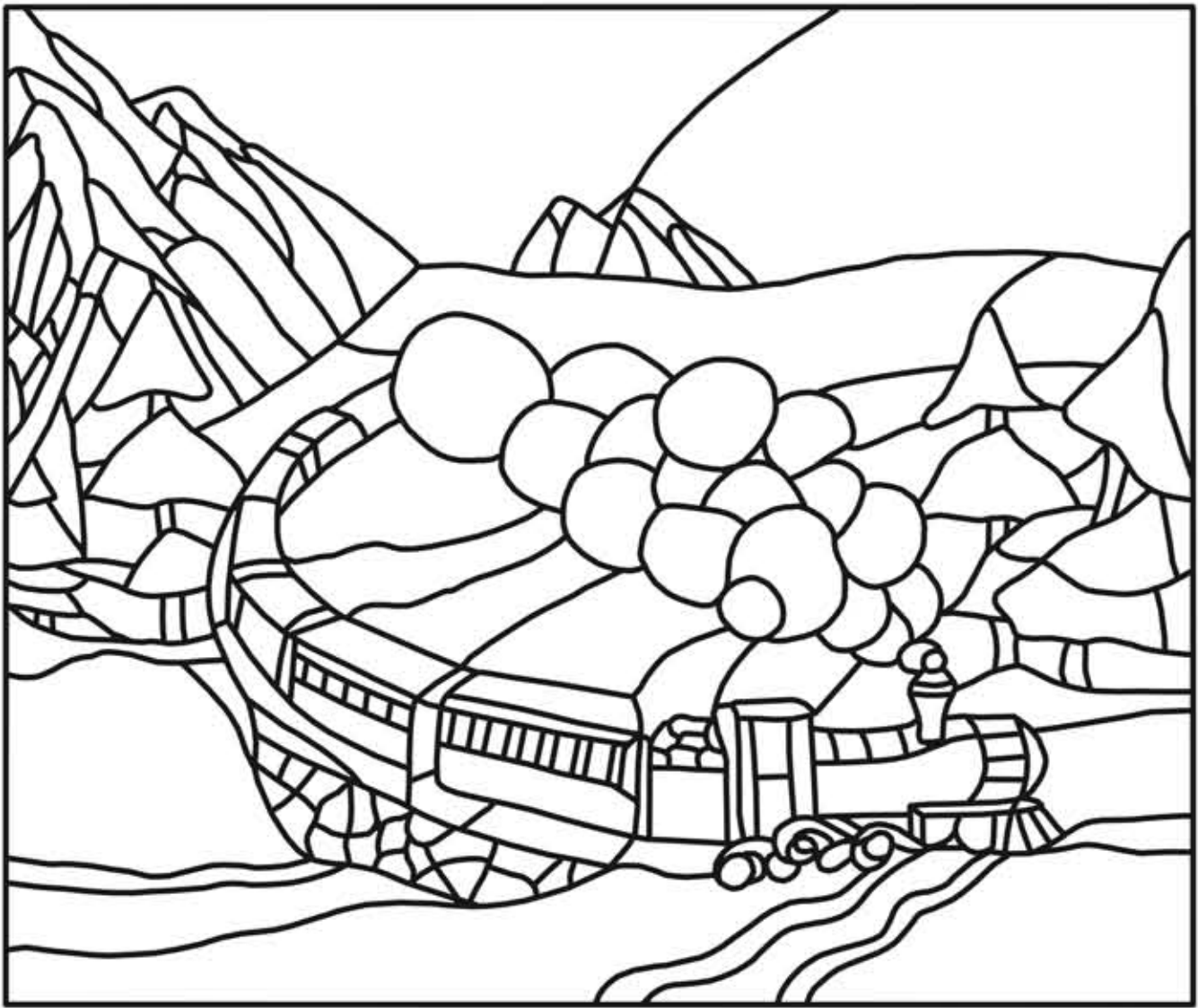
### An Introduction to Stained Glass

Design by Lidia K. Anderson

Scrap Cathedral or Opalescent Glass  
Red  
Bright Orange  
Bright Yellow  
Purple  
Additional Colors and Textures (Optional)



Enlarge to desired size

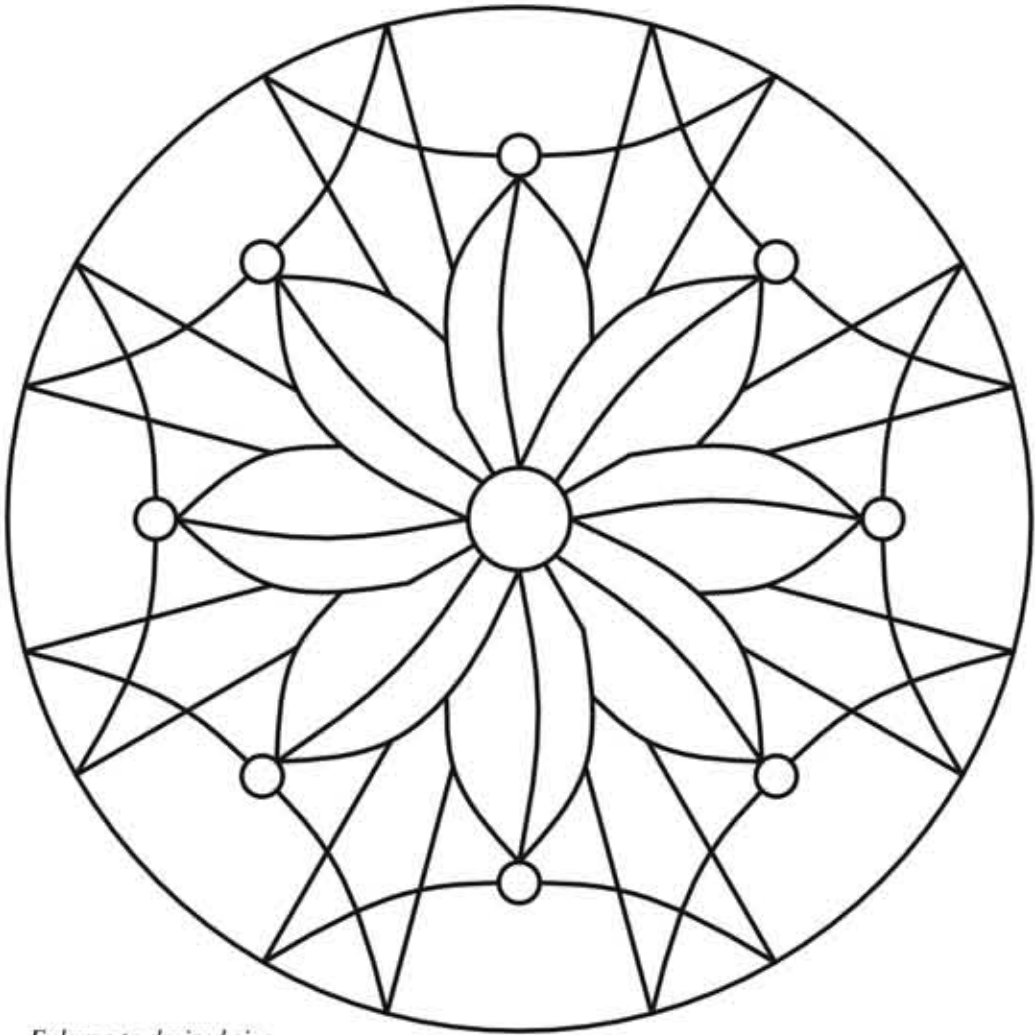


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## Cubist Cats

Design by Chantal Paré

**Wissmach Glass Co.**  
1146 Medium Yellow Green Corella Classic, 1 Sq. Ft.  
18-L Medium Orange Corella Classic, Scrap  
EM318 Medium Olive English Muffle, Scrap  
6 Cranberry Pink, Scrap  
EM342 Dark Copper Blue English Muffle, Scrap  
EM190 Medium Copper Blue English Muffle, Scrap  
EM220 Cobalt Blue English Muffle, Scrap  
343 Medium Green Classic, Scrap  
197-NLLR Dark Blue/Yellow Green/Light Opal Ripple, Scrap  
EM134 Medium Purple English Muffle, Scrap  
**Additional Glass**  
Clear Baroque for Background, 2 Sq. Ft.  
Medium Amber Artique Fusible, 1/2 Sq. Ft.  
Orange Transparent Smooth Fusible, 1/2 Sq. Ft.

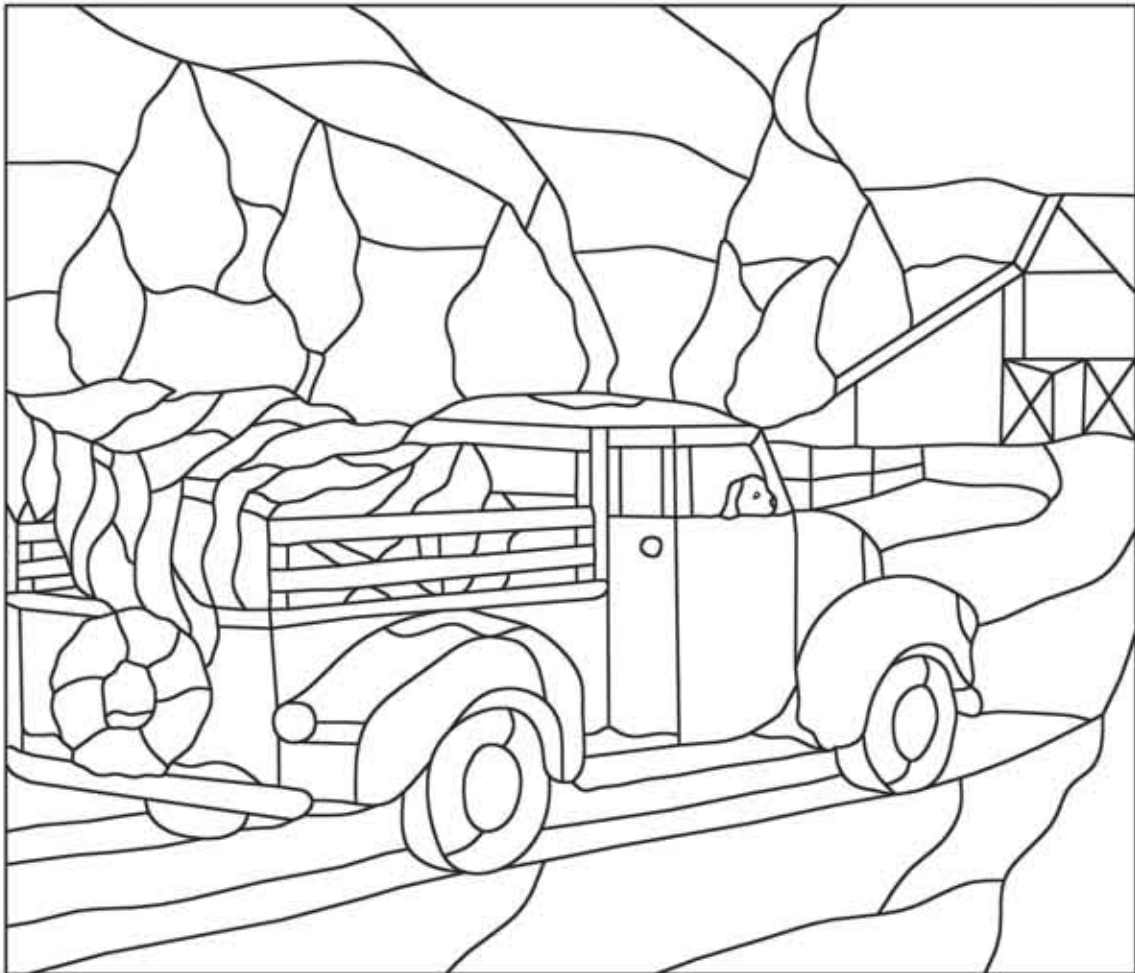


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## The Durango & Silverton Narrow Gauge Train

Design by Cindy Dow Savary

**Wissmach Glass Co.**  
WO-2180IR Light Violet/Opal Wispy Iridescent  
for Snow, 1 Sq. Ft.  
WO-118IR Cobalt Blue/White Wispy Iridescent  
for Sky, 1/4 Sq. Ft.  
**Youghiogheny Opalescent Glass Co.**  
2120 HS Off-White/Rust Brown Mottled High Strike  
for Mountains, 1/4 Sq. Ft.  
**Uroboros**  
585696 Black Radium Ripple for Coal, Scrap  
**Additional Glass**  
All cut from Scrap  
Black for Train  
Tekta Clear Cathedral for Train  
Sunflower Opal for Train  
Congo Pearl Opal for Trees  
Silver Coat Clear Quarter Reed for Train  
White for Snow on Mountains  
Light Gray for Train Smoke  
Medium Gray for Train Smoke and Steam  
White/Clear Baroque for Train Smoke  
Dark Brown for Tree Trunks  
Dark Gray for Train



Enlarge to desired size

## Memories of Christmas

Design by Kat Patrick

**Youghiogheny Glass Co.**  
1000 HS Opal White High Strike for Snow, 3/4 Sq. Ft.  
N6347 SP Neodymium Pink/Copper Blue/  
Purple/Bubblegum/Green Stipple for Sky, 3/4 Sq. Ft.  
**Uroboros Glass**  
65-145 Green/Black/White/Brown  
for Background Trees, Scrap  
**Additional Glass**  
Green Aventurine 90 COE  
for Christmas Tree, Scrap  
Woodland Brown  
for Right Foreground Rocks, Scrap  
Cerise Ruby for Truck and Barn, 1/2 Sq. Ft.  
Christmas Green Iridized for Truck Wreath, Scrap  
Soft Gray for Tire Tracks, Scrap  
Smoke Gray for Tires, Scrap  
Clear Glue Chip for Windows, Scrap  
Gray/Blue for Bumpers, Scrap  
Yellow for Taillight and Barn Interior, Scrap  
Brown for Tree Trunk, Running Board, and Dog, Scrap  
Light Brown for Truck Railing and Headlight, Scrap  
White Wispy for Moon, Scrap  
Black for Tires and Wheel Wells, Scrap

## Jeweled Floral Circle Panel

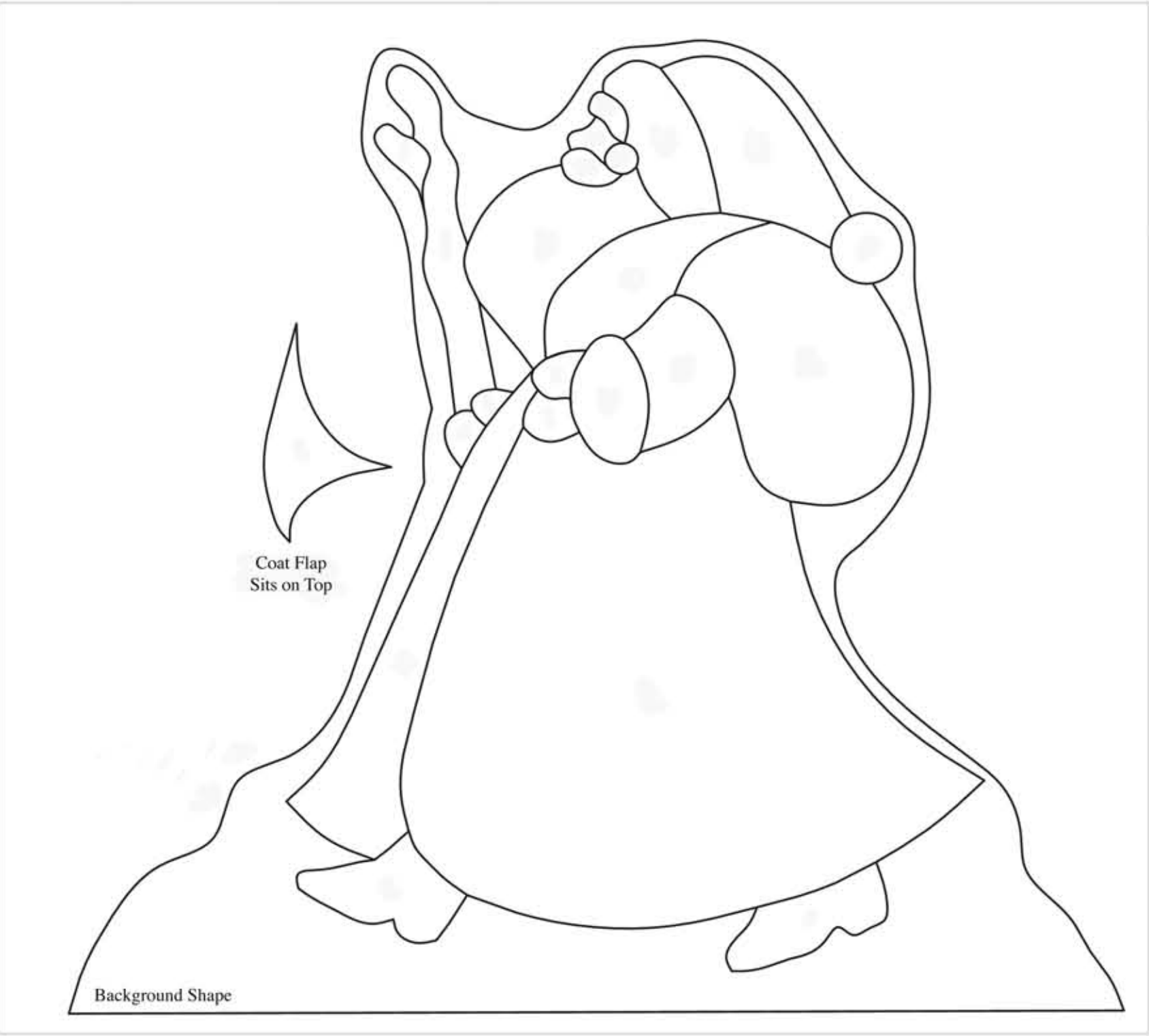
Design by Jenny Westphal

**Dichroic Glass**  
Rainbow Dichroic for Center Design  
Blue/Gold Dichroic for Center Design  
**Additional Glass**  
Clear/White Wispy for Background  
Iridescent Clear Granite for Background  
**Ullmannglass Jewels**  
FB RR 50 MC01 AB 50 mm  
Iridescent Crystal Faceted Jewel (1)  
FB RR 20 MC01 AB 20 mm  
Iridescent Crystal Faceted Jewels (8)

## Here Comes Santa!

Design by Dione Roberts

**96 COE Glass**  
Red for Robe and Hat, 10" x 12"  
White Trim, Scrap  
Medium Blue for Gloves, Scrap  
Black for Boots, Scrap  
Pink for Face and Cheeks, Scrap  
Dark Blue for Bag, 6" x 6"  
Grayish Brown for Staff, 2" x 6"  
Maroon for Inner Robe and Robe Flap, 6" x 9"  
White for Beard, Moustache, and Eyebrows, 4" x 4"  
Clear for Background, 16" x 18"  
**Glass Frit**  
Medium White Frit for Trim on Santa's Hat and Cuffs  
Medium Clear Frit for Snow and Santa Outline  
Clear Powder Frit for Background Glass



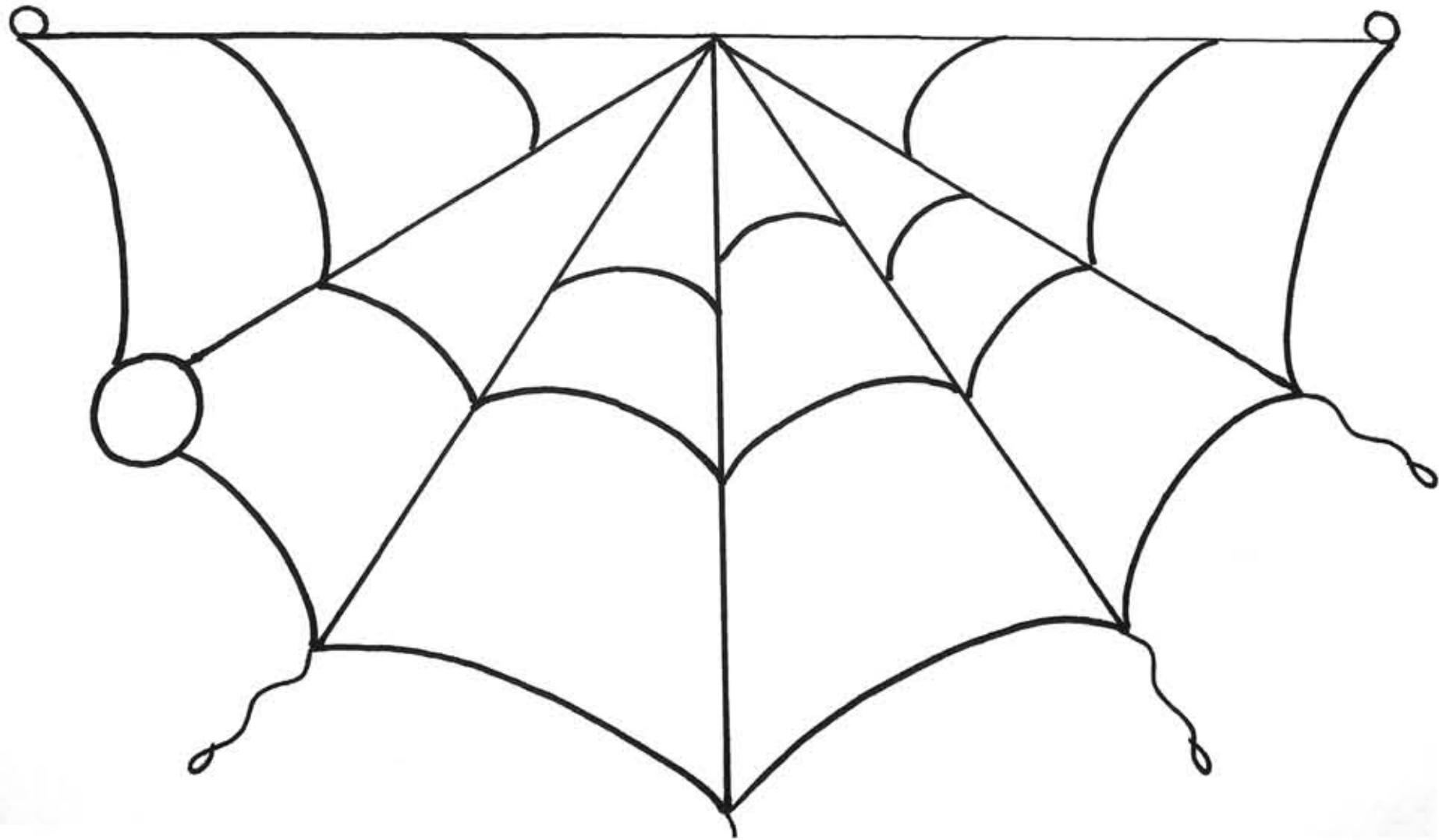
Coat Flap  
Sits on Top

Background Shape

## Christmas Bells

Design by Terra Parma

**Wissmach Glass Co.**  
145-SP Dark Amber/Opal/Crystal for Bells, 1 Sq. Ft.  
55-L Amber/Green/Light Opal/Crystal for Bell Clappers, Scrap  
317-L Dark Amber/Light Opal for Bell Interior, Scrap  
WO-28 Orange/Opal Wispy for Holly Berries, Scrap  
61-L Green/Brown/Light Opal/Crystal for Holly Leaves, Scrap  
152-L for Ribbon, 1/2 Sq. Ft.



## Spider Web

Design by Alecia Richardson

**Wissmach Glass Co.**  
01-22 Clear Florentine for Round Bottom Accent  
19-1090 Delta Clear Etched for Web  
12-100 Glue Chip for Web  
**Additional Glass**  
Iridescent Clear Granite for Web  
Clear Rain Water for Web  
Clear Corsica for Web  
All Glass Cut from Scrap  
**Glass Gem**  
Red Glass Gem for Spider Body



# Christmas Angel

*Design by Lisa Vogt, Text by Darlene Welch*



What would Christmas decor be without angels. This beautiful 9" x 8" flowing free-form sun-catcher is one of the many charming seasonal patterns that can be found in *Home for the Holidays* by glass artist and teacher Lisa Vogt. In this collection you'll find 46 pages filled with more than 56 full-size patterns. Included are designs for stylized wreathes, colorful tree ornaments, an elegant menorah, cute snowmen, a shining Star of David, a delicate cross, and a dove inside a cathedral. You'll also find designs for a lovely nativity, characters from the Nutcracker Suite, the book's cover sleigh ride scene, and many more. All of the projects are shown in full color.

*Home for the Holidays* is just one of the many pattern collections available from Lisa on her website. Be sure to visit [www.lisajvogt.com](http://www.lisajvogt.com) to learn more about the artist, browse through her extensive pattern collections, and read glowing testimonials from her students.

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## **Armstrong Glass Company**

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2218S Pale Amber Opalescent Wispy for Inner Robe, 1/4 Sq. Ft.  
18SR White Opalescent Iridescent for Robe Bottom, Scrap

## **Additional Glass**

Champagne Opal for Face, Hands, and Candle, Scrap  
Yellow Opal for Flame, Scrap  
Dark Amber for Hair, 1/4 Sq. Ft.  
Clear Glue Chip for Wings, 1/4 Sq. Ft.

## **Tools and Materials**

7/32" Copper Foil Flux Solder    Black Patina  
Black Glass Paint    Coral Glass Paint  
14-Gauge Copper Wire    Decorative Hanging Chain

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# Little Monsters

Design, Fabrication, and Text by Leslie Gibbs

Photography by Jon Gibbs



**M**onsters and ghouls, fiends and beasts . . . things that go bump in the night! People young and old love a good scare. Here we have assembled a group of ghastly creatures to give you a chill or a thrill. The classic Count Dracula, sporting his billowing cape and sharp fangs just flew in from Transylvania. From beneath Egyptian sands, an ancient terror emerges . . . the mummy! And finally, that loveless couple created in the laboratory of Doctor Victor Frankenstein . . . the monster and his reluctant bride.

Transform your workshop into a laboratory and create a couple of classic creatures from the sphere of shock and horror. Don't worry, though. These little monsters promise not to give you nightmares. But then, can you really trust a monster?

## 90 COE Fusible Glass

### *Dr. Frankenstein*

Black Iridescent Thin for Base Glass, 4" x 5"

Yellow Thin for Eyes, Scrap

Leaf Green Thin for Skin, 4" x 5"

Black Glassline Paint

### *Count Dracula*

Double Rolled Neo-Lavender  
for Face and Ears, 4" Square

Thin Red for Cape Collar, 4" Square

Thin Black Iridescent  
for Hair, Collar Edge, and Bowtie, 4" Square

Thin White for Eyes and Teeth, Scrap

Red Orange, Black, and White Glassline Paint

### *The Mummy*

Double Rolled Driftwood Gray  
for Base, 5" Square

Thin Warm White

for Bandages, 5" Square

Red Orange, Black, and Light Green Glassline Paint

### *The Bride*

Thin Light Amber for Base Glass, 6" Square

Thin Warm White for Garments, 5" Square

Thin Tangerine Orange for Hair, 4" Square

Black, Red Orange, and White Glassline Paint

## Tools and Materials

1/8" Fiber Paper, 8" Square

Scissors Toothpicks Tweezers

Craft Adhesive Handy Hangers® Fusible Hangers

Gel Finger Cots Fine-Tipped Paintbrush

Transparent Tape Sharp Pencil

Saral® Transfer Paper Kiln Shelf

Light Box (optional)





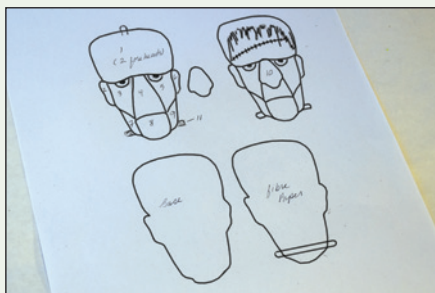
## Four Monsters

There are four monsters in this collection. Make copies of the patterns and select which creature you would like to begin with. I started with Dr. Frankenstein's misunderstood monster.

### Frankenstein

*Prepare the pattern.*

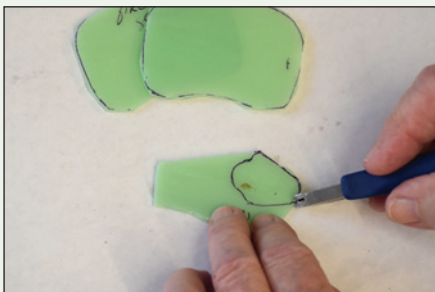
1



Number and cut out all of the pattern sections of the face, including the base section.

2

*Trace the pattern onto the glass and cut out the glass pieces.*



Cut out all of the face sections and cut the black base glass with the iridized side down. Also cut out two foreheads, since we are going to layer them to make the eyes appear sunken.

*Grind each piece of glass.*

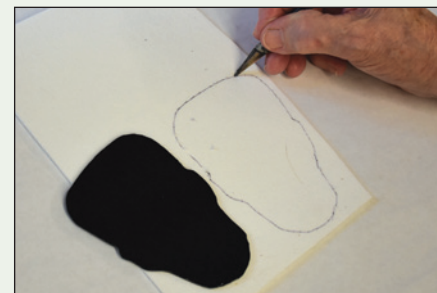
3



This is where it helps to use finger cots to protect your fingertips.

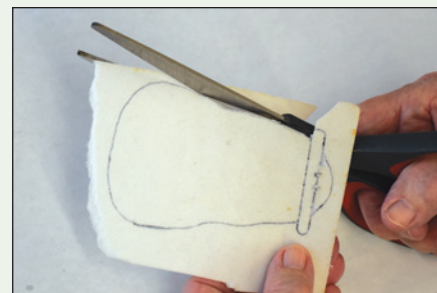
4

*Using the base glass as a guide, outline a copy of the base onto the fiber paper.*



*Mark on the fiber paper the section where the bolt will go and cut out the fiber paper base.*

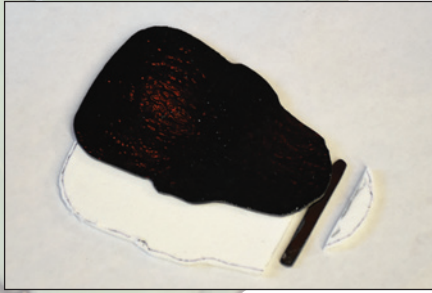
5





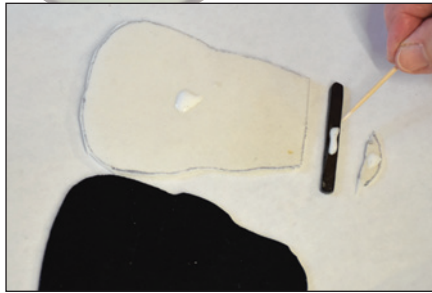
6

*Cut out the glass for that section of the fiber paper, leaving the top of the face and the jaw.*



7

*Prepare the head for the first fuse.*



Place a small dot of adhesive on each of the two sections of fiber paper and place these sections on the iridescent side of the base glass leaving room for the bolt. Again, using a dot of adhesive, place the bolt, iridized side up, in the gap. The fiber paper will be on the bottom and will allow the bolt to fuse to the base/face without creating a lump.

8

*Add the Handy Hanger.*



You have the blank black facial section. Now add the Handy Hanger to the top center of the forehead using a bit of adhesive to secure it in place. Put a small square of fiber paper beneath the hanger for support.

9

*Add the rest of the facial sections except for the second forehead and the nose.*



Use a toothpick to put a tiny bit of adhesive onto the sections to keep them from shifting during firing.

10

*Perform the first firing.*



Place the face in the kiln, vent the kiln until it reaches 1000°F, then close the kiln and slowly ramp up to a tack fuse temperature, around 1450°F. Since all kilns fire differently, you need to monitor your own kiln for progress. Turn off the kiln and let the glass cool to room temperature.

11

*Paint on the facial details, add the second forehead and nose, and fire again.*



Using the black Glassline paint, add the facial details and fire again. Following the design, I used a fine paintbrush to paint the hair, scar, and eyeball details. Let the paint dry, then place the painted forehead over the first forehead, securing it with a tiny dot of adhesive. Do the same with the nose. This will give dimension to the face and make the eyeballs appear sunken.

Let the paint dry. (It will appear chalky). Place the head on the fiber paper once again and fire following the fusing schedule of step ten.

It's Alive!! And now that you have created Frank's creature, prepare to deal with the angry villagers.

### **Count Dracula**

The first three steps—copying and numbering the pattern, then cutting and grinding the glass—are already familiar to you from the Frankenstein instructions. After those steps are done, we will move on to the rest of the steps to finish whichever monsters you choose.

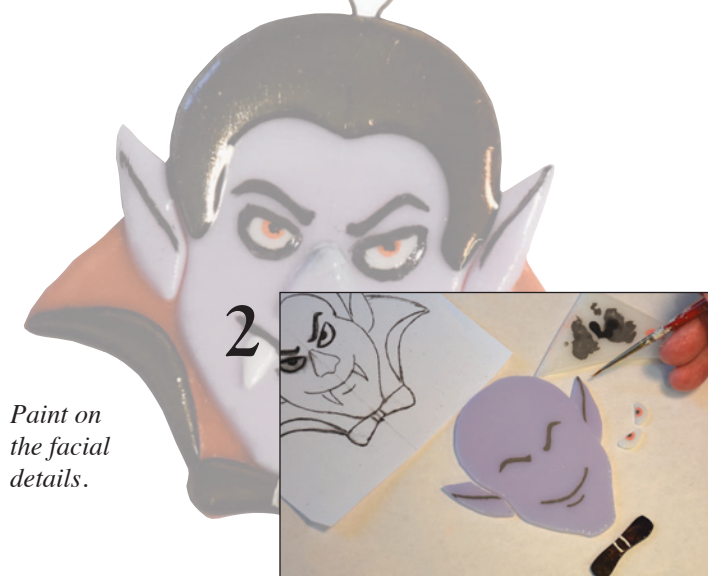
1

*Add the fiber paper support.*



Following the curve of the Count's cape collar, cut an arch-shaped section of 1/8" fiber paper to support the head and ears. You will also need a small square of the same paper to support the hanging hook.





Paint on the facial details.

Using a fine-tipped paintbrush and the Glassline paints, paint in the details of the brows, eyeballs, ears, mouth, and bowtie. A lightbox helps with this, as do a pair of tweezers to secure the tiny eyes, which are painted red orange with a tiny black pupil. The details of the bowtie are painted white. Use a toothpick to clean up any stray paint lines once the paint has dried.



Assemble Dracula's head on the kiln shelf.

Place the fiber paper and collar onto the kiln shelf. This is where you will glue each section and keep things from shifting. Using a small bit of adhesive, place the head over the collar. The hanging hook also needs a bit of adhesive and is supported with a second small square of fiber paper.

Place the hair sections over the hanging hook and repeat with the rest of the face, ears, and bowtie, using tweezers to position the eyes and teeth. When the sections are secure and dry, carefully outline the eyes with the black Glassline paint, if desired.



Fire the glass.

Place the kiln shelf in the kiln. We are going for a tack fuse, so follow your kiln's instructions and monitor the progress. Vent the kiln and ramp up to 1000°F degrees. Close the kiln and raise the temperature to about 1450°F degrees. Monitor the progress, and when you are satisfied with the fuse, shut the kiln down and let it cool to room temperature.

There you go, your own guest from Transylvania. While he is hanging around, try to avoid cuts in the studio, and it may not be a bad idea to drape a few garlic garlands around.



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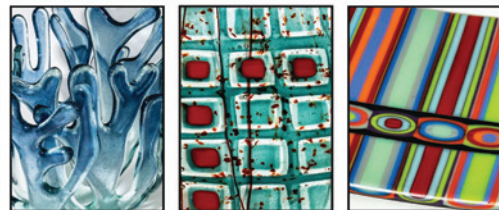
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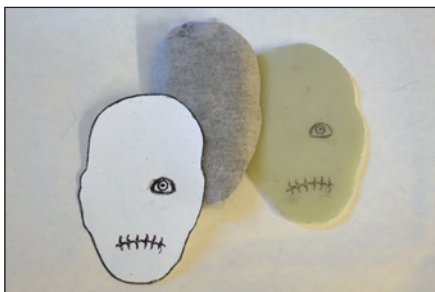


## The Mummy

Perform the first three basic steps found in the Frankenstein section before moving on to the rest of the steps for the Mummy.

1

*Transfer the facial details onto the glass.*



Because the gray glass is opaque, I used Saral Transfer Paper to draw in the details. Layer the transfer paper and design on top of the base. Secure them with tape and, using a sharp pencil, trace the eye and mouth onto the base glass.

2

*Paint on the facial details.*



Using a fine-tipped brush, fill in the eyeballs with light green Glassline paint and add a red orange pupil in the center. Following your traced lines, paint the mouth and stitches black.

3

*Add the Handy Hanger and the bandages.*



Using a bit of adhesive, place the fusible Handy Hanger hook onto the center of the base of the head. Support the hook by placing a small square of fiber paper beneath it. Begin attaching the bandages, secure them in place with a tiny dot of adhesive, and let dry.

4

*Tack-fuse the glass pieces together.*



We are going for a tack fuse, so follow your kiln instructions. Vent the kiln while ramping to 1000°F, then close the kiln and bring the temperature up to around 1400°F. degrees. Monitor the progress, and when you are satisfied with the fuse, shut down the kiln and let it cool to room temperature.



Your mummy was a polite pharaoh and arrives without the traditional “mummy’s curse” . . . although as a glass artist, you probably have uttered a few of your own.

## The Bride

After completing the first three steps found in the Frankenstein project, go on to the rest of the steps for the bride.

1

*Paint on the facial details and hair accent.*



After grinding and cleaning the glass, place the base glass over the design as a guide. Use the Glassline paints to trace the details of the eyebrow, eye, throat, scars, and lips onto the glass. Paint the hair accent separately with the white paint.

2

*Add the Handy Hanger and garments.*



Attach the fusible hook to the top of the base glass using adhesive, supporting the hook with a small bit of fiber paper. Cover the hook with the hair section, then add the garments. Secure each section with a small dot of adhesive.



3

*Fuse the glass pieces together.*



Once again, we are aiming for a tack fuse. Vent the kiln until it reaches 1000°F, then close the kiln and ramp up to between 1400°F and 1450°F. Be sure to monitor the progress of the fuse, and when satisfied, turn off the kiln and let it cool to room temperature.

To say that this bride was displeased with her arranged marriage would be an understatement. Luckily, you won't be able to hear her shriek when she sees her intended.

**GPQ**



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

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

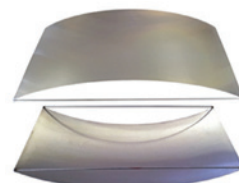
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# Looking to the Sky

*Design and Demonstration by Alysa Phiel, Text and Photos by Jane McClarren*

Autumn is the perfect time for celebrating the rich colors that nature brings as the leaves begin to turn to brilliant oranges, reds, ambers, and yellows. This scene is reminiscent of what you might see while taking a last sunny walk in the park before the leaves begin to drift downward, leaving the tree branches bare until the return of spring.



## **Youghiogheny Opalescent Glass**

Y96-1313 M Zebra Stripes White Opal with Black for Tree Trunks and Branches, 6" x 12"

### **Additional Glass**

Blue Skies Pearl Opal Wispy Blue Opal for the Base, 10" x 12"

### **Murrine Glass**

*All slices no wider than 1/2" diameter*

Assorted Yellows, Ambers, Oranges, and Reds  
Murrine in Blues and Greens (Optional)

## **Tools and Materials**

Glass Cutter Protective Eyewear Running Pliers  
Mosaic Nippers Kiln Paper or Prepared Kiln Shelf  
Black Permanent Marker Clear Gel Glue Tweezers  
White and Black Glassline Paint  
Glassline Paint Tips

5 ml–10 ml Plastic Squeeze Bottles with Needle Caps (Optional)  
Small Shoebox-Size Plastic Container  
No Days Liquid Fusing or GlasTac Liquid Adhesive



To begin, we'll determine the top edge of the glass, which will be the sky in the background. If you fill in with blue murrine as we did, then you will be covering the entire surface and can build on any opal color.

*Mark the tree trunk shapes on the black-and-white glass and cut out the glass pieces.*

1



Using the permanent marker, draw the tree trunks on the black and white opal glass. Choose spots on the glass that have lines and less dense black areas. You want any pattern in the glass to be running horizontal on the tree trunks. Using your glass cutter and running pliers, cut the branches.

*Using the Black Glassline paint, outline the edges of the tree trunks and branches to define them.*

2



We transferred the paints to small plastic squeeze bottles, since we find they are much easier to control.

*Add both Black and White paint in side-to-side squiggly lines to duplicate the look of birch or aspen tree bark.*

3



By tracing over any swirls in the glass pattern paint, they will be more defined. You can even use the paint to draw your initials as part of a pattern.

*Cut out branches in various sizes and shapes, then glue them onto the blue base glass.*

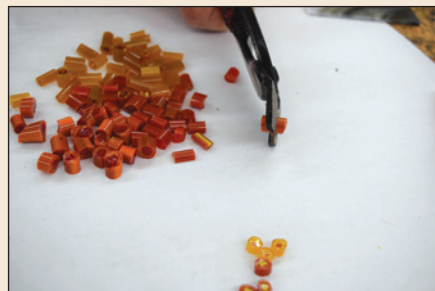
4



Using the glass cutter and/or mosaic nippers, cut several branches in a variety of sizes and shapes. Place the trunks and branches at an angle to give the perspective of looking up into the trees. You can even lay some of the branches on their side for a more organic look. When you are happy with their placement, glue the branches into place on the blue base glass using the gel glue.

5

*Select the murrine you want to use and slice them into disks of varying thicknesses.*



Depending on your selection of murrine, it might be necessary to cut them into thinner disks. Using the mosaic nippers, cut your murrine into disks varying from 1/8" to 1/4" in thickness. Your murrine selection can be of various diameters, up to 1/2". It is helpful to do your nipping in a plastic bin or bucket.

*Place the murrine pieces as desired, then glue them in place and fire in the kiln.*

6



Start to place the murrine amongst the tree branches. Lay some of them overlapping the edges of the tree trunks to soften the look of the foliage. You can seamlessly transition from one color to the next by including a few pieces of the original color within the new color of murrine you are arranging.

You can also add some green or yellow-green pieces sparingly to look like the leaves that have not yet changed color. Tweezers are helpful for placing the murrine. You can add blue murrine to make the look of the sky more bold as we have done, or you can skip the blue murrine and have the blue in your base glass be a softer, more subtle sky.

Once you are happy with the arrangement, apply drops of a capillary action glue like No Days Liquid Fusing Adhesive. This type of glue gets sucked under the glass, so you don't have to move your pieces to glue them in place. Once you can move the panel, fuse using the suggested full-fire schedule below. Remember, however, that all kilns fire differently, so you may need to make adjustments to work with your own kiln.

#### **Full Fuse Program**

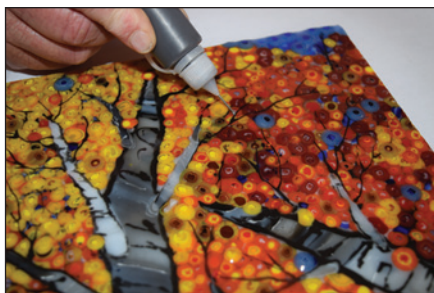
Segment 1: Ramp 100°F/hr to 300°F and hold 15 min.  
 Segment 2: Ramp 150°F/hr to 1050°F and hold 10 min.  
 Segment 3: Ramp 250°F/hr to 1450°F and hold 1 min.  
 Segment 4: Ramp 9999 (AFAP\*) to 950°F and hold 90 min.  
 Segment 5: Ramp 100°F/hr to 800°F and hold 10 min.  
 Segment 6: Ramp 300°F/hr to 100°F and no hold.

\*as fast as possible



Once the panel has cooled, use the Black Glassline paint to add additional smaller, skinny branches between your murrine.

7



To finish, fuse the panel once again using the full-fire schedule. The murrine is available for purchase in a variety of colors and patterns on our website, [www.wilddesertglass.net](http://www.wilddesertglass.net).

GPO



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 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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The September/October 2021 issue of Glass Art® features the 2021–2022 Directory of Industry Supplies with contacts for glass companies throughout the United States and Canada and includes products and services listed alphabetically by state. The amazing glass artistry of Kathy Barnard and many more artists plus the latest industry news round out this all-star issue.

*On the cover of the September/October 2021 issue of Glass Art®, Frog in the Violets (detail), and Tuscany, above, by Kathy Barnard. Tuscany Photo by Dave Haggard.*

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# Ending Bubble Trouble

## Avoiding Bubbles Between Layers of Fused Glass

by Paul Tarlow

*In the Spring 2021 issue of Glass Patterns Quarterly, Paul Tarlow shared techniques for eliminating air that gets trapped between your fused glass project and the kiln shelf. In this issue, he builds on those tips to show you how to avoid air that gets trapped between layers of glass.*

Bubbles between layers of glass happen for almost all the same reasons they happen between the glass and the kiln shelf. These include side heat, texture between layers, extra weight near project edges, and large size. As with air trapped between the glass and the kiln shelf, air between layers of glass can result in air blisters and bubbles that burst through the project's surface. The result can include pinprick-size holes in your work, large craters, or an uneven surface.

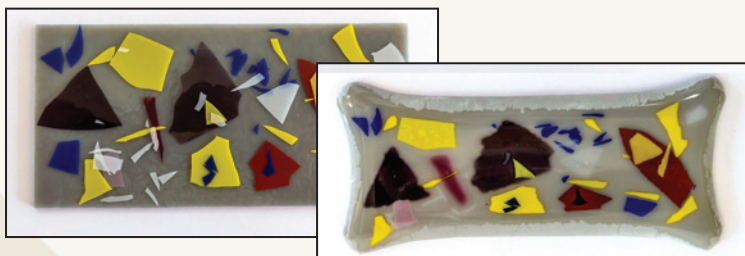
As you might expect, some of the available remedies for minimizing air trapped between glass layers are also the same as with air trapped between the glass and the kiln shelf. They include:

- minimizing side heat, including the use of baffles.
- using an extended bubble squeeze in your firing schedule.
- not firing hotter than needed.

### Avoiding Bubbles Between Layers of Glass

In addition to the solutions mentioned above, which were covered in detail in the Spring 2021 issue of *Glass Patterns Quarterly*, there are several strategies specifically designed to eliminate air from between layers of glass.

- **Stack the smooth side to the texture side.** Many kinds of glass have different textures on the top and bottom surfaces. When this is the case, as with Bullseye glass, stack your glass texture-to-smooth to minimize trapped air.
- **Prefire layers to smooth the surface.** When fusing layers that have heavily textured surfaces, including layers with pre-fused design elements, consider firing the layers individually to smooth the texture. This can be a challenge on single layers of glass, since surface tension causes the edges to thicken, as shown in the images below.



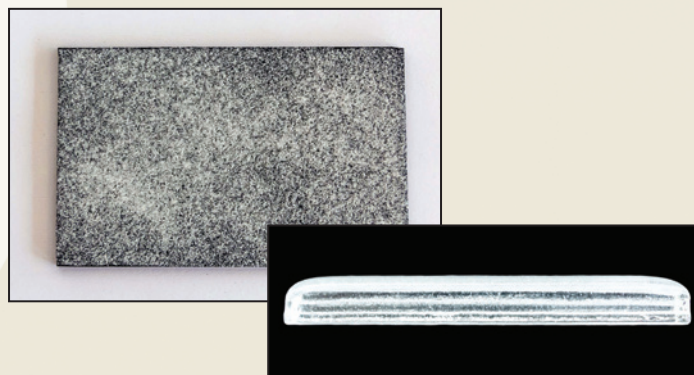
One solution is to create a larger-than-needed piece, then trim the thicker edges before firing the final project. Another solution is to use clear frit around the design elements to minimize the unevenness. When taking this second approach, use only a single layer of frit. Using too much frit can trap additional air and can create opacity that obscures the base layer. Washing the frit can also eliminate trace amounts of glass powder that sometimes causes hazing.

### Powder Sandwich

Visible air bubbles can sometimes be changed into microscopic bubbles that, while still present, are too small to see. This is done by placing a very thin layer of glass powder between the layers of glass. For this solution, you will need compatible glass powder and a powder sifter. Also remember to always use a respirator mask anytime you are working with glass frits and powders.

For projects with Bullseye compatible glass, use 1401-0008 Crystal Clear Powder. For System 96 projects, use F10196 water clear powder. Sift a layer of powder onto the top surface of the bottom layer of glass. The powder should be applied heavily enough to cover the glass, but not so heavy that it stacks on itself.

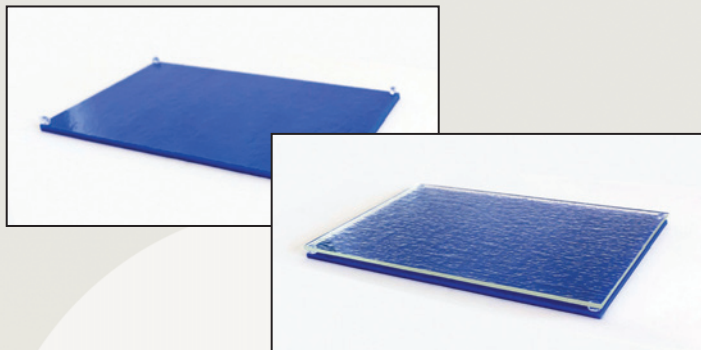
Using the correct amount of powder for this step is critical and may take some practice to achieve. If the powder is applied too thinly, it will not eliminate bubbles. If it is applied too thickly, it will create a visible haze between the layers of sheet glass. The one downside to this technique is that the powder does create a line that is visible when looking at the glass on edge.





## Chads

Placing small pieces of glass called “chads” along the edge of the bottom layer of glass so that they raise the top layer slightly can also be an effective strategy for reducing trapped air. Here is an example, on the left, of chads placed on a base layer of glass and the same project, on the right, with the top layer in place on top of the chads.



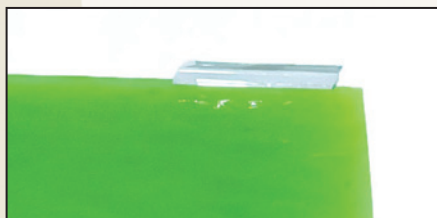
When this glass is fired, the center of the top layer will sag and come in contact with the bottom layer. As the glass continues to soften, the area where the two layers touch will spread toward the edge, pushing the air outward as it does. Eventually, both layers will fully fuse and the chads will disappear as long as they are small enough and the appropriate color.



It is important that the chads be placed at the edge of the bottom layer. If the chads are not at the edge, they are likely to create bubbles of their own when the glass slumps around all sides of the chad.



For the best results—and to avoid the frustration of moving chads—glue the chads to the bottom layer and allow the glue to set before putting the project in the kiln with the top layer in place. Very short pieces of stringer also make excellent chads with the least risk of being visible after firing.



## Additional Solutions

- **Fire the heavy layer on top.** That way, air is forced from between layers by the weight of the glass. Whenever possible, fire the project with the heaviest (thickest) layer on top.
- **Perform a bubble squeeze.** As discussed in the Spring 2021 article, by spending extra time in the slumping range, the weight of the glass will help the glass settle against the shelf. It also will allow the layers to settle together, squeezing out any air that might otherwise be trapped.

The same is true of air trapped between layers of glass. A common approach to a bubble squeeze is to hold at 1225°F (663°C) for 30 minutes. An extreme bubble squeeze can last two hours or more. This remains one of the most effective methods for eliminating trapped air.

- **Combine the various techniques for optimal results.** You do not have to choose just one of the above methods for avoiding bubbles trapped between layers. The best solution is to combine all the above techniques as appropriate. Using a long bubble squeeze, for example, on a project being fired with the heavy layer on top and chads around the edge will usually produce excellent, nearly bubble-free results. **GPQ**

*This article was adapted from information that originally appeared in Paul Tarlow's e-book, Ending Fused Glass Disasters, available at [fusedglassbooks.com](http://fusedglassbooks.com).*



*Paul Tarlow, Fused Glass Draping from Tarlow's newest e-book, Creative Fused Glass Draping.*



*Paul Tarlow, who is widely acknowledged as an authority on kiln formed glass, has written a series of e-books on a wide range of topics related to kiln formed glass available at [fusedglassbooks.com](http://fusedglassbooks.com) and is known to be a generous instructor. He also runs [www.fusedglass.org](http://www.fusedglass.org) as well as Fused.Glass, a closed corollary Facebook group, at [www.facebook.com/groups/fusedglass](http://www.facebook.com/groups/fusedglass).*

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# Holiday Stars and the North Star

## Colour de Verre Reusable Christmas Molds

*Designs and Fabrication by Craig Smith, Text by Larry Jacobson*



Colour de Verre's star designs are a great way to brighten up the drabness of winter days. They are perfect decorations for a holiday tree, windows, or even an office cubical. We'll start by getting the ceramic molds ready to release the stars after they're fired.

### Preparing the Molds

The molds must be primed so the glass doesn't adhere to the ceramic material from which the molds are made. There are two choices for primers—Hotline Primo Primer and ZYP BN Lubriccoat (formerly MR-97). The ZYP is the easiest to apply and remove. It is an aerosol, brushes off easily from the molds after firing, and can be washed off the pieces. Castings created using ZYP have exceptionally smooth surfaces and almost never require grinding or cold working.

To apply **ZYP BN Lubriccoat**, hold the well-shaken can 10 to 12 inches from the mold. Hold both the mold and the spray can upright. Apply the first light coat using a two- to three-second burst of spray in a sweeping pattern across all the mold's cavities. Do not saturate the surface.

If this is the first time ZYP has been applied to the mold, it is necessary to apply a second coat of the product. Before applying the second coat, let the mold dry for five minutes. Apply the second coat using another two- to three-second burst of spray. In either case, let the mold dry for ten to fifteen minutes before filling. Remember that the double coat of ZYP only needs to be applied the first time the mold is used. Thereafter, only one coat is necessary. For more information about ZYP, visit the "Learn" section of the Colour de Verre website, then download and read *Advanced Priming with Boron Nitride Aerosol*.

**Hotline Primo Primer** is a traditional kiln wash that is applied with an artist brush. It's a trusted and proven product but requires a bit more "elbow grease" to remove after firing. Primo's big advantages are its low cost and availability.



If you choose to use Primo Primer, give your mold three to four thin, even coats of Hotline Primo Primer kiln wash. Use a soft artist brush to apply the Primo Primer and a hair dryer to completely dry each coat before applying the next.

Don't forget that more detailed instructions for applying the primer can be found in the "Learn" section of Colour de Verre's website under "Tricks of the Trade." When using Primo Primer, the best results are obtained when using fine frit. Larger frit can produce excessive casting spurs that require cold working.

### Compatible COE Opal or Transparent Glass

Fine Colored and Clear Frits  
Medium Colored and Clear Frits  
Medium Dichroic Glass Flakes  
Colored Dichroic Frit (optional)

### Colour de Verre Molds

Holiday Stars and/or North Star Designs

### Tools and Materials

Respirator Mask Digital Scale  
Small Artist Brushes Small Measuring Spoons  
ZYP BN Lubricat® or Hotline Primo™ Primer Kiln Wash  
Hair Dryer Stiff Nylon Bristle Brush

## Filling the Molds

After selecting and applying your favorite mold primer, it's time to move on to filling the molds.

1

*Fill the molds with frit or a mixture of frits to create simple holiday stars.*



Consult the Fill Weights table at the end of the tutorial and use the weight in the column labeled "Total Fill Weight." We find that the best results are usually obtained by diluting colored frit with clear frit. Even dark, opaque colors like blacks and browns become much more rich when mixed with clear frit. (See our document Creating Frit "Paint Chips.") ***It is important to remember that whenever you are using frit, it is essential to wear a respirator mask.***

The technique on which we concentrate for this project results in a more complex look but still requires only one firing. When consulting the Fill Weights table, note that there are different Base, Flakes, and Clear glass amounts for the Small and Large stars.

Choose a fine colored frit—either opal or transparent—to use as a base layer. Weigh out the appropriate Base Color weights and put them in each star, then level the frit with a small artist bush.

Next, evenly sprinkle about half to one or two grams—depending on the star size—of the dichroic flakes over the colored frit. Use a small artist brush to move any dichroic flakes away from the mold's edges.

Fill the remainder of each cavity with the specified amount of medium clear frit. Evenly distribute it and, if necessary, gently use the artist brush to level the clear frit.

*For added sparkle, use colored dichroic frit instead of the dichroic flakes for the medium layer when filling the mold.*

2



Another technique is to use colored dichroic frit. This is really effective in creating a beautiful, shimmering effect.

Again, start with a newly primed mold. Starting with medium clear frit, fill the mold's cavity or cavities with one-third of the fill weight. Next, add one-third of the mold's fill weight using fine or medium colored dichroic frit flakes. Finally, add a third, equal layer of medium clear frit. The result is a frit "sandwich" with the "bread" being clear frit and the "cheese" being colored, dichroic frit.

*Once all the cavities have been filled, fire the mold according to the General Firing Schedule.*

3



Remember that all kilns fire differently, so you may need to make adjustments to fit your own kiln.

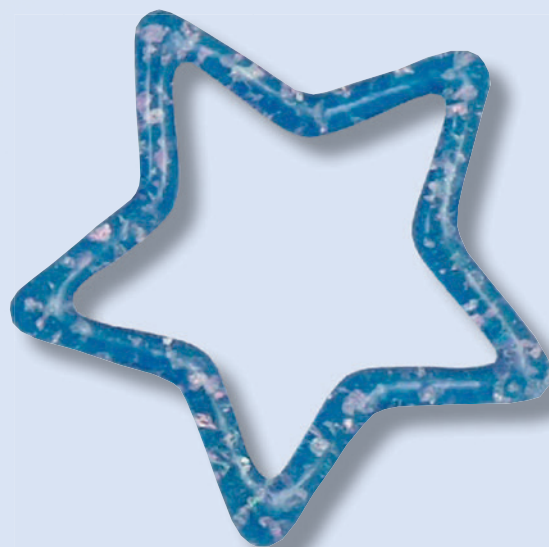
### General Firing Schedule

Segment 1: Ramp 300°F/hr to 1440°F and hold 10 min. for fine frit and 10-20 min. for medium frit.

Segment 2: Ramp 9999 (AFAP\*) to 900°F and hold 30 min.

Segment 3: Off.

\*as fast as possible





## Reusing the Molds

Clean the molds thoroughly after each firing with a stiff, nylon bristle brush. Avoid breathing any dust by wearing a proper dust mask. Be sure to reapply primer to the mold before subsequent firings.

If correctly primed and fired, a Colour de Verre mold will yield many castings. They are available from fine glass retailers and many online merchants including the company's online store at [www.colordeverre.com](http://www.colordeverre.com). **GPO**



*Craig Smith is Colour de Verre's Creative Director and one of its founders. He designs all of the company's molds and leads the development of its project sheet and video library. Craig is a classically trained ceramic artist with extensive knowledge of materials and ceramic mold systems. His art work has been sold in American craft galleries and has been featured in presentations of The Smithsonian's Renwick Gallery. In 2002, after almost a year of research, Craig developed the technology behind the reusable ceramic glass casting molds that form the basis of Colour de Verre's product line. Colour de Verre was the first to bring reusable ceramic casting molds to the marketplace. Later, Craig identified, tested, and helped promote ZYP's Aerosol Boron Nitride, which has become an industry standard for glass casting. His commitment to design, quality, and innovation continue to guide the company.*

### Fill Weights

**Small Star:** Base Color, 6 grams / Dichroic Flakes, 1 gram / Medium Clear, 10 grams / Total Weight, 17 grams

**Large Star:** Base Color, 10 grams / Dichroic Flakes, 2 grams / Medium Clear, 13 grams / Total Weight, 25 grams

**North Star:** Base Color, 12 grams / Dichroic Flakes, 3 grams / Medium Clear, 15 grams / Total Weight, 30 grams

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# Teddy Bear and Present

*Design by Jean Beaulieu, Text by Darlene Welch*



This 25" x 24" design is a wonderful reminder of the excitement that children feel on Christmas morning when they find the perfect gift waiting under the tree. Careful placement of the browns and ambers helps give Teddy the wonderful overstuffed look of a new friend just waiting for a hug. His bright red cap and the package wrapping also add a festive touch, and the various shades and textures of green for the wallpaper give the design a feeling of depth. You'll find the glass list on the pattern sheet.

Whether you're creating this panel for yourself or as a holiday present for that special someone, you might want to consider personalizing the design by using a background in colors that reflect your own home's decor. You might even want to use glass paint to add a name to the gift tag. Don't be afraid to add your own original creative touches to help make this project your own. Also be sure to visit [www.jeanbeaulieu.com](http://www.jeanbeaulieu.com) for more about the artist and his large collection of patterns. **GPO**

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# Here Comes Santa!

*Design and Text by Dionē Roberts, Fabrication by Dionē Roberts and Akalia Woods*

So often we find ourselves looking for different patterns and designs to use when fusing. Don't overlook the many stained glass patterns that are available. Most can be adapted for fused projects.

This 18" x 16" pattern, *Here I Come*, is from my stained glass pattern book, *Here Comes Santa*. I have adapted it to a tack fused piece that you can display on an easel.



## 96 COE Glass

Red for Robe and Hat, 10" x 12"  
 White Trim, Scrap  
 Medium Blue for Gloves, Scrap  
 Black for Boots, Scrap  
 Pink for Face and Cheeks, Scrap  
 Dark Blue for Bag, 6" x 6"  
 Grayish Brown for Staff, 2" x 6"  
 Maroon for Inner Robe and Robe Flap, 6" x 9"  
 White for Beard, Moustache, and Eyebrows, 4" x 4"  
 Clear for Background, 16" x 18"

## Glass Frit

Medium White Frit for Trim on Santa's Hat and Cuffs  
 Medium Clear Frit for Snow and Santa Outline  
 Clear Powder Frit for Background Glass

## Tools and Materials

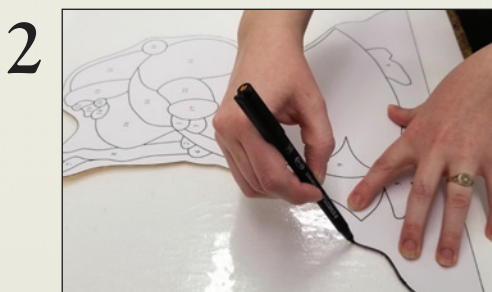
Spray Glue Tag Board Toothbrush  
 Glass Cutting Tools Nonaerosol Hairspray Pipette  
 High-Fire Tracing Black High-Fire White Enamel  
 Clove Oil Detail Brush Palette Knife  
 Palette Enamel Sifter Disposable Spoon  
 Respirator Mask



*Make two copies of the pattern and use spray glue to attach one copy to the tag board.*



*Cut out the background glass.*



Cut around the outer line of the pattern portion marked "background shape" and trace it onto the background piece of glass. Cut out the glass piece and grind if necessary. It is important to immediately put any piece you grind into a container of water and scrub the ground edges with a toothbrush. This helps to eliminate any devitrification that can appear during firing.

*Sift the clear powder frit onto the background.*



Over a clean piece of paper, set the background glass on top of something to raise it off the table slightly. The lid of a frit jar works perfectly. Be sure to wear a respirator mask while working with the frit.

Using an enamel sifter, sift the clear powder frit over the base piece. This helps to prevent bubbles under the pieces during firing. To help sift a nice fine, even coating, run the handle of the toothbrush over the metal handle of the sifter. Put the excess powder back in the jar.

*Cut out the remainder of the pattern pieces with regular scissors.*



Trace around each pattern piece on the glass you have selected, then cut and grind each piece.

*Clean the glass pieces well.*



Immediately put any pieces that you have ground into water and scrub the edges to clean them with the toothbrush. When all the pieces have been cut and fitted, place the paper pattern under the background glass and lay the pieces on the background.

Note that the flap on Santa's cloak sits on top of Santa's cloak. Try to disturb the layer of powder on the background as little as possible. Use a spoon to add medium white frit to Santa's sleeve cuff, hat cuff, and the ball of his hat.

*Glue the pieces onto the background glass.*



Place the nonaerosol hairspray in a small container and using a pipette, glue the pieces down onto the background glass. Place the pipette with the hairspray on the edge of the pieces and squeeze out a small amount, letting it wick under the piece. You only need to glue in 2 or 3 places on the larger pieces and one place on the smaller pieces. Also apply the hairspray to the white frit on Santa. Glue a glass dot in place for Santa's eye, then let the glue dry.

*Apply the white and clear medium frits on the edges of the piece.*



Use the spoon to place the white medium frit along the bottom of the piece for snow and the clear medium frit up and around all of the edges of Santa. Use a liberal amount of hairspray and the pipette to adhere the frit to the edges. Let dry.

*Mix the paint.*

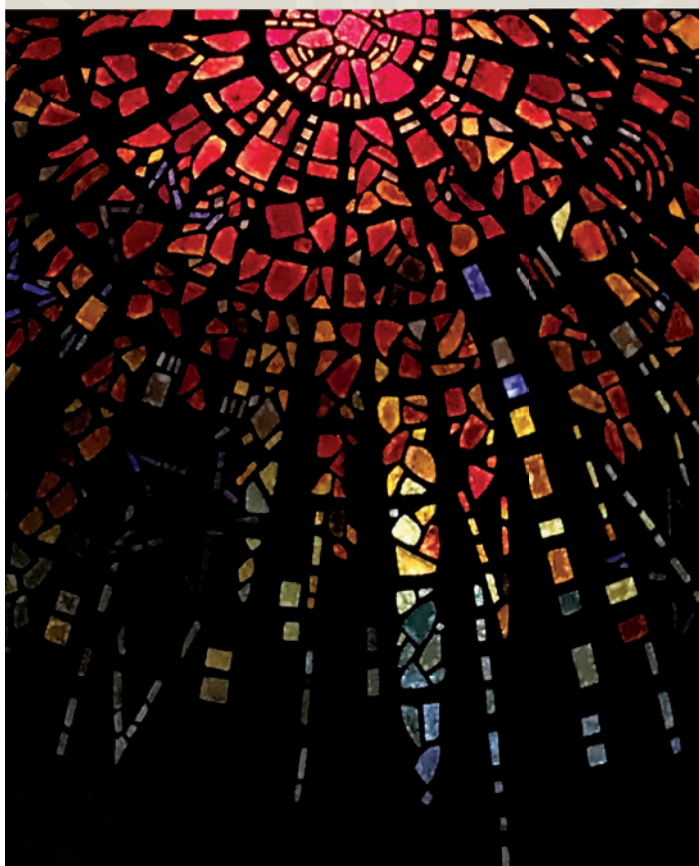






## Saving Sacred Places' Stained Glass

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Place a small amount of white high-fire enamel on a palette and add clove oil, one drop at a time. A small piece of glass works well as a palette. Mix until the paint is a smooth, heavy, cream-like consistency.

9

*Paint on the details, then tack-fuse to mature the enamel and fuse the pieces together.*



Use a detail brush to add snowflakes to Santa's bag, stitching on the cloak, and accents on the staff. Mix the black high-fire enamel the same way and paint on Santa's beard, staff, and moustache.

Fire Santa to a tack fuse using a bubble squeeze. This schedule is for 96 COE glass. Adjust your temperatures accordingly if you are using 90 COE glass. All kilns are different, so you may have to adjust your top temperature for your own particular kiln.

### Tack Fuse Schedule

Segment 1: Ramp 250°F/hr to 800°F and hold 10 min.  
Segment 2: Ramp 200°F/hr to 1100°F and hold 20 min.  
Segment 3: Ramp 75°F/hr to 1240°F and hold 45 min.  
Segment 4: Ramp 9999 (AFAP\*) to 1375°F and hold 10 min,  
Segment 5: Ramp 9999 (AFAP\*) to 950°F and hold 90 min.  
Segment 6: Ramp 200°F/hr to 700°F and hold 1 min.  
Segment 7: Off  
\*as fast as possible

Santa is now ready to display on an easel or slotted wooden base.

**GPO**

*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. She sells her work in local galleries. Visit [www.facebook.com/djsglassworks](http://www.facebook.com/djsglassworks) to see more of Dionē's glass art.*





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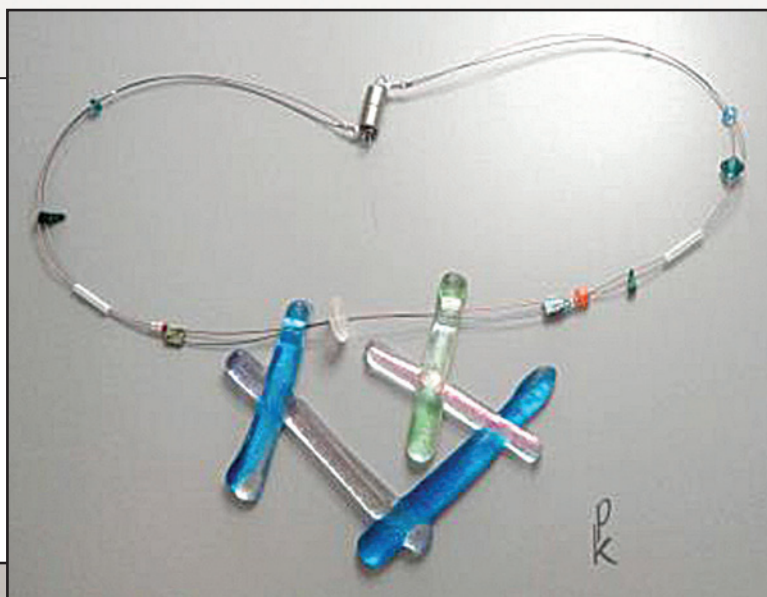
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# Be Jeweled

## Jewel de Verre Pendants and Earrings

*Design, Fabrication, and Text by Petra Kaiser*



Many years ago, when I started fusing jewelry, some of the pieces were prettier than others. The ones that I did not consider neck or ear worthy ended up becoming ornaments for miniature Christmas trees. Even after over 20 years of glass fusing and wearing fused glass jewels nearly every day, I don't get tired of it. Part of the reason for that is the design options are endless, and none of them are alike.

In this article, I will show you a few techniques on how to hang glass without adding any glue to the bails. Instead, we will create fused holes and channels. If you are not into jewelry, the techniques shown here will help you for your ornaments as well.

If you like beading and have some beading supplies handy, lucky you! Making sliders for beading wire or cord is one of the easiest

techniques, since you only need a very small opening. Should you want to make a slider pendant for a chain to fit through, that is a bit more involved but still not that difficult.

Do you like wire wrapping? Since I have discovered how strong 30-gauge stainless steel wire is, I like to finish some of my pendants with a subtle wire wrap. But even those are easier to wrap if you have a channel or a hole going through the glass somewhere.

When I am getting ready to make jewelry, I bring my supplies and materials to a nice place in the house, usually in front of a window or outside. For some reason, jewelry design does not work for me at a large jewelry table.



### Wissmach Glass Co.

96-56 Crystal/Garden Green Luminescent Prisma  
for Pendants, Scrap

96-21 White/Deep Sky Blue Prisma  
for Glass Hoop Earrings, Scrap

96-29 Dark Blue/White  
for Glass Hoop Earrings, Scrap

Assorted Textured Glass Scrap, Prefused Glass Elements,  
and Dichroic Glass Accents

96-01 Coarse Clear Glass Frit mixed with 1/4 Tsp.

Plum Mica Powder for Mikado Pendant

### Glass Tools and Materials

Glass Cutting Tools

Kaiser-Lee Fuse It Tack Film

Aloe Vera Sun Gel

Papyros® Kiln Shelf Release Paper

Clear Tape

Kaiser Lee Board Pieces

### Jewelry Tools and Materials

Pair of Tweezers

Wire Cutter

Needle Nose Pliers

30-Gauge Stainless Steel Wire

Swarovski Bead

Barrel Bail

Stainless Steel Wire Cutter

Silk Cord Adjustable Chain

Beading Wire

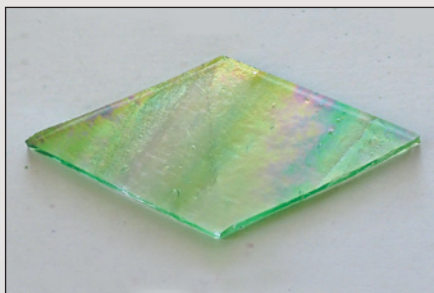
Magnetic Clasp

Small Colored Beads

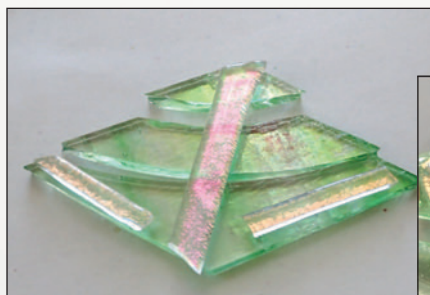
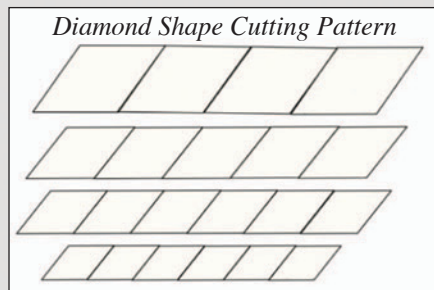
## Christmas Pendant

# 1

Choose a  
basic shape.

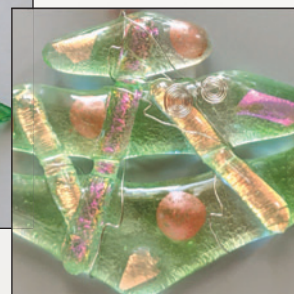


Let's start with a piece of Wissmach Luminescent Prisma Clear/Garden Green glass that I found in my stash from a previous project. If you like the diamond shape as a starting point for your pendants, have a look at my free e-book at [www.wissmachglass.com/free-e-book-light-catchers-2020](http://www.wissmachglass.com/free-e-book-light-catchers-2020) for more suggestions.

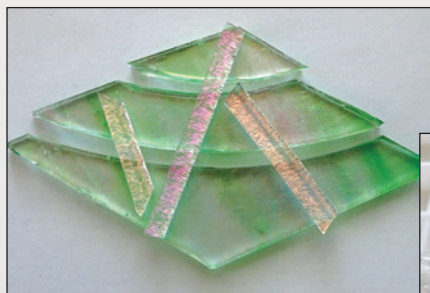


# 2

Design your pendant.

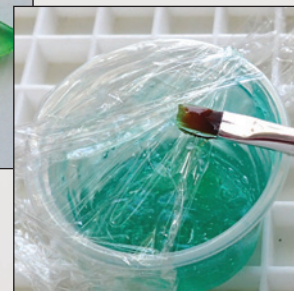


I plan to wire wrap this pendant, which will be very easy, after we cut it apart two times then attach the pieces back together with some dichroic glass decor elements. That way, your simple diamond shape becomes way more interesting.



# 3

Mix a teaspoon of Fuse It Tack Film with 2 teaspoons of Aloe Vera Sun Gel to create a glue gel for attaching the dichroic strips.



Once you have cut out all of the dichroic glass pieces, you will need to connect them. In this case, we will be using fine strips of dichroic glass and gluing them to the main piece. This gel glue will allow you to change your mind and rearrange your design elements, since this type of glue doesn't set as quickly.

# 4

Assemble the  
final design.



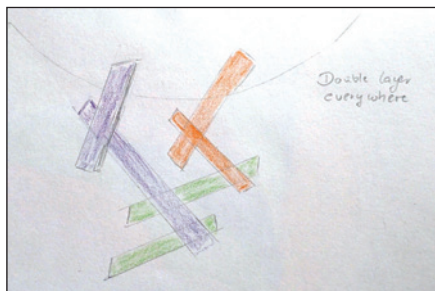
Once you know how you want to design the pendant, glue the base pieces to a piece of shelf paper, leaving about a 3 mm gap between the 3 pieces. For the little purple dots, mix the clear glass coarse frit with 1/4 teaspoon of the Plum Mica powder and add the frit to the design. I used this mixture in my Pollinator Water Dish tutorial in the GPQ Summer 2021 issue and thought it would make a nice accent for this project. The pendant is going to be very easy to finish with the 30-gauge stainless steel wire.



## Mikado Pendant

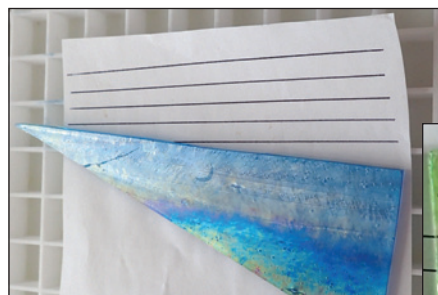
1

*Draw a pattern for the Mikado design.*



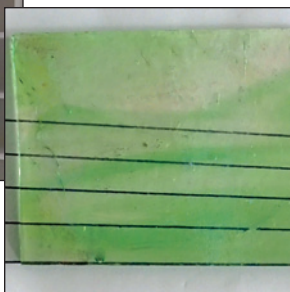
I named the next project *Mikado* after a game I used to play a lot as a kid. For this type of project, I actually like to make a pattern and think about the finishing part. I have made strip pendants before, but not like this. The challenge here is that I want an even 2 layers all over the whole setup, not one in some places and 3 in others. For the stix to have an even look, they need to be two layers all over.

I know, I have shown this in my "Strip Tease" article many years ago, but let's just repeat it for those who missed that one. (Did you know that you can buy past issues from Glass Patterns Quarterly®, by the way?) Yes, I am still obsessed with strips, and they seem to get thinner and thinner, unlike myself. Let's start with cutting the strips.



2

*Make a paper pattern for cutting the glass strips by drawing lines 1/4" apart.*



This obviously works best with transparent glass, which is what we will be using for this pendant. Score at least 4 lines and run the one on the far left first. Then cut the middle one, which leaves you with two pieces that you can run in the middle again. Voilà! You now have 4 nice thin strips of glass. I cut some strips in blue, green, and clear luminescent glass.



3

*Cut a piece of shelf paper a bit bigger than your finished pendant to use for assembling the pendant pieces.*

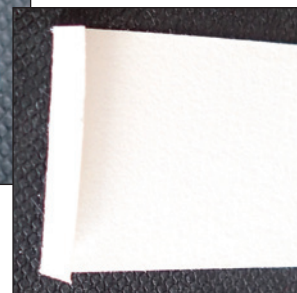


Assembling the pieces on shelf paper makes them easier to work with, since you can glue down the pieces. Use your previously made drawing as your guide and make sure that you cut your strips in pieces so you will have only two layers all over your design.



4

*Make two shelf paper rolls, which are ideal for fusing smooth channels into the strips of glass.*



In this case, I only used 4 layers folded very tightly and not quite 1/4" wide. Just use a piece of clear office tape to hold the rolls together.

5

*Arrange the stix on the fiber paper and draw a line to show where to place the rolls for the chain tunnels.*



## Glass Hoop Earrings

Wissmach Prisma glass is a mix of at least two different glass colors. The ones I have used in this image are 96-21 White/Deep Sky Blue and 96-29 Dark Blue/White. Once you fire this glass on edge, you will get a different pattern.

1

*Cut two 4 mm wide and 25 mm long strips of each glass color and bend in the kiln.*



Drape the glass strips over two pieces of Kaiser Lee Board that are carved into a half round shape and place in the kiln. Ramp 900°F/hr to 1200°F and hold 10 minutes to bend the strips.

2

*Assemble the hoops on the kiln paper and glue in place before firing.*





Cut a piece of shelf paper and place your glass strips sideways on edge onto the paper. If you think your strips are too long, you can always cut a piece off with your mosaic cutter.

Since the hoops are so thin, I was worried that they might not fuse together. Therefore, I cut 4 very small pieces from the clear dichroic glass piece and placed them as shown. Then I used the gel glue that we made for the Christmas Pendant to secure everything on the Papyrus paper.

Once the Christmas Pendant, Mikado Necklace, and Hoop Earrings are assembled, place all of your pieces on a kiln shelf and fire using the suggested schedule below. Remember, however, that all kilns fire differently, so you may need to make some adjustments in the schedule to fit your own kiln.



### Firing Schedule

Segment 1: Ramp 900°F/hr to 1000°F and hold 10 min.

Segment 2: Ramp 9999 (AFAP\*) to 1410°F and hold 10 min.

Segment 2: Ramp 9999 (AFAP\*) to 900°F and hold 10 min.

\*as fast as possible

### Finishing Touches

Now that your pendants and earrings are fired, I'll show you how I finish them. You will need a few tools and some 28- or 30-gauge stainless steel wire. And yes, there is a companion video on our website that shows how I finished the jewelry pieces.



Let's start with the hoop earrings. In the video you will see how I made the little wire hook to hang it onto the ear wire. I really like working with 30-gauge stainless wire. No other wire is so sturdy and so thin. It is wonderful to use for subtle wire wrapping and bail creating.

For the green diamond pendant, I made a wire wrap with the 30-gauge wire, then added a Swarovski bead, a barrel bail, and a silk cord adjustable chain. For finishing this one, you will definitely want to watch the video if you are not familiar with any of those techniques.

To finish the Mikado pendant, I used what I call the "Lazy Bearer" method—aka *me*. I used two different colors of beading wire, a magnetic clasp, and several beads, as you can see in the picture. I did not have any size issues, since it is definitely for me. I have done this type of necklace for sale and ended up rebeading the chain to make it the right size for the buyer. As you can imagine, that's way too much trouble for this "Lazy Bearer."

Have fun designing some creative designer jewelry. I hope you will enjoy the videos as well.

**GPQ**

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*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. She has also shared her innovative ideas in three books from Wardell Publications as well as through numerous articles in various international glass magazines. Visit [www.kaiserlee.com](http://www.kaiserlee.com) to learn more about Petra's glass art and workshops.*

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# How to Prevent Your Kiln from Rusting

by Arnold Howard

Photos Courtesy of Arnold Howard

In visiting studios to maintain kilns, I've seen rusted lid springs, handles, and switch boxes. Pieces of rust flake off the galvanized steel base plates onto the floor under the kilns. Fortunately for you, glass kilns rust much less than ceramic kilns, because glass doesn't contain moisture like ceramics. For example, years ago I visited a glass school that had a row of Paragon GL-24 front-loading kilns. I asked why the kiln at the end of the row was badly rusted. Their reply was, "That's the one we use to make our glass molds."

### Ways to Help Reduce Kiln Rust

Below are some things that can be done when using your kiln to keep from rusting as much as possible.

- To reduce rust to a minimum when making glass molds, fire only dry greenware, which is the unfired clay. Place a piece of greenware against the inside of your wrist. If it feels cool, it is too wet to fire. You can dry greenware using the heat that the kiln releases as it fires. Place the greenware on metal shelves near the kiln.
- Vent the kiln lid or door 1/2" during the early phase of the greenware firing, where the soft clay releases moisture as it hardens.
- The walls and top of a clamshell kiln lift up when you open the kiln. If the top and walls are one unit, moisture has nowhere to escape, so moisture can build up inside the clamshell. If your clamshell kiln has a separate lid, such as the kiln in the photo, vent the lid 1/2" while firing anything that contains moisture.
- You can reduce the rust by running an Orton downdraft vent with your kiln. The Orton vent removes the moisture and fumes from the kiln and vents them to the outside of the building.
- If rust falls from the roof of a front-loading kiln such as the Paragon GL-24 series, install a rust catch above the door. The rust catch is a piece of bent stainless steel that slides inside the top of the kiln case.

### The Best Places to Store Your Kilns

People often wonder if it's okay to keep a kiln outside under a patio cover. As long as the kiln is protected from the weather and has a roof overhead, it is okay to keep it on a patio. However, it will last longer if it is kept inside an enclosed building such as a garage.



*This type of rust rarely appears on glass kilns unless you fire greenware molds and do not adequately vent the kiln.*



*If your clamshell kiln has a separate lid, such as this Olympic model, vent the lid 1/2" during the early phase of greenware firings.*



*To install a rust catch, remove the screws from the front of the case above the door. Then slide the rust catch inside the case, drill holes, and fasten with stainless steel screws.*



I lived on the Isle of Hawaii for two years where everything rusts—even refrigerators kept indoors. Houses there are made with galvanized nails because of the salt air and humidity. Cars in Hawaii rust quickly if parked in the open. They last longer when kept under a carport, and they last even longer in a garage. Likewise, a kiln on an open but roofed-in porch is subjected to more humidity than one in a fully enclosed garage.

GPQ

*This kiln was on the back porch of a Texas lakeside home. I could tell that wind-blown rain caused much of the rust, because the screws on the left side of the switch box, which was toward the unprotected side of the porch, had more rust than the screws on the right side of the switch box. If you keep your kiln under a carport or on a covered porch, protect the kiln from wind-blown rain.*



*Unlike an overhead hood vent, the Orton downdraft vent removes moisture and fumes directly from the kiln, which reduces rust to a minimum when firing greenware or anything containing moisture.*

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



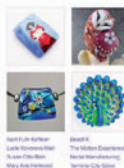
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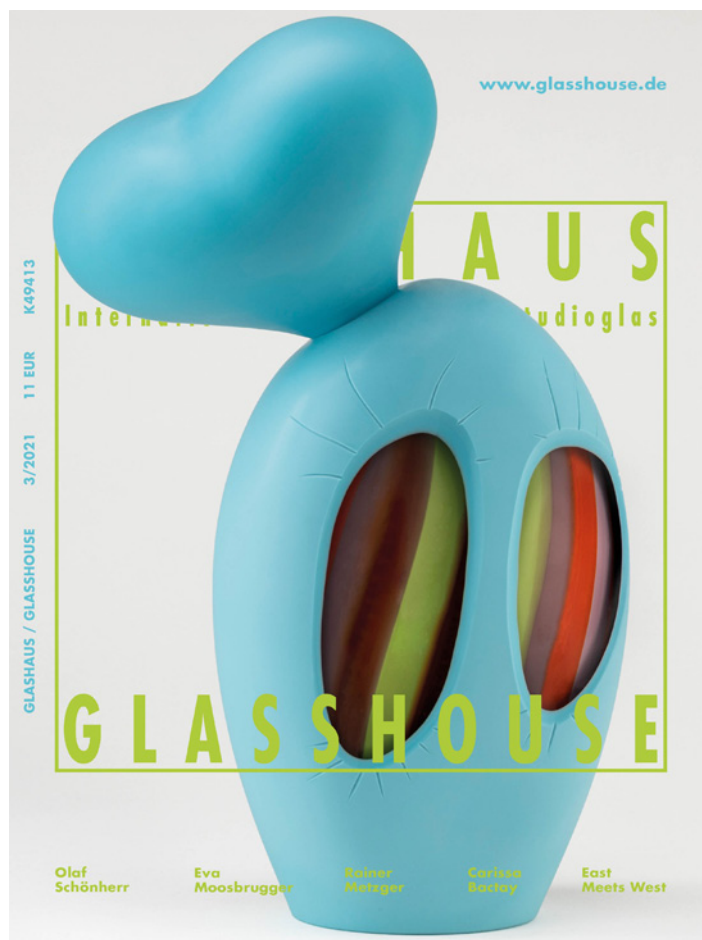


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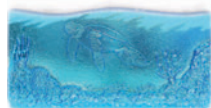
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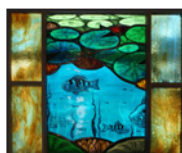
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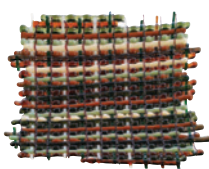
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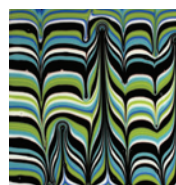
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