

GLASS PATTERNS

— Q U A R T E R L Y —

Fall 2021

Volume 37 • No. 3



Autumn and Holidays



Volume 37 No. 3

\$7.00 U.S. \$8.00 Canada



www.GlassPatterns.com

**DON'T MISS Our
16-Page Pattern Sheet**

KilnMaster

Touchscreen



SKUTT

Programming just got really cool!



- Built-in Wifi and Free App
- Remote Monitoring
- Navigates like your Smartphone
- Hinged Controller for Perfect Angle
- Built-in Library of Programs
- Write and Name Your Own Programs
- Help Screens for Every Feature
- Graphing
- Logging
- Improved Diagnostics

...and so much more

skutt.com/kmt

Table of Contents

Fall 2021

Volume 37 Number 3

6 Autumn Leaves Wreath Suncatcher
An Introduction to Stained Glass
Design by Lidia K. Anderson

10 The Durango & Silverton Narrow Gauge Train
Design by Cindy Dow Savary

14 Memories of Christmas
Design by Carrie Deutsch

18 Cubist Cats
Design by Chantal Paré

22 Spider Web
Design by Alecia Richardson

26 Jeweled Floral Circle Panel
Design by Jenny Westphal

30 Christmas Bells
Design by Terra Parma

32 Holy Night
Design by Terra Parma

33–48 16-Page
Full-Size Pattern Section

49 Christmas Angel
Design by Lisa Vogt

50 Little Monsters
Design by Leslie Gibbs



Above: Cubist Cats by Chantal Paré.

On the Cover: Looking to the Sky by Alysa Phiel.

Photo by Jane McClarren.

Holy Night by Terra Parma and

Little Monsters by Leslie Gibbs.

Photos of Little Monsters by Jon Gibbs.

Active and
Voting
Members of



Connect With Us



Publisher ~ Maureen James
Graphic Artists ~ Dave Burnett,
Mark Waterbury

Accounting ~ Rhonda Sewell
Circulation Manager ~ Kathy Gentry

Copy Editor ~ Darlene Welch
Advertising ~ Maureen James

Contributing Designers and Writers
Lidia K. Anderson, Jean Beaulieu
Carrie Deutsch, Leslie Gibbs
Arnold Howard, Larry Jacobson
Petra Kaiser, Jane McClarren
Chantal Paré, Terra Parma, Alysia Phiel
Alecia Richardson, Dionē Roberts
Cindy Dow Savary, Craig Smith
Paul Tarlow, Lisa Vogt, Darlene Welch
Jenny Westphal

GLASS PATTERNS QUARTERLY®

Issn 1041-6684 is published quarterly
by Glass Patterns Quarterly, Inc.
8300 Hidden Valley Road,

P.O. Box 69, Westport, KY 40077

POSTMASTER Send address
changes to *Glass Patterns Quarterly*®,
8300 Hidden Valley Road,

P.O. Box 69, Westport, KY 40077

Telephone 502-222-5631

E-Mail info@glasspatterns.com

Graphic Transfer

info@glasspatterns.com

Website www.GlassPatterns.com

Subscriptions: United States, one year
print and digital combo subscription \$28;
one year digital subscription \$28;

Foreign (U.S. Funds): one year print and
digital outside U.S. combo subscription \$40;
one year digital subscription outside U.S. \$28;
one year print and digital airmail
combo subscription \$96.

Single copy price \$7 plus shipping.

All subscriptions must be paid in
U.S. dollars with an international
money order or with a check
drawn on a U.S. bank.

Credit card, debit card,
or PayPal also accepted.

Periodicals Postage Paid
at Westport, KY 40077

and additional mailing offices.

©2021 Glass Patterns Quarterly, Inc.

Glass Patterns Quarterly® does not stand
sponsorship for opinions or facts of authors.
Unsolicited material will be handled with
care, but the magazine assumes
no responsibility for it.

56 Looking to the Sky

Design by Alysia Phiel

60 Ending Bubble Trouble

Avoiding Bubbles Between Layers of Fused Glass

by Paul Tarlow

62 Holiday Stars and the North Star

Creating with Liquid Glass Line

Design by Craig Smith

65 Teddy Bear and Present

Design by Jean Beaulieu

66 Here Comes Santa!

Design by Dionē Roberts

70 Be Jeweled

Jewel de Verre Pendants and Earrings

Design by Petra Kaiser

74 Kiln Corner

How to Prevent Your Kiln from Rusting

by Arnold Howard

76 Stained Glass Supply Shops

78 Advertiser Index

Upcoming Submission Deadlines

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

Summer 2022	Garden, Beach, and Nostalgia
Editorial	February 20, 2022
Ad Closing	April 20, 2022
Ad Materials	April 30, 2022



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

NEW! CABOCHON SNAP & SWITCH



Make your jewelry fit your mood with SNAP & SWITCH! Personalize each day's accessories by the day, minute or hour. Attach the connector to the back of your glass pieces with adhesive, the pop them in and out to suit your mood anytime of the day or night. Modular jewelry for everyone!!

Necklaces



AANP-01

AANP-02

AANP-13



Bracelets



AANP-08

AANP-09

Ring

AANP-10

Pendant (without chain)



AANP-11

Earrings



AANP-12

Extra Disks



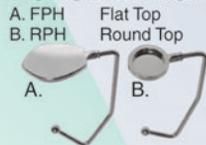
AANP-03
5 pc./pack

WINE BOTTLE STOPPERS PURSE HANGERS NEW! EARRING HOOPS



A. B. C.

- 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



A. FPH Flat Top
 B. RPH Round Top

KEY HOLDERS

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



A. B. C.



AANP-05
24 pc./pack

DISPLAY STAND for Glass Beads



SPBSB
1.5"W x 3"H

TWOFERS™ Grinder Bits 2 for the price of ONE

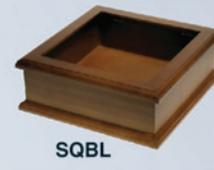
- GB10SB60 1" Coarse 60
 GB10R100 1" Regular 100/120
 GB10M170 1" Medium 170
 GB10F220 1" Fine 220
 GB10UF600 1" Ultra Fine 600
 GB34SB60 3/4" Coarse 60
 GB34R100 3/4" Regular 100/120
 GB34M170 3/4" Medium 170
 GB34F220 3/4" Fine 220
 GB34UF600 3/4" Ultra Fine 600

- GB14R 1/4" Regular 100/120
 GB18R 1/8" Regular 100/120
 GB38R 3/8" Regular 100/120
 GBJB Jewelry Bits
 GBRB Ripple Bits
 DB18 1/8" Core Bits

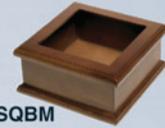


TEA SERVER

- TTT2 Tea Server
 TTT1 Extension Kit



SQBL



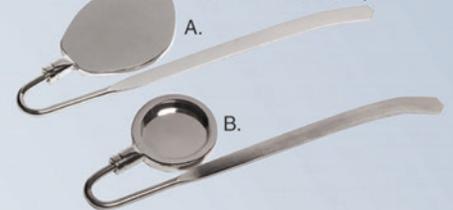
SQBM



SQBS

BOOKMARKS

- A. FBM Flat Top
 B. RBM Round Top



A.

B.

AANRAKU® GENUINE JEWELRY BAILS

Leaf Bails



- ITEM# NICKEL PLATED**
 NJBS Large
 NJBL Small
ITEM# SILVER PLATED
 SLBL Large
 SJBM Medium
 SJBS Small
ITEM# GOLD PLATED
 GJBL Large
 GJBM Medium
 GJBS Small
ITEM# .925 SILVER
 925L Large
 925M Medium
 925S Small

Heart Bails



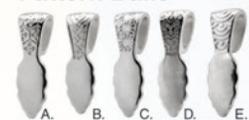
- ITEM# SILVER PLATED**
 SHBL Large
 SHBM Medium
 SHBS Small
ITEM# GOLD PLATED
 GHBL Large
 GHBM Medium
 GHBS Small

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# SILVER PLATED**
 A. SFBS Fish
 B. SCBS Celtic
 C. SPBS Paw

GRINDER'S MATE

Makes glass grinding a pleasure instead of a chore. Say goodbye to sore and painful fingers FOREVER!

NGM



FRIT MAKER

FM1



FRIT SIFTERS



LEATHER CORDS

- Available in 3 Sizes
 LC16 16"
 LC18 18"
 LC20 20"
 With 2" extender chain



Ask for them at your local supplier

41 S. Railroad Ave. San Mateo CA 94401-3209 Tel. (650) 372-0527 Fax. (650) 372-0566 www.aanraku.com

"Aanraku", its logomark and are registered trademarks of Aanraku Glass Studios. All rights reserved.

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.



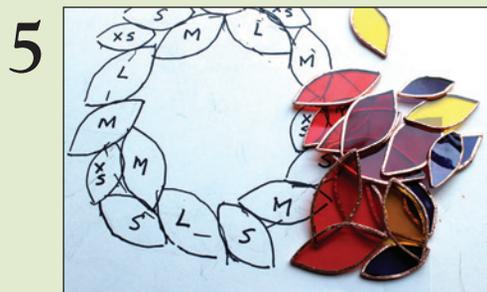
If you have a mirror grinding bit, follow up with that on all of the edges for a smooth and rounded professional finish.

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.

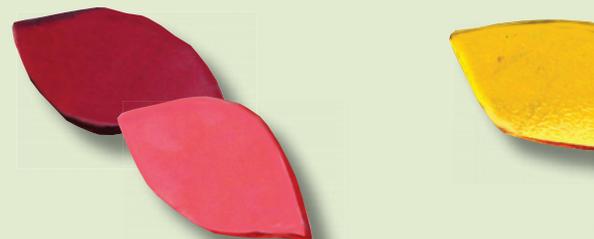


It is important to use a steel ring and not aluminum, or you will not be able to solder it. They can be found at various hobby stores. Flux all of the intersections and solder the ring to the points on the base piece. Finish this side by turning down your soldering iron about 20% and bead-solder over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

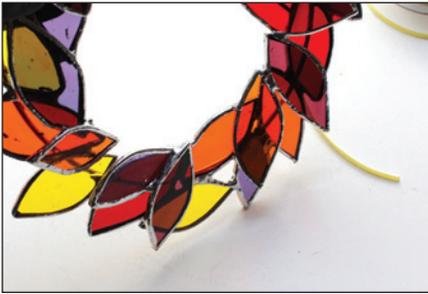


Cut several pieces of glass using the cutout pattern guide with as many colors and sizes as you like. Feel free to add new colors and textures. Scrap glass is great for this.

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.

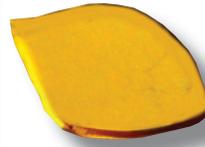
12

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.



Stained Glass Made Easy

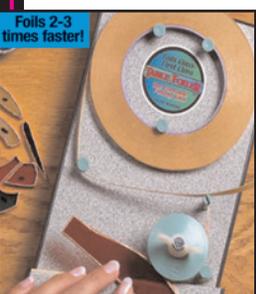


TABLE FOILER
Foils Glass—First Class

- Dispenses, applies & crimps foil in one easy process
- Works on all glass sizes & shapes
- Professional results, even for beginners!

Grinder Cookie
Great Results without the Grind

- Saves wear & tear on fingers
- More grinding time out of your bit
- Shape allows increased pressure against glass

NEW



Works with ALL grinders!

Ask to see them at your favorite retailer!

Or call 1-800-250-1790

Now Accepting PayPal

www.TableFoiler.com

Anything in Stained Glass



Family Owned Since 1979, Knowledgeable & Friendly Staff,
Exceptional Prices for Glass/Supplies,
and an Excellent Shipping Crew!

Together Let's
Create Anything!



(800) 462-1209
Frederick, MD

Find us on:



www.anythinginstainedglass.com

Glastar

The Industry Leader Since 1978

GREAT TOOLS, PRODUCT EXPERTISE & CUSTOMER SERVICE YOU CAN ALWAYS COUNT ON.



Stripper and Circle Cutter



Griffi™ Glas Gripper



Glas-Snapper™



Hand Foilers and Crimper



Specialty Heads



Heads

We have a wide variety of products, equipment, tools and supplies for your
Stained Glass needs to help you grow your hobby or business.
Please visit our website or call your local dealer for more info.

Glastar Corporation • glastar.com
8425 Canoga Ave Canoga Park, CA 91304

(800)423-5635 • Tel (818)341-0301
F(818)998-2078 • info@glastar.com

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 Wissspy Iridescent for Snow, 1 Sq. Ft.

WO-118IR Cobalt Blue/White Wissspy 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

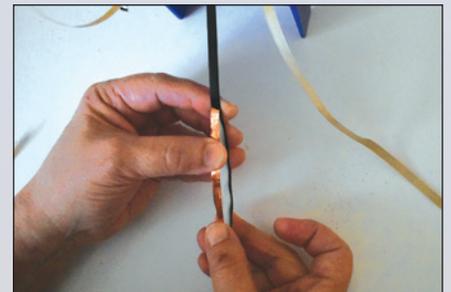
Use a grinder to smooth out any rough edges.



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

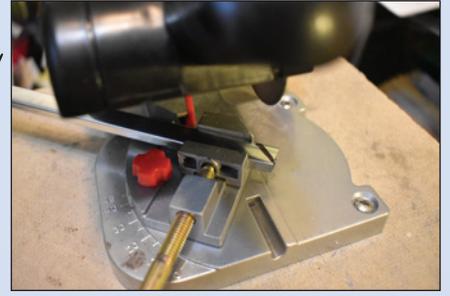
Polish the panel.



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

© Copyright 2021 by Glass Patterns Quarterly®. All rights reserved.



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 or go to www.facebook.com/APassionForGlassByCindySavary.

Sanders



€925.00
Deluxe Commercial
Wet Belt Sander



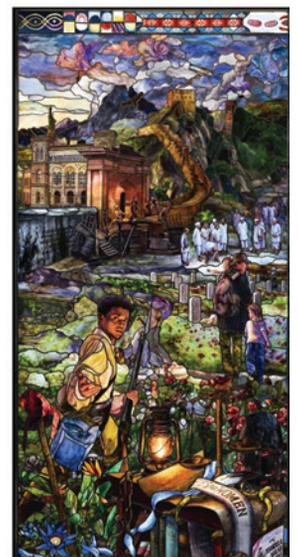
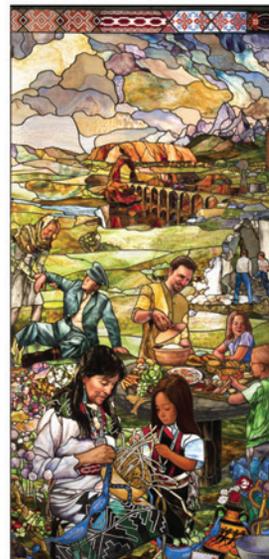
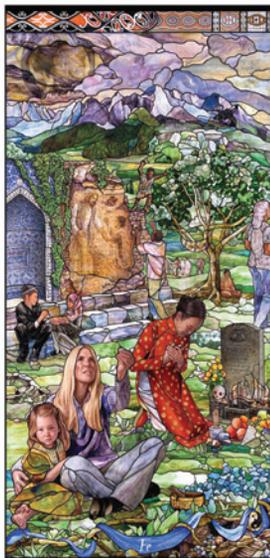
520 E. Franklin Rd.
Meridian, ID 83642

877.793.6636
admin@covington-engineering.com
www.covington-engineering.com



Youghioghney Opalescent Glass Company, Inc.

Manufacturing the World's Finest Art Glass
Since 1976



"PILLARS OF HUMANITY" BY HOLDMAN STUDIOS

"Youghioghney is the Stradivarius of glass, and just as hard to spell as it is to say. An Incredible 30 year journey with Youghioghney color mixes has transcended our modern and traditional pieces. Let the Journey Continue..."

Tom Holdman

www.YoughioghneyGlass.com

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

1

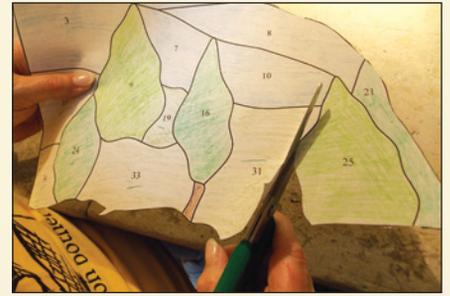
Spread out the pattern, number the pieces, and use the Morton Layout Block System to anchor the pattern.



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

2

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



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

3

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



4

Use breaking/grozing pliers to break off excess glass.



5

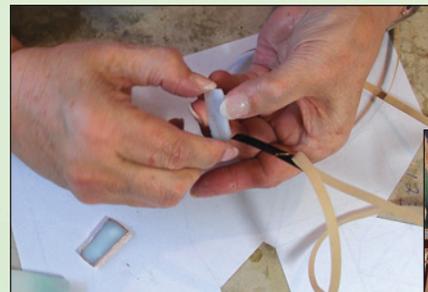
Grind each cut piece.



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.

7
Check the places where the foil pieces meet for any tags, then flux and solder the panel.



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.

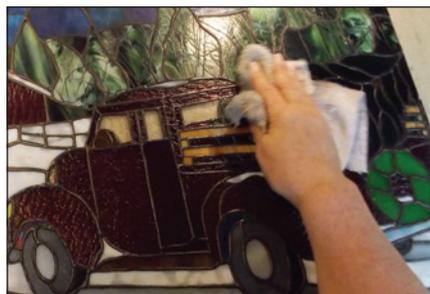


On this piece I used Black Novacan patina. Put a little in a plastic cup and use a dauber or cotton ball to apply the patina to the solder lines. Once you've covered all of the lines, wipe off any excess with a paper towel.

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.



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).

Collect All 24 CD's
Now over 2200 Patterns

Paned Expressions Studios



"Nature's Bounty - 1"

All Patterns in .JPG, .TIF & .EYE Formats
for use with Macintosh & Windows Applications

Paned Expressions Studios



Presents
Our Favorite Patterns

Patterns in .JPG, .TIF & .EYE formats for
use with Macintosh & Windows Applications

All patterns in .JPG, TIF,
& .EYE Formats
www.panedexpressions.com
Visit our site for individual
downloadable patterns!

Franklin Art Glass Studios Inc.

RETAIL • WHOLESALE • GLASS
TOOLS • SUPPLIES • & MORE!



We Offer Same Day &
World Wide Shipping

Shop our
Online Store!

- Thousands of products from glass to tools and supplies!
- Simple navigational system
- Compatible with your laptop, desktop, tablet, & smart phone



614.221.2972

COLUMBUS, OH



FRANKLINARTGLASS.COM



FOLLOW US ON
Instagram

GRYPHON

has the right
grinder for you



Gryphette

- The best value in the industry
- Unstoppable motor
- Uses any bit



Gryphon Corporation
Our 56th Year!
www.gryphoncorp.com



Convertible

Sit or stand while you grind!!!

- Position the work surface flat or angled
- New electric plump for reliable water delivery
- Includes two bits, second story and face shield



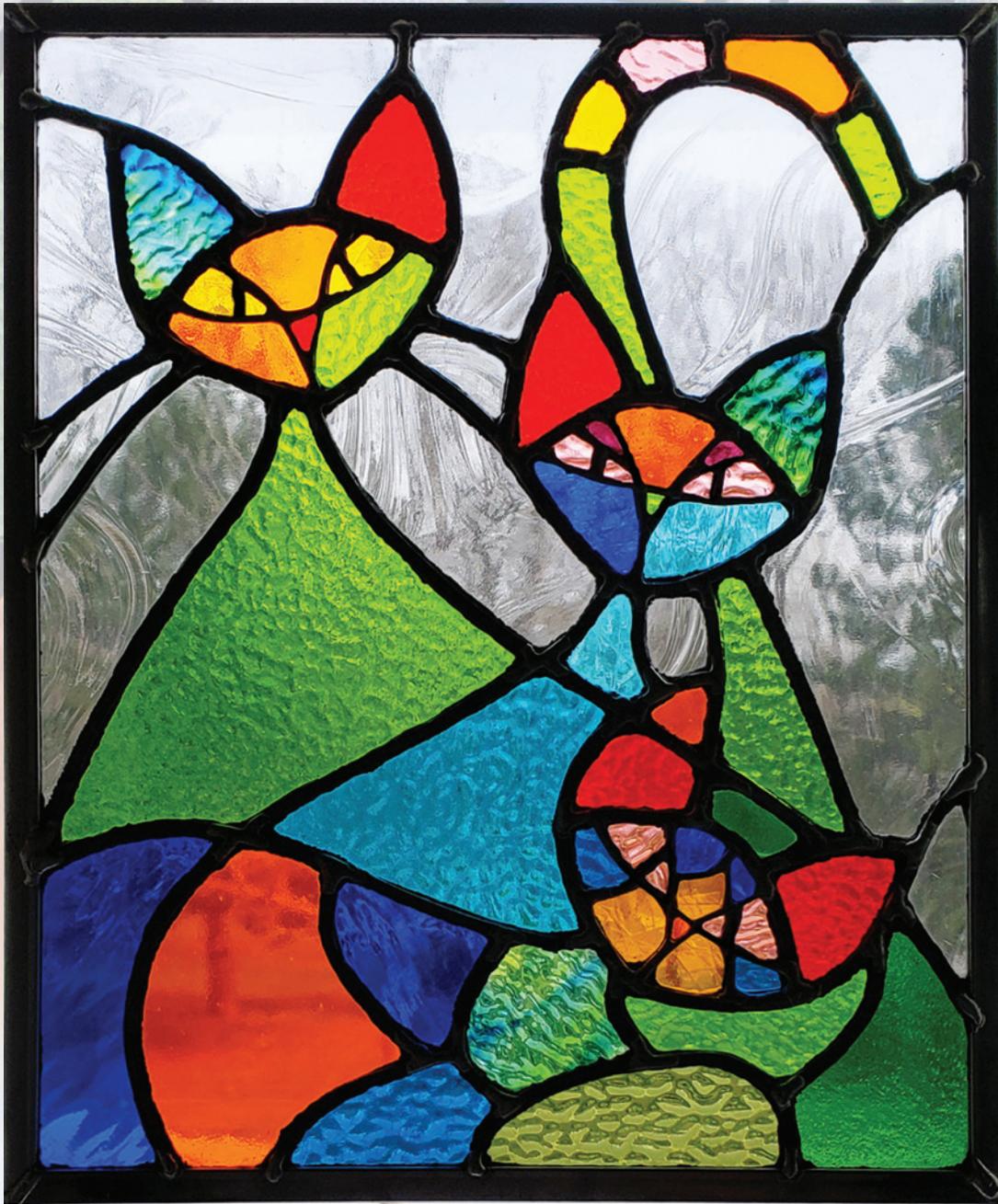
Studio

- Powerful motor handles any job
- Convenient cooling tower

Compare all the features at your dealer or on our website

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 Youghiogheny 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

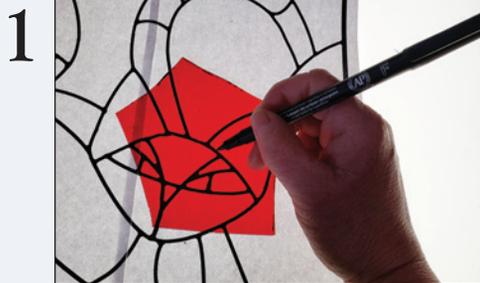
Calcium Carbonate (Whiting) Horseshoe Nails

Polishing Brush Lead Knife or Aviator Snips

Soft Mallet Window Putty

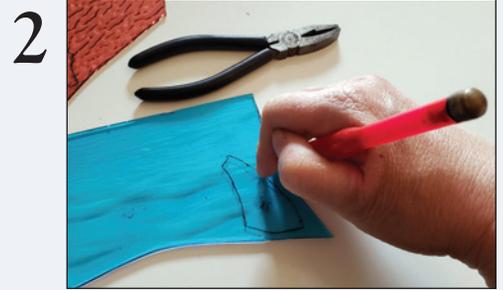
Pretinned 14-Gauge Copper Wire Car Wax

Cascade 3/4" U-Came Zinc

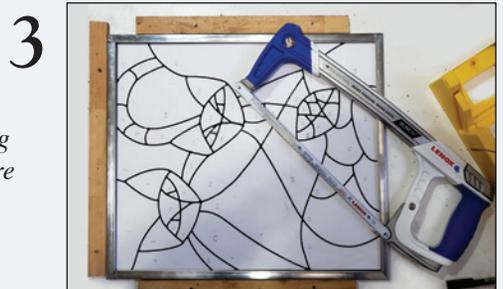


1 Prepare the pattern and trace the pieces onto the glass.

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.

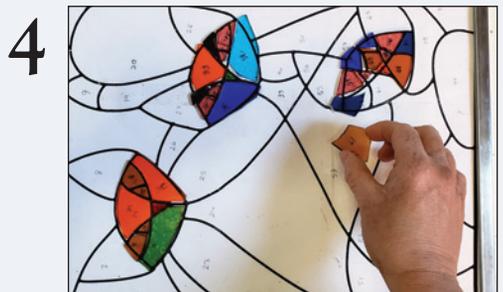


2 Score and break the glass, keeping the glass cutting wheel inside the marker lines.



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

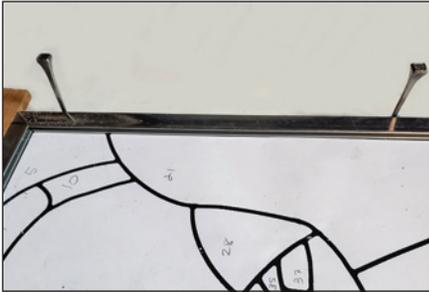
Assemble the cats' faces.



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.

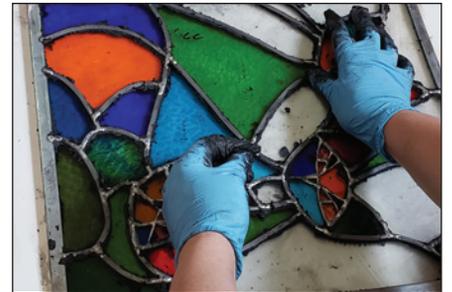
13

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.

GPO

© Copyright 2021 by Glass Patterns Quarterly®. All rights reserved.



STAINED GLASS FUSING MOSAICS JEWELRY FLAMEWORKING

Rockin' Around the Christmas Tree Since 1972

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.



Artist: Olga Turetska



Artist: Walter Hanlon



Happiness Delivered



by glass artists, for glass artists



ARMSTRONG
GLASS COMPANY



Fusible Glass
Art Glass
Tools
Classes
Supplies
Equipment

10% off first order
when using coupon
code GPQ321 at checkout

\$15 Flat Rate Shipping

602-288-8822

www.SWArtGlass.com



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

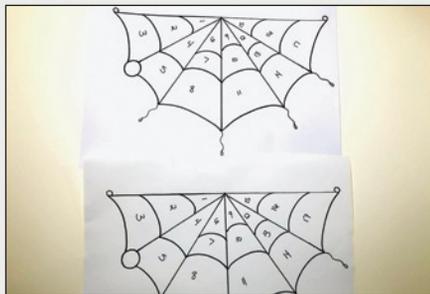
Glass Gem

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



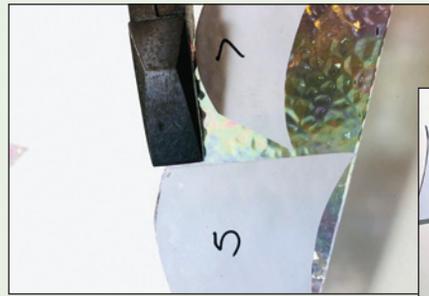
Cut out the pattern pieces from the sticker paper and stick them onto the glass.

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

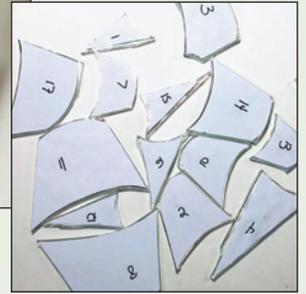
3



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



4



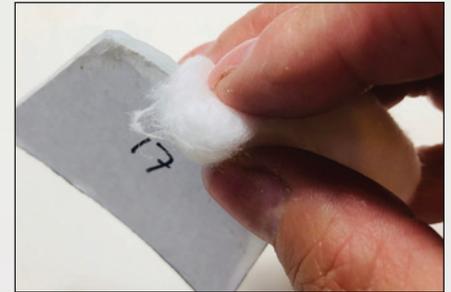
Use breaking pliers to separate the individual glass pieces.

5



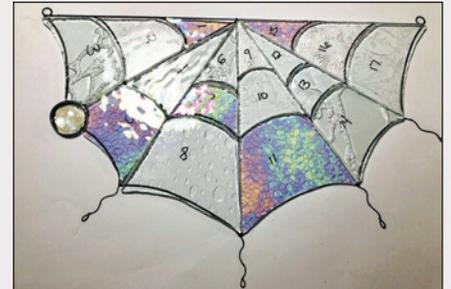
Grind all of the glass pieces to get the best fit.

6



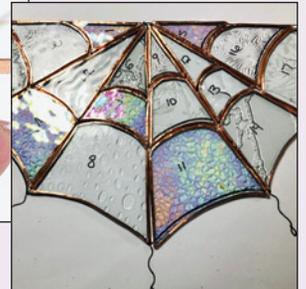
Remove the stickers from the glass and clean all of the edges with alcohol.

7



Assemble the clean pieces on the layout copy.

8



Apply foil to all of the glass pieces.

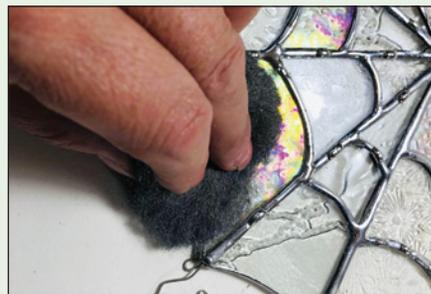
Try to get the foil on as evenly as possible and burnish all sides of the foil.

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



14

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



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

10



15

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



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

11

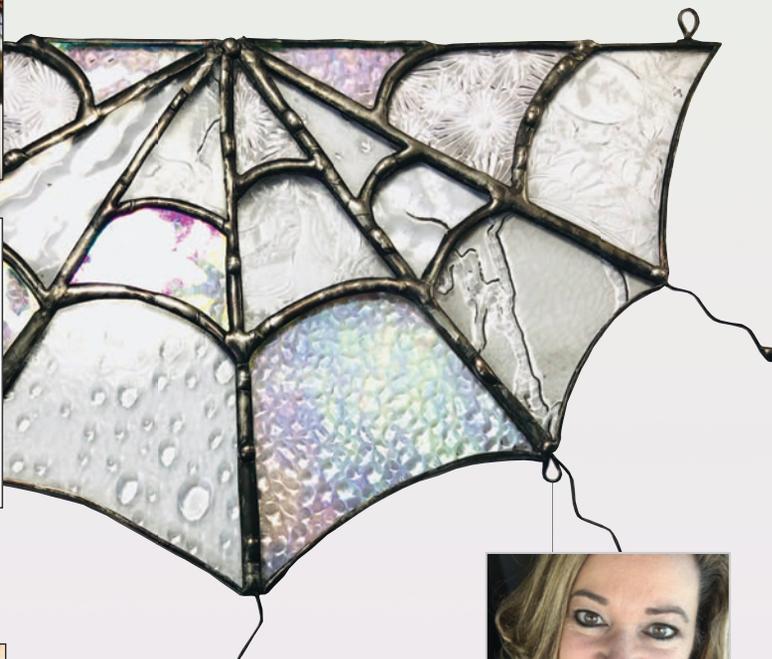


Solder the 4" length of 14-gauge chain to the spider's body and finish by soldering the other end to one of the solder lines at the bottom of the web.

GPO

Foil the red glass gem for the spider body.

12



13

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



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.





SilkeMat

non-carcinogenic fiber blanket

...the **safe** choice for reusable soft and rigid molds



Larry File



Chris Guercio

SilkeMat®

What would you like to create today?



Sovilus Jankauskas

www.SilkeMat.com
www.bjcashman.com
Facebook:

"SilkeMat Tips & Techniques"
sales@SilkeMat.com

Contact: Barbara J Cashman 336-580-7063 Greensboro NC—USA

HANDY HANGER®

Handy Hanger® presents
the New Mini Ellie™
Fusible Hanger



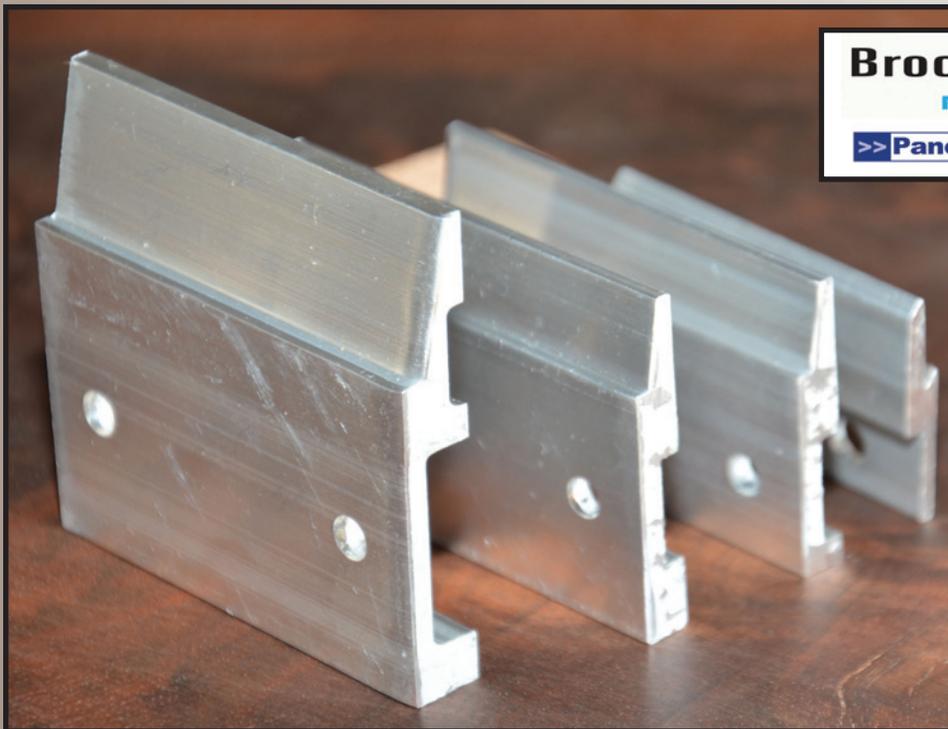
- Perfect for smaller projects like suncatchers and wind chimes
- Machine tooled, industrial strength wire for a finished look

Mini Ellies™ join the larger Finley® and Ellie® Fusible Hangers, each sold separately in 8-pair packages.



Visit
HandyHanger.net
for more details.

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



Brooklyn Hardware

MANUFACTURING

>> Panelclip® >> Clipz® >> Kingclip®

Brooklyn Hardware's French Cleat hanging system makes it easier to display your artwork. The wedges interlock to securely attach items to a wall. Visit our website or call us for more information.

www.panelclip.com

1-888-232-1151

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

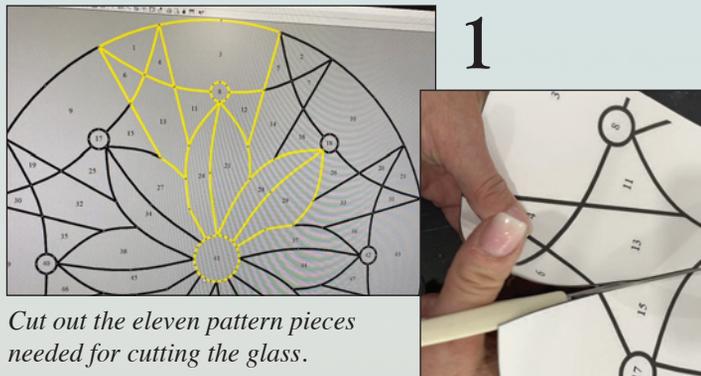
FB RR 50 MC01 AB 50 mm
Iridescent Crystal Faceted Jewel (1)
FB RR 20 MC01 AB 20 mm
Iridescent Crystal Faceted Jewels (8)

Tools and Materials

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

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.



1

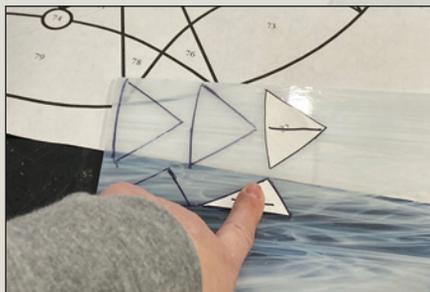
Cut out the eleven pattern pieces needed for cutting the glass.

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.

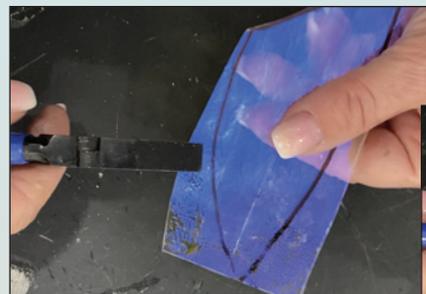
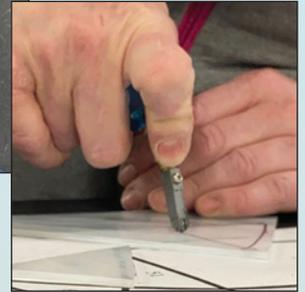
Trace the pattern pieces onto the glass with a Sharpie marker, using the same grain direction for each piece.

2



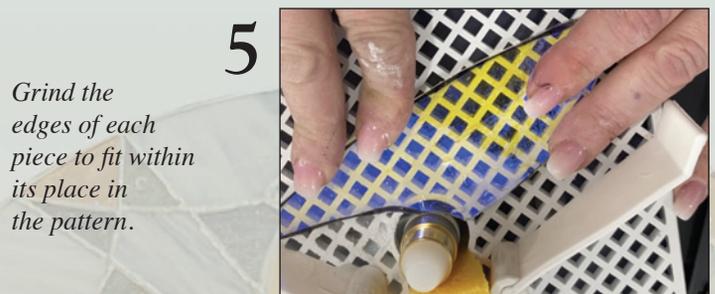
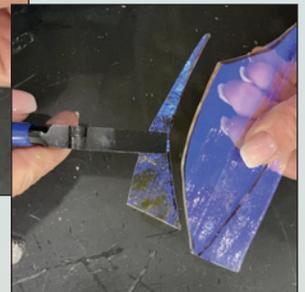
3

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



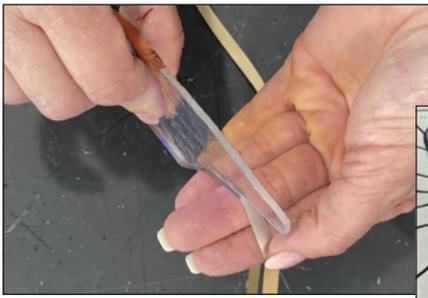
4

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



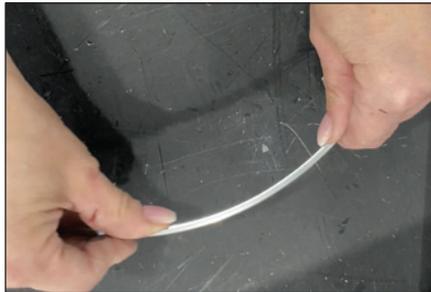
Foil each glass piece and the jewels, then assemble them on the pattern and solder them together.

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.

Apply the U-channel zinc frame.

7



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 to find out more about Jenny and her offerings.

© Copyright 2021 by Glass Patterns Quarterly®. All rights reserved.



Dragonfly Software

Glass Eye Software

"The industry standard for stained glass design software."

~ Glass Patterns Quarterly



Free 30-day trial

- Draw your patterns
- Add glass colors
- Resize to any dimensions
- Label pieces automatically
- Calculate costs
- Print to one or more pages

Visit www.dfly.com and use code GPQ2021 for a 10% discount on a new license!

JAX® MASTER METAL FINISHING SOLUTIONS

Green Patina – Produces a permanent authentic green finish on copper, brass and bronze.

Silver Blackener – Produces a dark black antique finish on silver.

Pewter Black – Produces a dark black antique finish on pewter, lead, brass, bronze, copper, nickel, tin-lead alloys and solders.

Iron, Steel and Nickel Blackener – Produces an antique metallic black finish in seconds on iron, steel, cast iron and nickel.

Brown Darkener – Produces an authentic antique brown finish on brass, bronze and copper.

Brown-Black Darkener – Produces an authentic antique brown-black finish on brass, bronze and copper.

Black Darkener – Produces an authentic antique black finish on brass, bronze and copper.

Grey-Black Darkener – Produces an authentic antique grey-black finish on brass, bronze and copper.

Gold Finish – Produces a 24-karat gold finish on brass, silver and aluminum.

Silver Plating Solution – Plates pure silver onto copper, brass, bronze and silver.

Copper Plating Solution – Instantly plates copper onto iron, steel and solder.

Brass, Copper, Gold & Marble Cleaner – A heavy-duty cleaner that removes tarnish, surface dirt, lacquer and grease from brass, bronze and copper, yet safe for use on gold, jewelry and marble.

Instant Brass and Copper Cleaner – A heavy-duty cleaner that removes tarnish and oxidation from the blackest copper, brass and bronze.

All orders shipped via UPS.
Call, write or fax for a Free Catalog.
JAX Chemical Company
640 South Fulton Avenue
Mt. Veron, NY 10550
(914) 668-1818 FAX (914) 668-8490
www.jaxchemical.com

Purchase Forever Links to Recorded Glass Expert Webinars®

Don't miss this chance to learn from the full chat between the industry's best teachers and students who attended the live Webinar classes.

View from any laptop or desktop computer for as long and as often as you like through the free Adobe Connect app.



Miniature Glass Gardens by Dennis Brady



Visit the Glass Expert Webinars® link on the GPQ home page, then select Recorded Webinar Links for a list of 50+ currently available recordings.

www.GlassPatterns.com



TOYO TOOLS



45 YEARS OF INNOVATION



The Toyo™ Supercutter Series from Glass Accessories International has been the dependable choice of professionals for 45 years.

The latest Toyo cutter is the TC-70 Trac Wheel Supercutter featuring a revolutionary new wheel with micro-notches on the cutting edge. The notches, measured in microns, provide traction to reduce wheel skipping. The result is a clean, complete score and increased wheel life.

The TC-70 is available with a pattern or straight blade and with a brass or contoured acrylic handle.

Visit glassaccessories.com to locate a dealer and see the entire line of Toyo tools.

toysupercutters.com

Sunshine Glassworks Ltd.

Stocking art glass from **WISSMACH, KOKOMO, OCEANSIDE GLASS & TILE, YOUGHIOGHENY** and **OCEANA**. Choose from hundreds of color mixes, densities and textures for all your art glass projects.



Choose from over 65 profiles of lead, zinc, copper and brass came from **CASCADE METALS**.

Offering a vast selection of glass paints, stains, enamels and painting supplies from **REUSCHE, FUSEMASTER** and **PETER McGRAIN**.



Fuse Master



111 Industrial Parkway
Buffalo NY 14227-2712

www.SunshineGlass.com

Toll-free: 800-828-7159
info@sunshineglass.com

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.



Wissmach Glass Co.

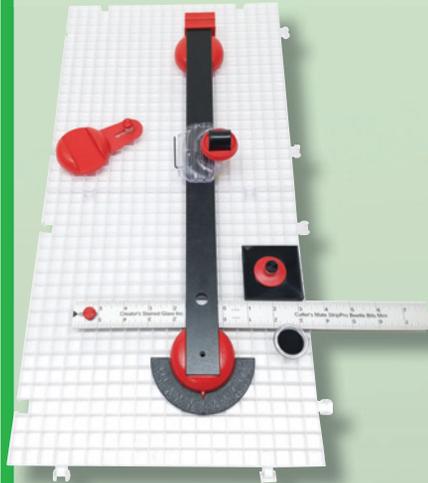
145-SP Dark Amber/Opal/Crystal for Bells, 1 Sq. Ft.
55-L Amber/Green/Light Opal/Crystal for Bell Clappers, Scrap
317-L Dark Amber/Light Opal for Bell Interior, Scrap
WO-28 Orange/Opal Wispy for Holly Berries, Scrap
61-L Green/Brown/Light Opal/Crystal for Holly Leaves, Scrap
152-L for Ribbon, 1/2 Sq.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

Tools and Materials

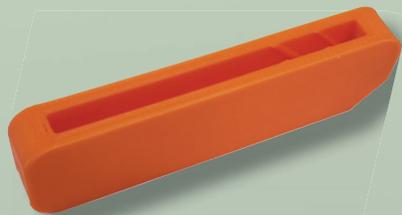
7/32" Copper Foil Flux Solder
Black Patina 14-Gauge Copper Wire

CreatorsBrand.com
A Place for Doers

Get started on your next
DIY project today!



Creator's
Mini Beetle Bits
Glass Cutting System
Complete with 2-Pack
Waffle Grids and Push
Button Flying Beetle
Glass Cutter **Included**
Run Your Score with the
NEW Flash Break



CREATOR'S®

Made In The U.S.A
847-477-3863

NEW!

**Automatic precision
straight cuts!**

SEMI-AUTOMATIC
**FLOATING
TRAY**

TAURUS 3
RING SAW



Simply pull back the tray, place the item to be cut
between the magnetic angles, start the saw, and it
will cut perfectly without operator attention.

The tray fits all Taurus 3 Ring Saws simply and easily
without modification.



GEMINI SAW COMPANY, INC.
310-891-0288
www.geminisaw.com

EDCO COPPER FOIL

**HOLDING IT
TOGETHER FOR
GENERATIONS
TO COME!**

Look for the
gold circle blue
letters and it's
in the bag.

- Excellent Quality
- Exact Tolerance
- Dead Soft Copper
- Best Tack and Adhesive
- Black Coated
& Silver Coated
- Vinyl & Paper
Sandblast Resist



- All copper foil can
be cut 1/8" up to 35".
- Customer names can be printed on the bags of foil
free of charge.
- All of our sandblast resist can be slit from 1/8" up to 24".
- Wider rolls of copper can be cut with craft shears
for different designs.

(866) 397-4777

(718) 788-8108

Holy Night

Design by Terra Parma, Text by Darlene Welch

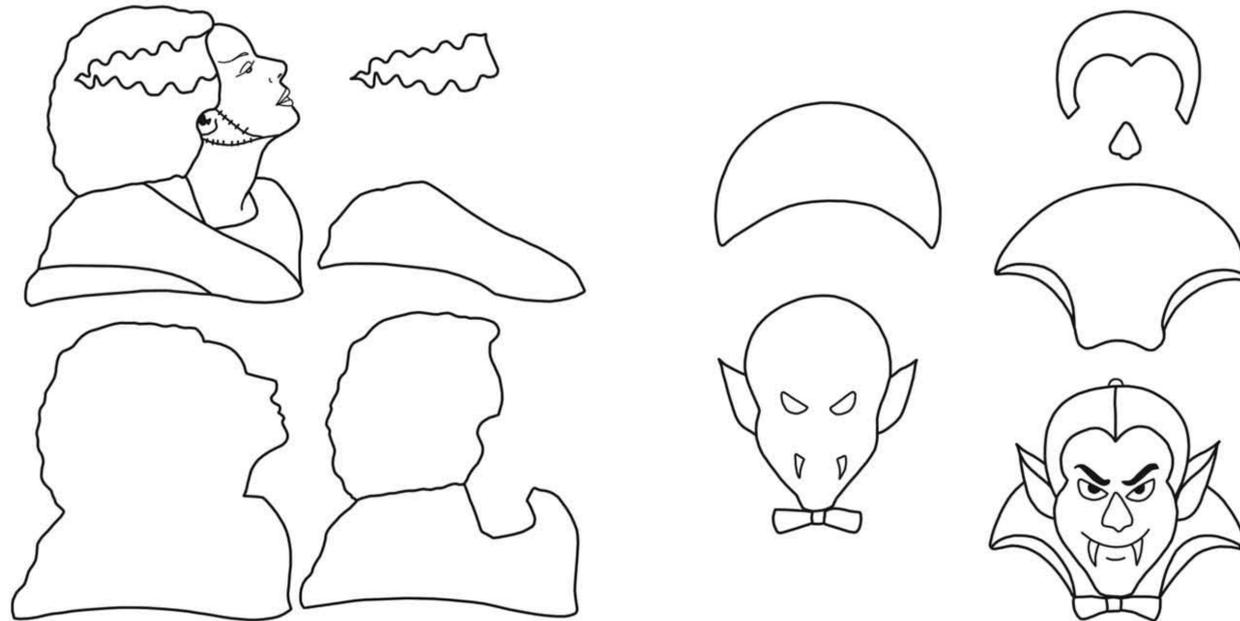
Many centuries ago a brilliant star appeared in the sky to mark the place where Jesus was born. This simple, elegant 7-1/2" x 9-3/4" scene captures the feeling of the stillness of that first Christmas night in Bethlehem as flocks of sheep rested, watched, and wondered. The design, used with permission 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 Wispy 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**



© Copyright 2021
by Glass Patterns Quarterly®.
All rights reserved.

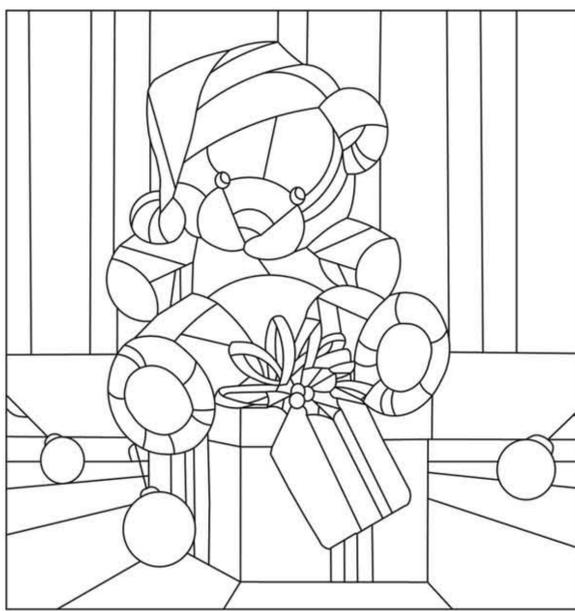
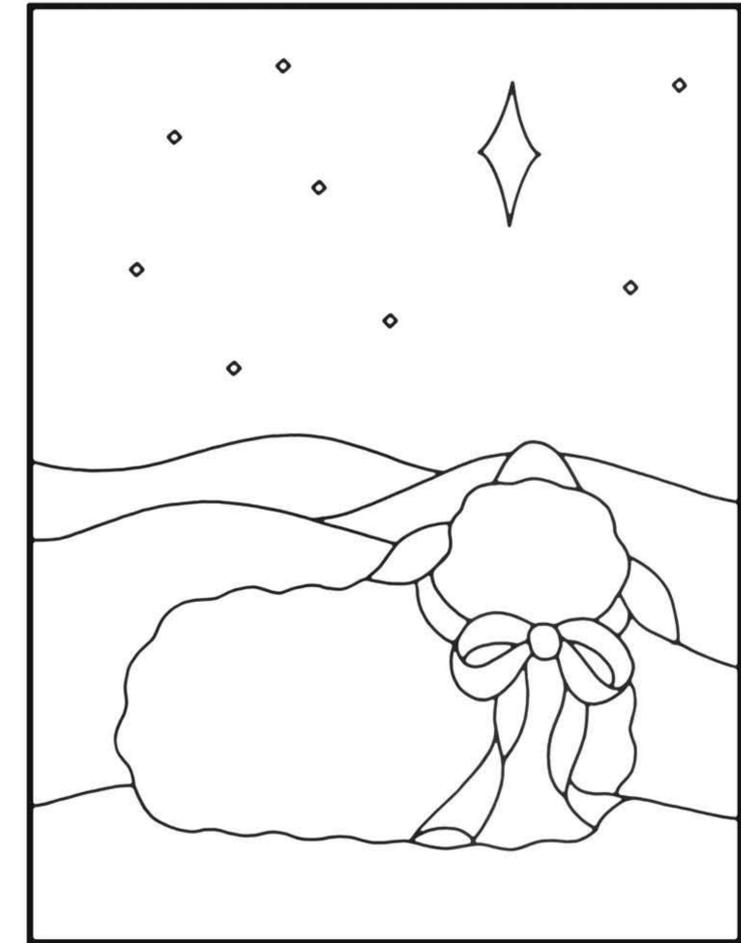
Copyright 2021 Glass Patterns Quarterly, Inc. All rights reserved under Pan American and International copyright conventions. The contents of this magazine and pattern sheet including text, pattern designs, photographs, and/or illustrations are copyrighted. Photocopying and all other types of mechanical or electronic reproduction are prohibited except for making personal copies of patterns for enlargement or reduction or for teaching (one copy of pattern only per student). Copying this material to give or sell to others, except as noted, is prohibited by law. You may build the projects and/or paint the designs from this pattern sheet for your own pleasure, for giving, and for limited retail sales at craft shows, craft malls, stained glass retail stores, and special orders. You may not hire people to mass-produce these designs, or any derivative product made from these designs, for the wholesale, retail, or gift markets or to print brochures marketing these designs (Internet included) without written consent of Glass Patterns Quarterly, Inc., and the contributing designers, and permission/licensing fees negotiated.



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.

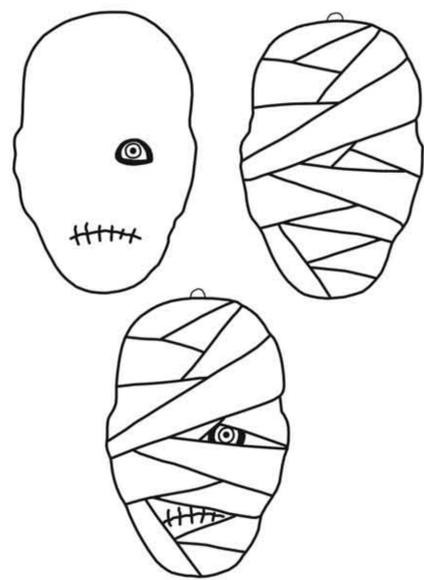


Enlarge to desired size

Teddy Bear and Present

Design by Jean Beaulieu

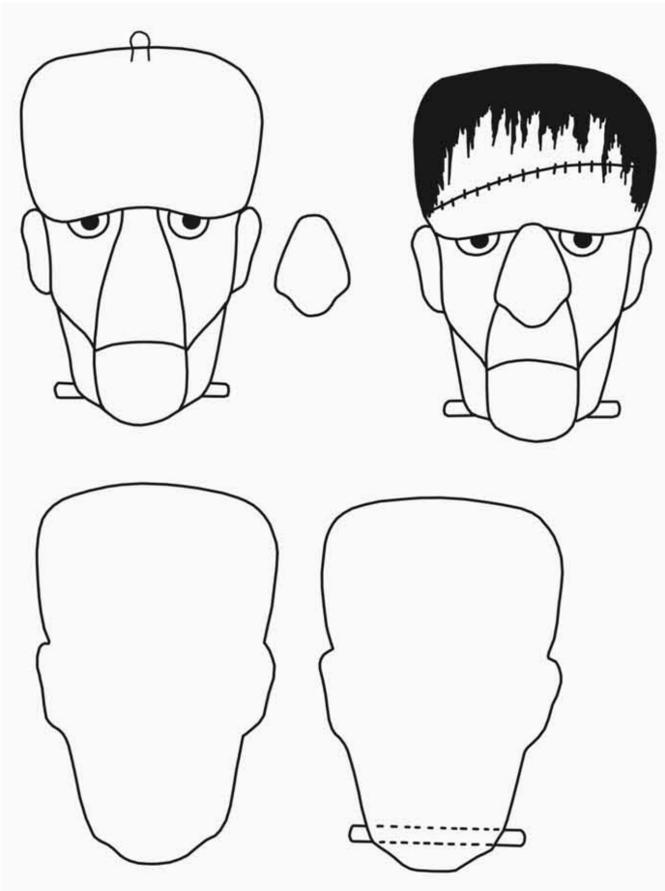
Wissmach Glass Co.
334 True Green Cathedral for Wallpaper, 1 Sq. Ft.
146 Yellow Green/Opal/Crystal Granite for Wallpaper, 1 Sq. Ft.
343 Granite for Wallpaper, 1 Sq. Ft.
200 Bone Cast Dense Opal for Baseboard, Scrap
317-D Dark Amber/Dense Opal for Floor, 1-1/2 Sq. Ft.
WO-29 Dark Red/Opal/Crystal for Hat, 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



Little Monsters

Design by Leslie Gibbs

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

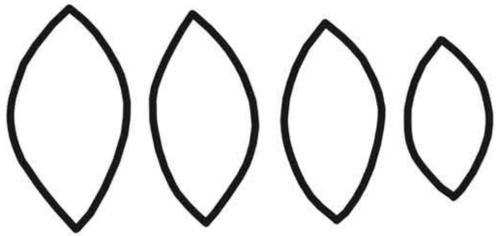


Christmas Angel

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.



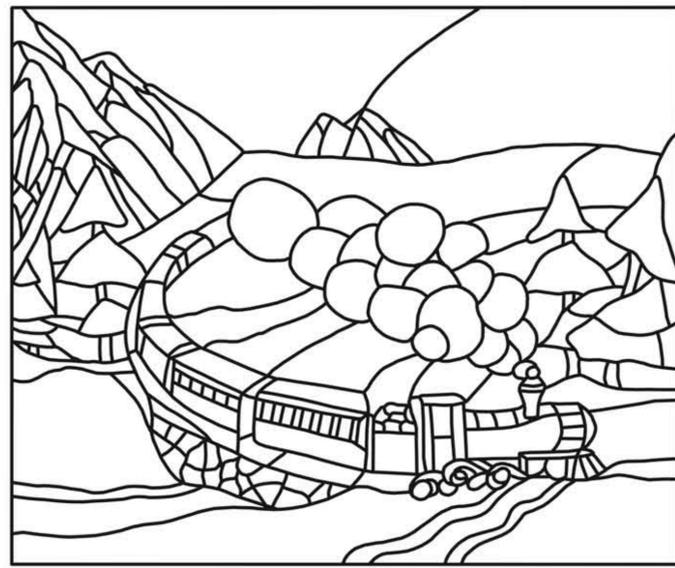


Autumn Leaves Wreath Suncatcher

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)

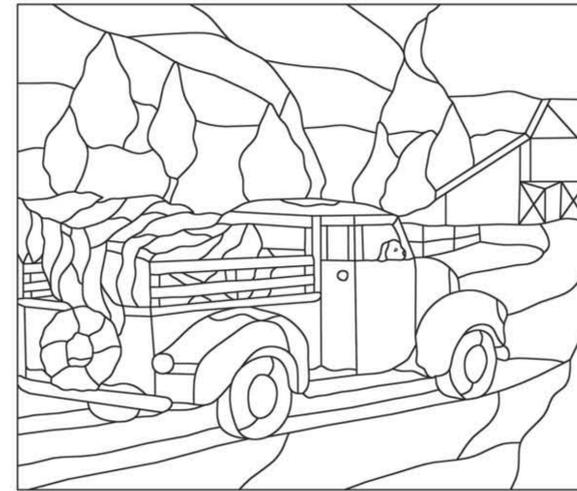


Enlarge to desired size

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-1181R Cobalt Blue/White Wispy Iridescent for Sky, 1/4 Sq. Ft.
Youghiogeny 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

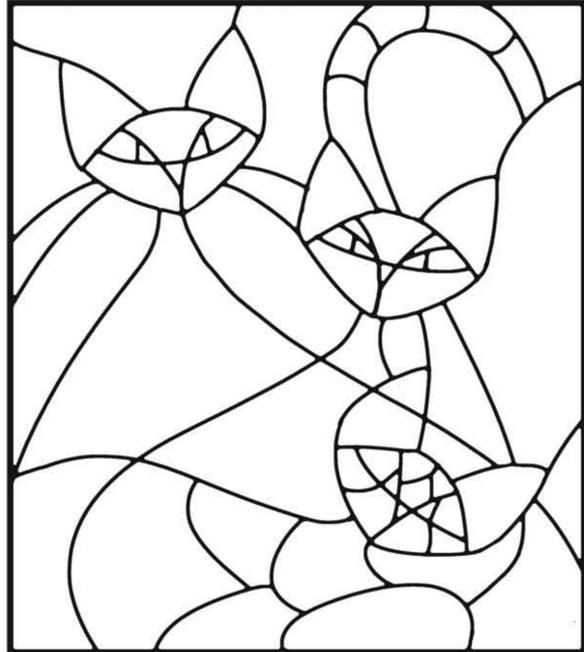


Enlarge to desired size

Memories of Christmas

Design by Kat Patrick

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

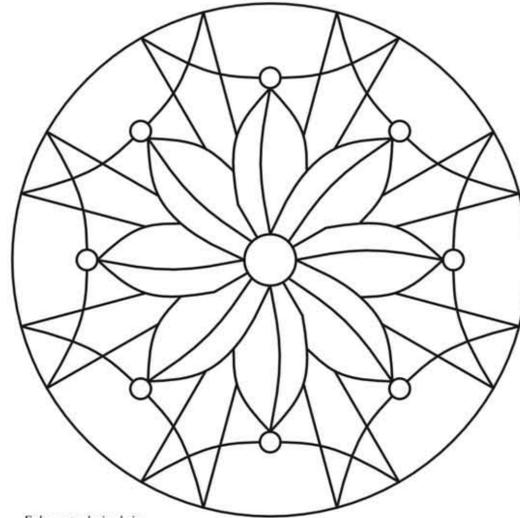


Enlarge to desired size

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.



Enlarge to desired size

Jeweled Floral Circle Panel

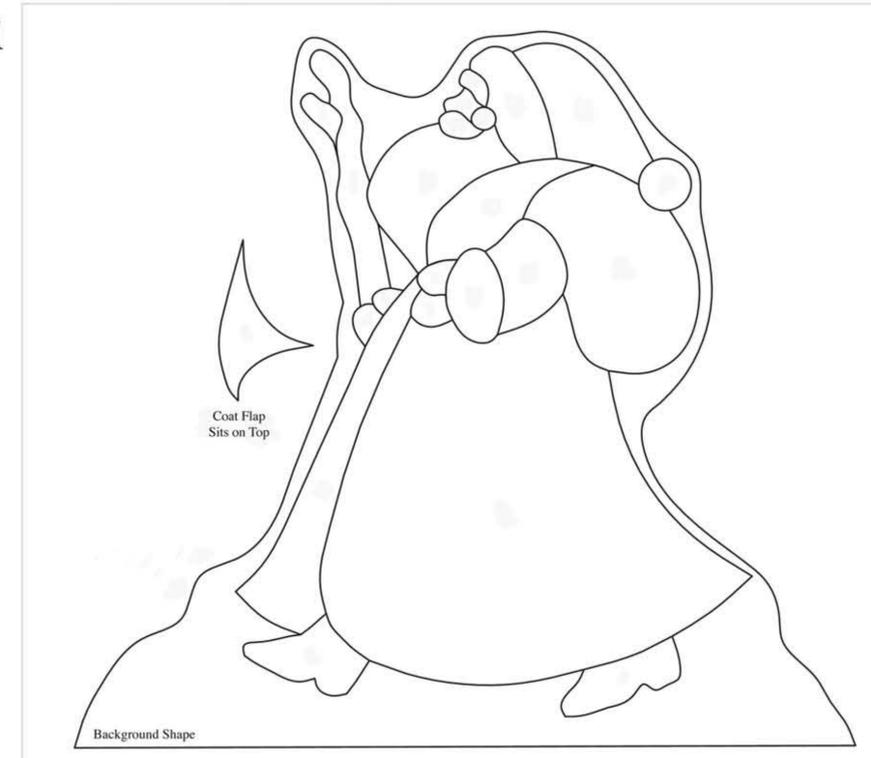
Design by Jenny Westphal

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
Ullmann Glass 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 Diane Roberts

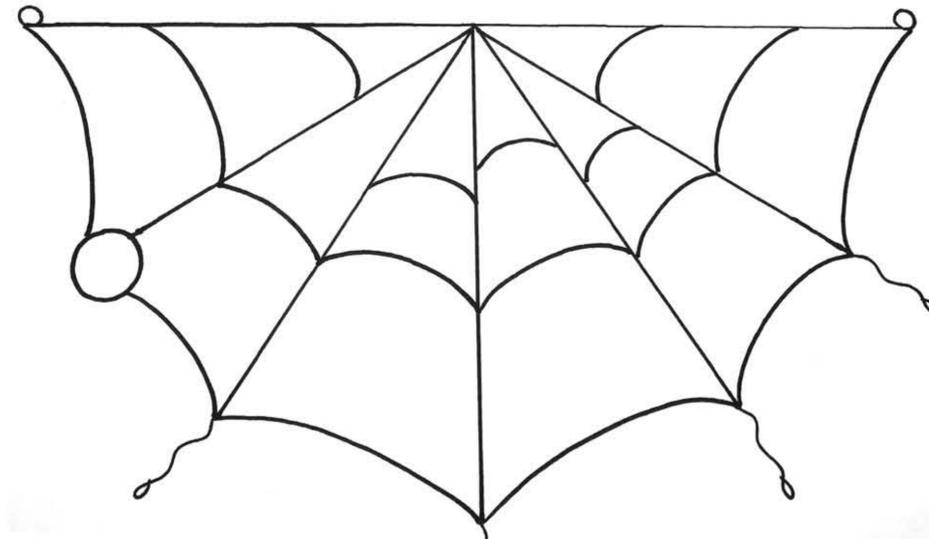
96 COE Glass
 Red for Robe and Hat, 10" x 12"
 White Trim, Scrap
 Medium Blue for Gloves, Scrap
 Black for Boots, Scrap
 Pink for Face and Cheeks, Scrap
 Dark Blue for Bag, 6" x 6"
 Grayish Brown for Staff, 2" x 6"
 Maroon for Inner Robe and Robe Flap, 6" x 9"
 White for Beard, Moustache, and Eyebrows,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



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 to learn more about the artist, browse through her extensive pattern collections, and read glowing testimonials from her students.

GPO

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.

Tools and Materials

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

© Copyright 2021 by Glass Patterns Quarterly®.
All rights reserved.

Little Monsters

Design, Fabrication, and Text by Leslie Gibbs

Photography by Jon Gibbs



Monsters 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)

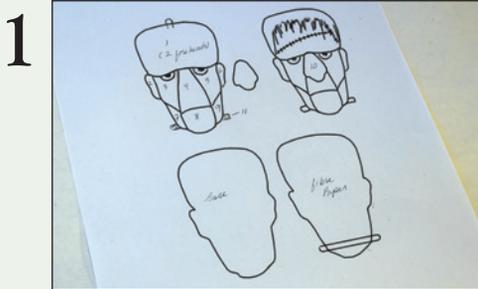


Four Monsters

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.

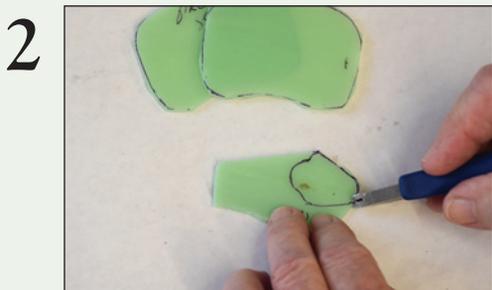
Frankenstein

Prepare the pattern.



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

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



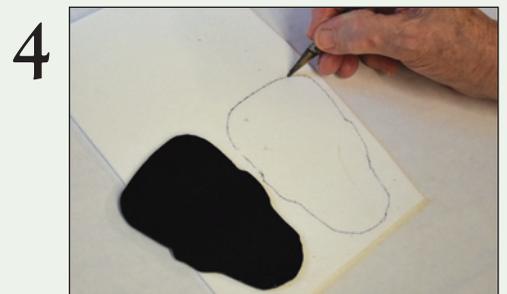
Cut out all of the face sections and cut the black base glass with the iridized side down. Also cut out two foreheads, since we are going to layer them to make the eyes appear sunken.

Grind each piece of glass.

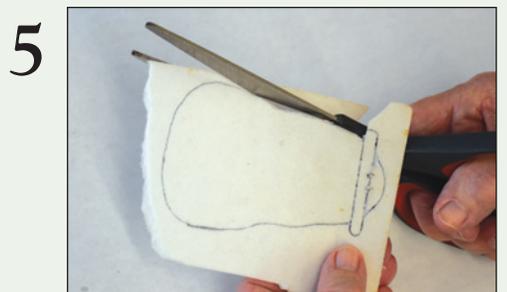


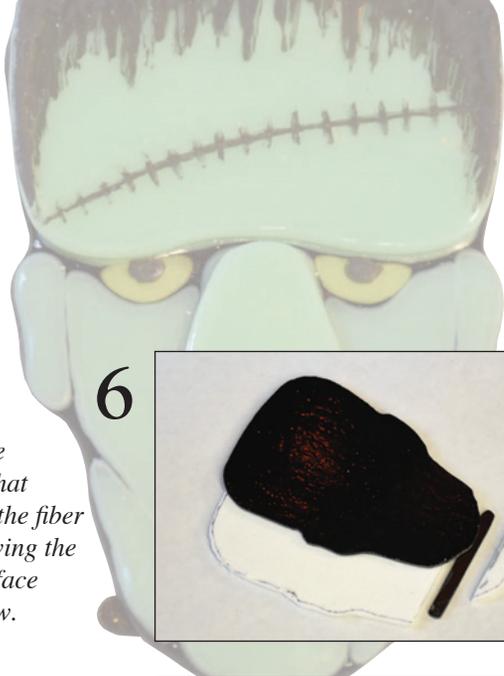
This is where it helps to use finger cots to protect your fingertips.

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



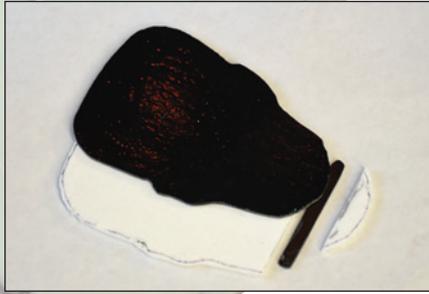
Mark on the fiber paper the section where the bolt will go and cut out the fiber paper base.





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

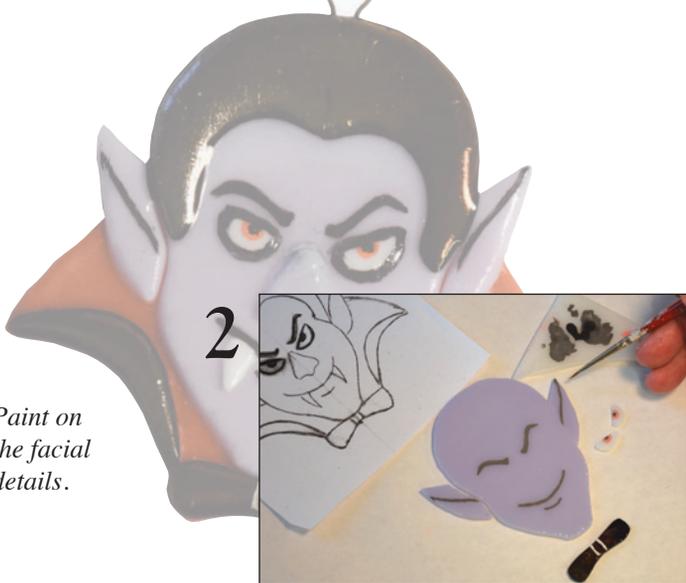
The first three steps—copying and numbering the pattern, then cutting and grinding the glass—are already familiar to you from the Frankenstein instructions. After those steps are done, we will move on to the rest of the steps to finish whichever monsters you choose.

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.



Quality Service from People Who Care

KILN FORMING



STAINED GLASS



TORCHWORK



18,000+ Products

Superior Service

Art Glass Classes

Online Shopping
National & Worldwide Shipping

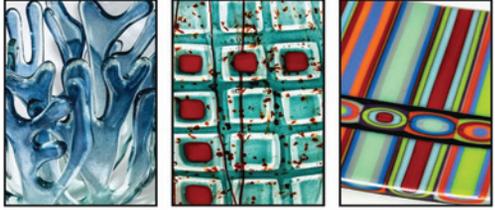
In-store shopping by appointment only.
Schedule online!

Shop Now!

dlartglass.com

303.449.8737 • 800.525.0940
1440 W. 52nd Ave • Denver, CO • 80221





A FUSED GLASS EBOOK

Fused Glass Ebook Sampler

A selection of projects from the vast library of fusing knowledge available to download at FusedGlassBooks.com

PAUL TARLOW



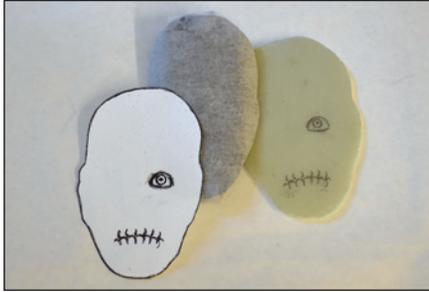
GET IT FREE AT
FusedGlassBooks.com/signup

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. 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

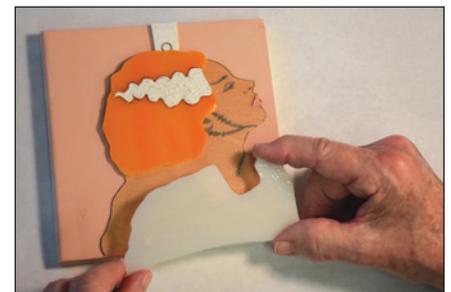
Paint on the facial details and hair accent.



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.

GPO



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

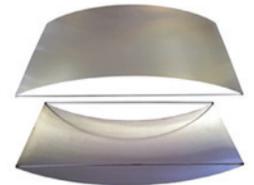
Leslie and Jon are longtime Florida residents. They currently live and work in a small beach town in Northern Florida, having forsaken the Badlands of South Florida for a more peaceful lifestyle featuring more wildlife and less concrete. A relentless jokester, the artist tackles life's common absurdities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



~ built by artisans for artisans ~



WAVE MOLDS



REVERSIBLE MOLDS



SCOUNCE MOLDS



SCREEN MELTS



WEAVE MOLDS



CERAMIC MOLDS



FRIT MAKER



SIFTER/SORTER



CASTING COMPOUNDS



MICA POWDERS

www.masterartisanproducts.com
sales@masterartisanproducts.com

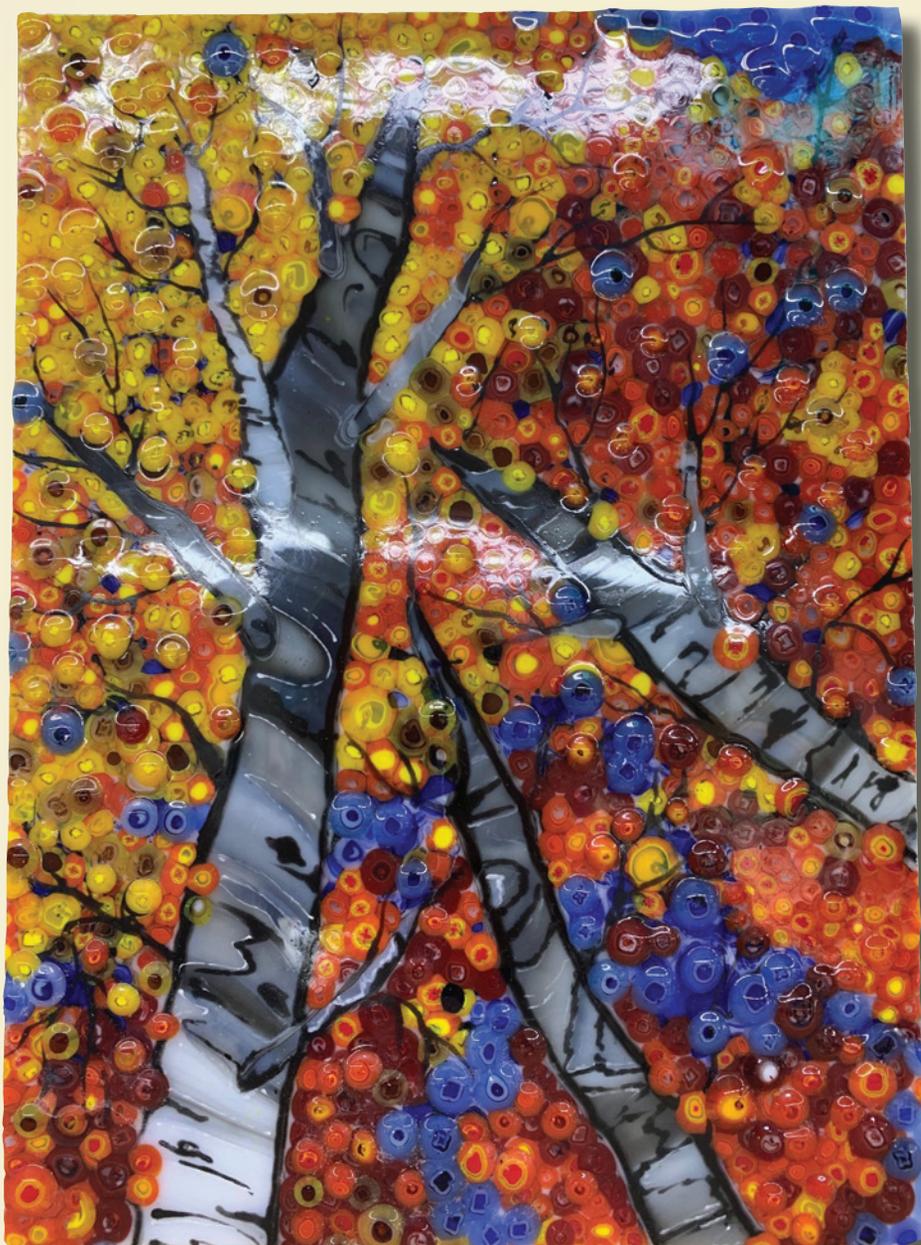
© Copyright 2021 by Glass Patterns Quarterly®.
 All rights reserved.



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)

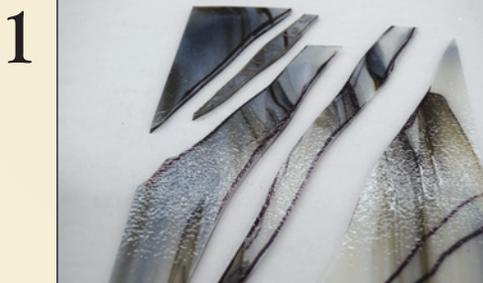
Tools and Materials

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.



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.



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.



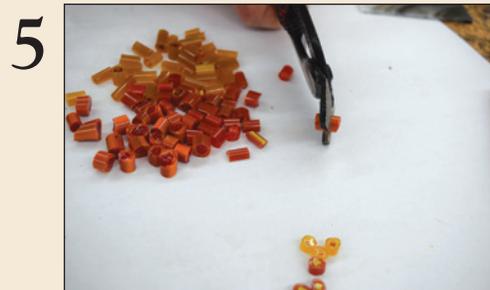
By tracing over any swirls in the glass pattern paint, they will be more defined. You can even use the paint to draw your initials as part of a pattern.

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



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.

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.



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.

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.





CASCADE METALS

SINCE 1971

LEAD • ZINC • BRASS • COPPER CAME



Proud to Help Artists' Visions Come Alive





Cascade Metals produces the world's largest selection of lead, zinc, brass, and copper glazier came. We welcome all professionals and hobbyists to contact our office with your inquiries.

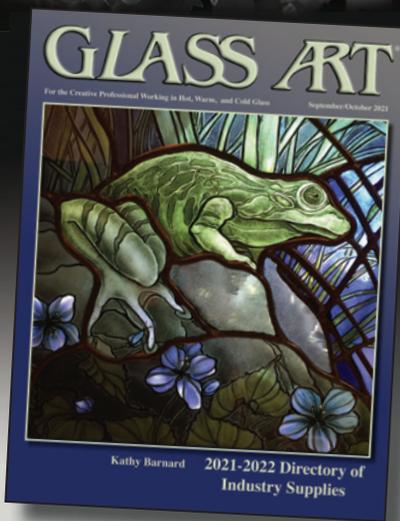
1614 West 75th Avenue, Vancouver
British Columbia, Canada V6P 6G2

Telephone 1 604 261 8884
Toll Free 1 877 298 8884

Email info@cascaDEMETALS.com

CASCADOMETALS.COM

© Copyright 2021
by Glass Patterns Quarterly®.
All rights reserved.



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.

www.GlassArtMagazine.com

140
270 ↑↑↑
375 ↓↓↓

IT'S TIME TO
Upgrade

Coldworking tools, equipment, and advice for improving your processes

HIS GLASSWORKS

hisglassworks.com • support@hisglassworks.com • 800-914-7463

New! More Stained Glass Photo Frames
by Alex Spatz

Ask your favorite retailer!
www.cliffsidestudio.com • prairie@cliffsidestudio.com

MORE STAINED GLASS PHOTO FRAMES
BY ALEX SPATZ

24 FULL-SIZE 4" x 6" PATTERNS!

www.GlassPatterns.com

In a Pattern Daze?
Custom Pattern Design Service For Studio & Hobbyist

- Have a Photo or Idea and want to try it in stained glass, fuse, or etch?
- Need a pattern resized or reshaped? Have a client who needs a special window design? Let us be your art department!
- All patterns printed full-size, cut & layout copies, color coded, and piece numbered. Glass recipe & color print provided

Phone: (410)-676-1248 Paned Expressions Studios
Over 35 Years Design Experience FAX: (410)-676-2112
Visit: www.panedexpressions.com E-mail: SGPatterns@panedexpressions.com

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.

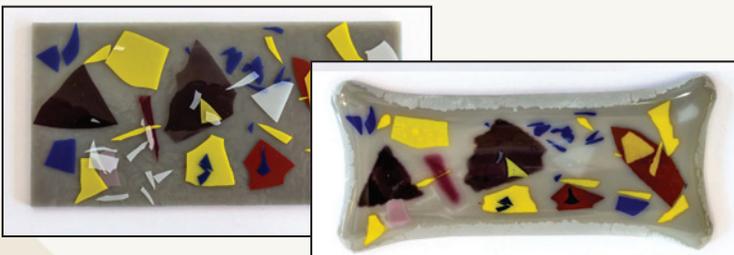
As you might expect, some of the available remedies for minimizing air trapped between glass layers are also the same as with air trapped between the glass and the kiln shelf. They include:

- 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.

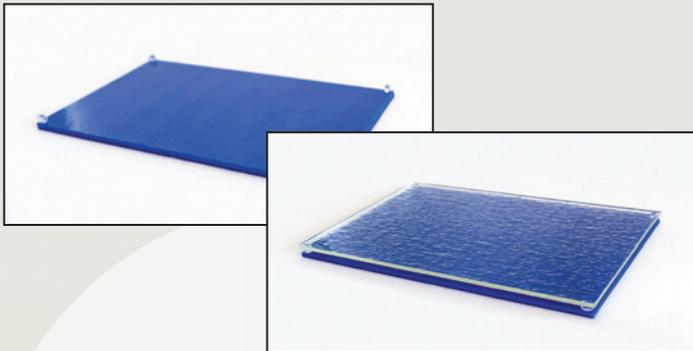
For projects with Bullseye compatible glass, use 1401-0008 Crystal Clear Powder. For System 96 projects, use F10196 water clear powder. Sift a layer of powder onto the top surface of the bottom layer of glass. The powder should be applied heavily enough to cover the glass, but not so heavy that it stacks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

This article was adapted from information that originally appeared in Paul Tarlow's e-book, Ending Fused Glass Disasters, available at 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 and is known to be a generous instructor. He also runs www.fusedglass.org as well as *Fused.Glass*, a closed corollary Facebook group, at www.facebook.com/groups/fusedglass.*

© Copyright 2021 by Glass Patterns Quarterly®. All rights reserved.

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.

2
For added sparkle, use colored dichroic frit instead of the dichroic flakes for the medium layer when filling the mold.



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.

3

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



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

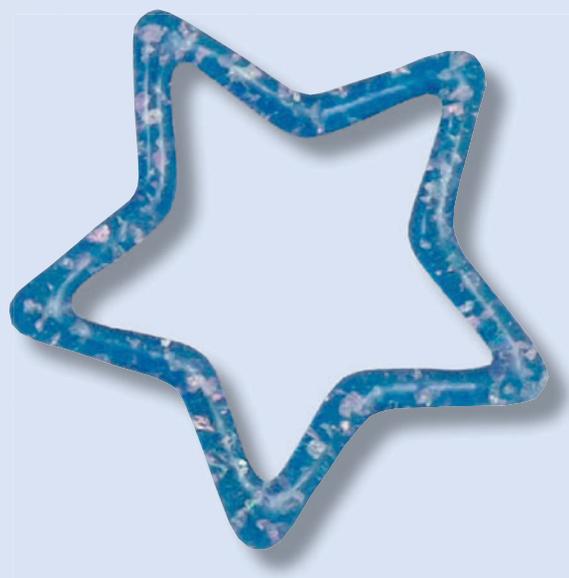
General Firing Schedule

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. **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

Angel Companions are back!

- 23 new stained glass patterns for the hobbyist and quilter who loves Angels like I do.

- 2nd edition is now available!

Single Autographed Copies available through www.AngelGlassArt.com

Pat Chase
360-385-3457 • ponygal67@gmail.com

Retail distribution: Ingram Book Group LLC • Wholesale Inquiries to: Kitsap Publishing
info@reprospace.com • KitsapPublishing.com



Armour Products Glass Etching Family



www.ArmourProducts.com
email: Sales@ArmourProducts.com
973.427.8787

© Copyright 2021
by Glass Patterns Quarterly®.
All rights reserved.

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 for more about the artist and his large collection of patterns. **GPO**

© Copyright 2021 by Glass Patterns Quarterly®. All rights reserved.



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

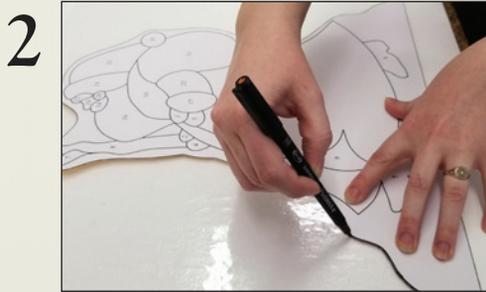
Tools and Materials

- 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

1
Make two copies of the pattern and use spray glue to attach one copy to the tag board.



2
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.

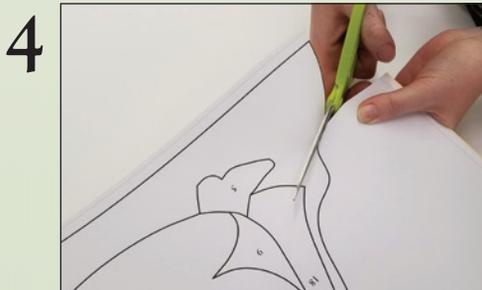
3
Sift the clear powder frit onto the background.



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.

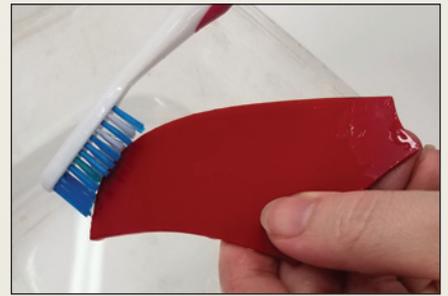
Using an enamel sifter, sift the clear powder frit over the base piece. This helps to prevent bubbles under the pieces during firing. To help sift a nice fine, even coating, run the handle of the toothbrush over the metal handle of the sifter. Put the excess powder back in the jar.

4
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.

5
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.

6
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.

7
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.

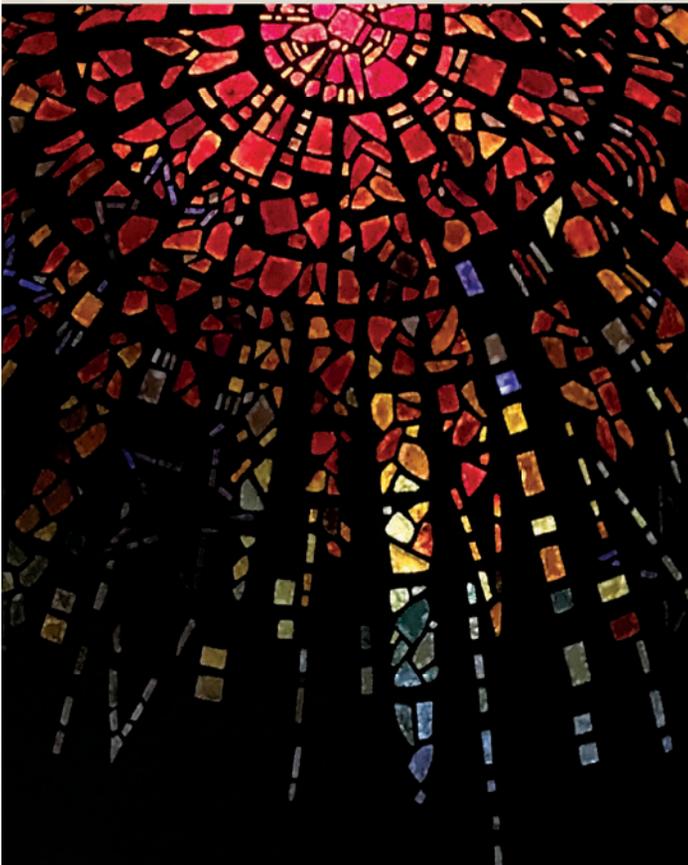
8
Mix the paint.





Saving Sacred Places' Stained Glass

Find out how the Stained Glass Association of America works to preserve, maintain, and advance the art of stained glass in our sacred places and beyond at stainedglass.org



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 Glassworks 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 to see more of Dionē's glass art.



**WHITTEMORE-DURGIN
GLASS COMPANY**



*Celebrating 50 years of
stained glass supplies*



Stained glass patterns,

kits, tools, supplies, books, jewels,
mosaic and etching supplies,
jewelry findings, and things you
never knew you needed until now.

And glass. **Lots** of glass.

Shop online:
www.whittemoredurgin.com

Visit our fun store:
**825 Market St.
Rockland, Mass.
(800) 262-1790**

For
Fusing, Mosaics, Stained Glass

the Morton starting point will be the same!

1... *Mini Surface Plus* 2... *Safety Break* 3... *Portable Glass Shop*

Free training videos at
mortonglass.com

Spend some time
at mortonglass.com.
Check out the Portable Glass
Shop eManual... the expanded
instructions will have you up
and running PDQ.
Download projects,
like this star at
mortonglass.com.



"SB01"
Safety Break

2 Panel "SS02P"
Mini Surface Plus

Panels
Interlock

"FG01B"
Portable Glass Shop

"Cutter Slide", now
part of the Glass Shop.
Call or email to update
your unit. Use it right or
left handed for better
scores.

No "Fast Angles"?
Call us... trade-up
plans available!

Morton Glass Works

Don't Do Glass Without It!

Web - www.mortonglass.com

Email - mgw@mortonglass.com

Phone - 309-266-5712

Fuse with Lisa!



Downloadable videos and
eBooks are here.
www.LisaJVogt.com

Introducing the new
TAP Controller

featuring
touchscreen technology

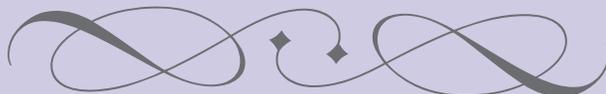
- TOUCHSCREEN
- WI-FI ENABLED APP
- GRAPHICAL
FIRING VIEW
- PRE-LOADED
FIRING SCHEDULES
- SOFTWARE UPDATES

evenheat
Better by Design.™

www.evenheat-kiln.com



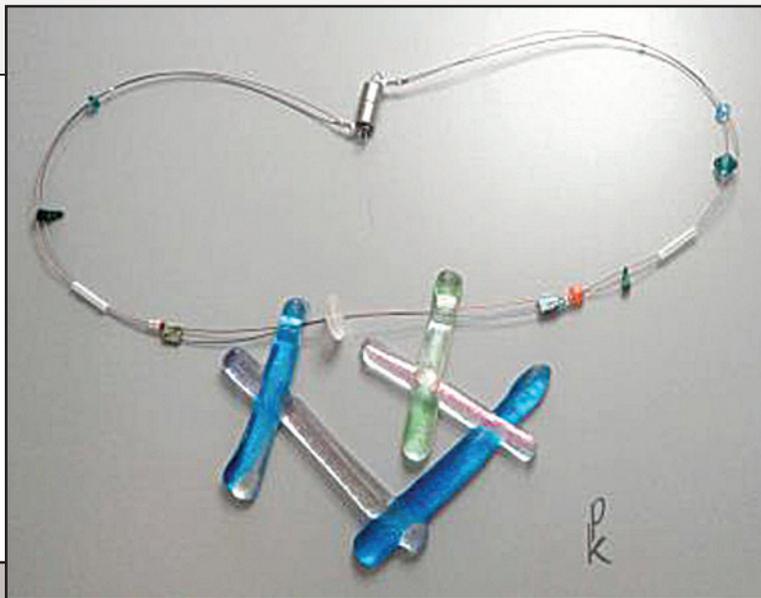
www.GlassPatterns.com



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

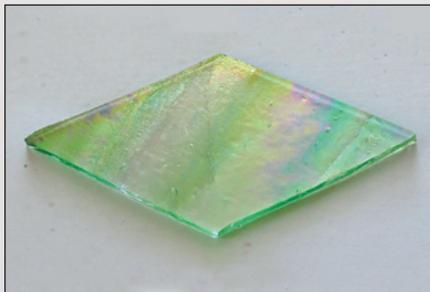
Magnetic Clasp

Small Colored Beads

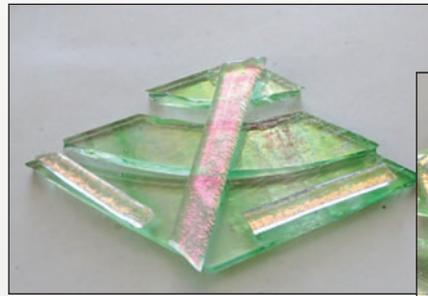
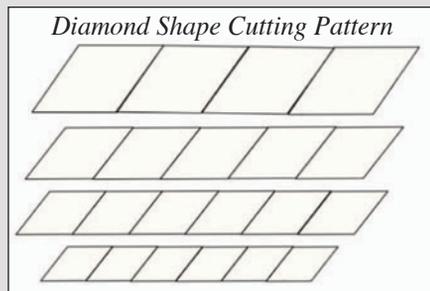
Christmas Pendant

1

Choose a
basic shape.

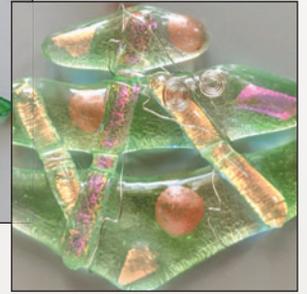


Let's start with a piece of Wissmach Luminescent Prisma Clear/Garden Green glass that I found in my stash from a previous project. If you like the diamond shape as a starting point for your pendants, have a look at my free e-book at www.wissmachglass.com/free-e-book-light-catchers-2020 for more suggestions.



2

Design your pendant.

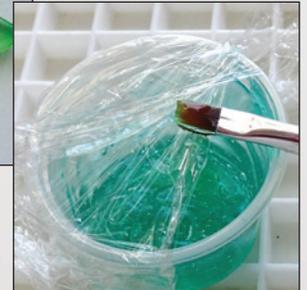


I plan to wire wrap this pendant, which will be very easy, after we cut it apart two times then attach the pieces back together with some dichroic glass decor elements. That way, your simple diamond shape becomes way more interesting.



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 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.

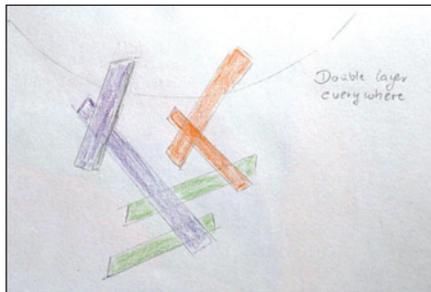


Once you know how you want to design the pendant, glue the base pieces to a piece of shelf paper, leaving about a 3 mm gap between the 3 pieces. For the little purple dots, mix the clear glass coarse frit with 1/4 teaspoon of the Plum Mica powder and add the frit to the design. I used this mixture in 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

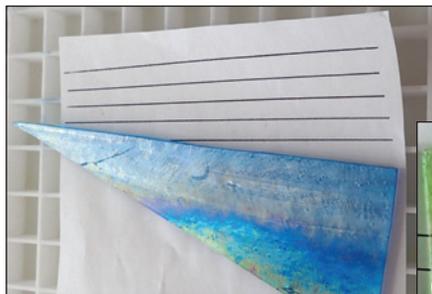
1

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.

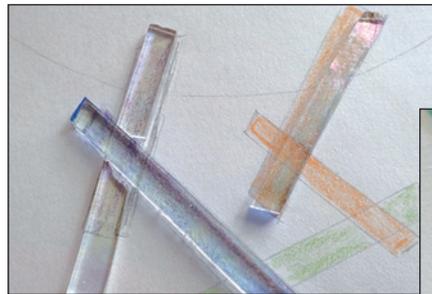
I know, I have shown this in my “Strip Tease” article many years ago, but let’s just repeat it for those who missed that one. (Did you know that you can buy past issues from Glass Patterns Quarterly®, by the way?) Yes, I am still obsessed with strips, and they seem to get thinner and thinner, unlike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



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



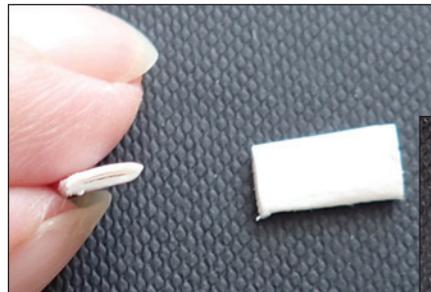
This obviously works best with transparent glass, which is what we will be using for this pendant. Score at least 4 lines and run the one on the far left first. Then cut the middle one, which leaves you with two pieces that you can run in the middle again. Voilà! You now have 4 nice thin strips of glass.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



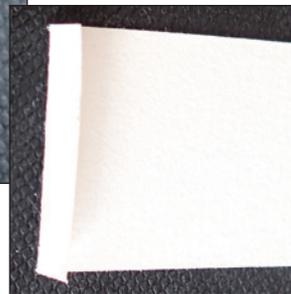
Cut a piece of shelf paper a bit bigger than your finished pendant to use for assembling the pendant pieces.



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.



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.

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

5



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.

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

1



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.

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

2



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.

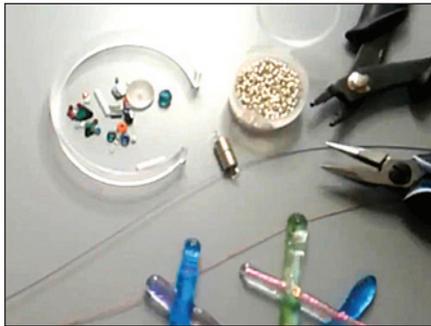
Segment 2: Ramp 9999 (AFAP*) to 1410°F and hold 10 min.

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.

GPO

© Copyright 2021 by Glass Patterns Quarterly.

All rights reserved.



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 to learn more about Petra's glass art and workshops.

One Kiln Load 40" x 26" created by Donna V.

Discover Endless Kiln Forming Possibilities with Kaiser Lee Board

Have you experienced the freedom of kiln forming with Kaiser Lee Board?

Coupon

FREE 30 min. Kaiser Lee Board Mold Making Consultation with Petra Kaiser via Skype or Zoom. Please contact us for details.

KAISERLEE.® Cape Coral, FL - (239) 677-7111 - since 1997

Free Tutorials - Videos - Fusing Products - @ [kaiserlee.com](https://www.kaiserlee.com)

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

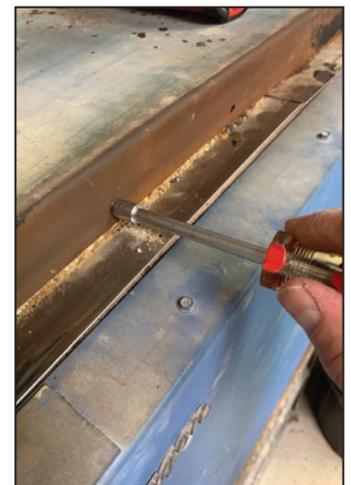
People often wonder if it's okay to keep a kiln outside under a patio cover. As long as the kiln is protected from the weather and has a roof overhead, it is okay to keep it on a patio. However, it will last longer if it is kept inside an enclosed building such as a garage.



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. **GPO**

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.



ISGB International Society of Glass Beadmakers
We are a community of like-minded glass enthusiasts.

We Invite you to JOIN us!

Membership Includes

GLASS BEAD evolution



Support for the ART!

- Creative Challenges with amazing prizes
- Subscription to "The Glass Bead Evolution"
- Vendor discounts
- Opportunities to exhibit and demo
- Monthly newsletter
- Scholarship opportunities
- Annual Gathering discounts.

Your membership dues and donations also help us fund scholarships, exhibitions, learning, and sharing opportunities world wide.

ISGB.ORG

www.glasshouse.de

GLASSHAUS
International Studioglas

GLASSHOUSE

Olaf Schönherr Eva Moosbrugger Robert Metzger Carsten Metzig East Meets West

GLASSHAUS / GLASSHOUSE 3/2021 11 EUR K49413

© Copyright 2021 by Glass Patterns Quarterly®. All rights reserved.

ARIZONA

Tumbleweed Stained Glass

2628 W Baseline Rd
Mesa, AZ 85202
888-261-7091
www.TumbleweedStainedGlass.com

Kachina Stained Glass

1762 S Greenfield Rd #101
Mesa, AZ 85206
480-655-2000
www.kachinastainedglass.com

Milkweed Arts

1859 W Mullberry Dr
Phoenix, AZ 85015
www.milkweedartsaz.com

COLORADO

Carol's Creative Glass LLC

372 Main St
Colorado Springs, CO 80911
719-233-7334

The Dragons Cache

1109 7th St
Greeley, CO 80631
970-353-1051

CONNECTICUT

The Stained Glass Apple

334 Hope Street
Stamford, CT 06906
203-358-8700

FLORIDA

Glassic Arts Stained Glass

320 S Spring Garden Ave Ste E
Deland, FL 32720
386-738-1008
www.glassicarts.net

Art Glass Design Studio

1329 S 14th St
Leesburg, FL 34748
352-365-6699

D & L Stained Glass Inc

2625 N Harbor City Blvd (US 1)
Melbourne, FL 32935
321-242-6017
www.DLSGLASS.com

Glass Crafters

398 Interstate Ct
Sarasota, FL 34240-8765
941-379-8333
www.glasscrafters.com

Stained Glass For Less

2755 Vista Parkway Ste 1-9
West Palm Beach, FL 32935
561-557-7713 / 844-SGF-LESS
www.stainedglassforless.com

ILLINOIS

Art Glass Studio of Belleville

1600 East A St
Belleville, IL 62221
618-235-9638

Ed Hoy's International

27625 Diehl Rd
Warrenville, IL 60555
800-468-4527
www.edhoy.com

INDIANA

The Cracked Glass Studio

211 Matteson St
Dyer, IN 46322
219-864-0459

The OP Shop

Kokomo Opalescent Glass Co
1310 S Market St
Kokomo, IN 46902
765-457-1829
www.kog.com

KANSAS

Rayer's Bearden

Stained Glass Supply
6205 W Kellogg Dr
Wichita, KS 67209
800-228-4101
www.rayersinc.com

MAINE

Treehouse Glass Studio

12 Murch Rd
Sebago, ME 04029
207-787-3626
www.treehouseglasstudio.com

MARYLAND

Timeless Tiffany

1769 W Pulaski Hwy
Elkton, MD 21921
410-287-3900
www.timelesstiffany.com

Anything in Stained Glass

5104 Pegasus Ct Ste F
Frederick, MD 21704-8323
800-462-1209
www.anythinginstainedglass.com

MASSACHUSETTS

The Stained Glass Emporium

69 Fall River Ave Rt 6
Rehoboth, MA 02769
508-336-5455

MICHIGAN

Straits Area Glass Co

10994 N Straits Hwy
Cheboygan, MI 49721
231-627-4426

Delphi Creativity Center

3380 E Jolly Rd
Lansing, MI 48910
800-248-2048
www.delphiglass.com
Free color catalog
150+ classes - see schedule online

Stallings Stained Glass

5288 Morrish Rd
Swartz Creek, MI 48473
810-630-9103
www.stallingsglass.com

MINNESOTA

Flamingo Glass

205 W Lincoln Ave
Fergus Falls, MN 56537
www.flamingoglass.com

Glass Endeavors

2716 E 31st St
Minneapolis, MN 55406
612-721-9553
www.glassendeavors.com

Michael's Stained Glass Studio

720 Osseo Ave S
St Cloud, MN 56301
800-250-2330 (MN only)
www.michaelsstainedglass.com

Sleepy Eye Stained Glass

135 Main St E
Sleepy Eye, MN 56085
507-794-6449
www.sestainedglass.com

MISSISSIPPI

Seraphim Studios LLC
104 S 10th Ave
Hattiesburg, MS 39401
601-550-4137
www.seraphimglass.com

MISSOURI

Creative Art Glass Station
1900 S Broadway
Oak Grove, MO 64075
816-525-8088
www.stainedglassteacher.com
Classes, Extensive selection of glass, supplies, and fusing

Art Glass Depot
124 S 2nd St
Odessa, MO 64076
816-810-3061
www.artglassdepot.com
Classes, supplies and glass for fusing, stained, and mosaics

NEVADA

Glass Art Studio Inc
4310 Cameron St #3
Las Vegas, NV 89103
702-227-9794
www.glassartinclv.com

NORTH CAROLINA

Mystical Reflections Stained Glass
225 Koolabrew NW
Calabash, NC 28467
910-575-3503
www.firedup4glass.com

OHIO

Hilltop Glass Creations
7612 Hamilton Ave
Cincinnati, OH 45231
513-931-3688
www.hilltopglasscreations.com

Leaded Glass Design
1755 State Rd
Cuyahoga Falls, OH 44223
330-929-4514
www.leadededglassdesign.com

TENNESSEE

Fountain City Stained Glass LLC
1328 Buchanan Ave
Knoxville, TN 37917
865-688-3333
Email: fountaincitystainedglass@comcast.net

TEXAS

Blue Moon Glassworks
108 W 43rd St
Austin, TX 78751
512-380-0770
www.austinbluemoon.com

Stained Glass Crafters Workbench
7515 Eckhart Rd
San Antonio, TX 78240
210-647-7475
www.sgcworkbench.com

VIRGINIA

Laurel Gallery
2805 Hungary Rd
Richmond, VA 23228
804-672-6804
www.laurelgalleryrva.com

WASHINGTON

Glass Expressions
648 SW 152nd
Burien, WA 98166
206-242-2860

Northwest Garden Bling
44574 SR 20
Concrete, Washington 98237
360-708-3279
www.facebook.com/northwestgardenbling

WISCONSIN

The Glass Garden LLC
25 W Milwaukee St
Janesville, WI 53548
608-754-3718
www.eglassgarden.com

Hearts Desire Stained Glass
234 A Marina Ct
Waterford, WI 53185
262-763-6733
www.heartsdesirestainedglass.com

CANADA

Alphabetically arranged by province, city, then store name

Glass Expressions
2925 Comox Road
Courtenay, BC Canada V9N 3P7
250-339-7739

Huron Art Glass
680 Bay View Dr Unit 3
Barrie, ON Canada L4N 9A6
705-721-1323
www.huronartglass.com

Artistry in Glass
5-1615 North Routledge Park
London, ON Canada N6H 5L6
519-641-0443 / 877-386-1116
www.artistryinglass.on.ca

Downey Stained Glass & Gifts
739 Hwy 105
Maugerville, NB Canada E3A 8L1
506-357-3338

Glasscraft
159 Broadway
Orangeville, ON Canada L9W 1K2
519-941-2505
www.glasscraftcanada.ca



Advertise Your Shop In GPQ's Stained and Glass Art Supply Shops Directory

Our retail directory is an affordable means of advertising your storefront to potential new customers. You can advertise your store hours, special events, new classes, and website.

Join others who have gifted their favorite instructor and storefront by purchasing a directory listing. In doing so, you can help secure their business success. Contact us to find out how your store can be included.

Call 1-502-222-5631.

Live Two-Hour, Interactive Web Workshops
with Renowned Glass Artists
Link to Class Recording Never Expires!

Kiln Sculpture ▶
with Dennis Brady
September 14



Inside Out Flow Vessel ▶
with Nathan Sandberg
September 16



Making and Using Custom Made Frit ▶
with Tony Glander
September 28



Marketing Art a New Way Lecture ▶
with Scott Ouderkirk
September 30



MORE Kaleidoscope Pattern Bar Designs ▶
with Susan McGarry
October 7



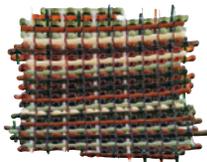
Fused Glass Sculptures ▶
with Lisa Vogt
October 12



Teaching Glass Art Lecture ▶
with Dennis Brady
October 21



Glass Weaving ▶
with Dennis Brady
November 4



Lustrous Lanterns ▶
with Lisa Vogt
November 9



Pressed Vitrigraph Murrine Tray ▶
with Nathan Sandberg
December 2



Fusing with Frit ▶
with Lisa Vogt
December 7



Combing Glass ▶
with Dennis Brady
December 14



Visit the Glass Expert Webinars® link under "What's New" at www.GlassArtMagazine.com for more details and local times.

Advertiser	Contact Info	Page
Aanraku	(650) 372-0527 www.Aanraku.com	5
Angel Companions	(360) 385-3457 www.AngelGlassArt.com	64
Anything in Stained Glass	(800) 462-1209 www.AnythinginStainedGlass.com	9
Armour Products	(973) 427-8787 www.ArmourProducts.com	64
Brooklyn Hardware, LLC	(888) 232-1151 www.PanelClip.com	25
Cascade Metals	(877) 298-8884 www.CascadeMetals.com	58
Cliffside Studio	www.CliffsideStudio.com	59
Covington Engineering Corp.	(877) 793-6636 www.Covington-Engineering.com	13
Creators Stained Glass	(847) 477-3863 www.CreatorsBrand.com	31
Cress Manufacturing	(800) 423-4584 www.CressMfg.com	79
D & L Art Glass Supply	(800) 525-0940 www.DLArtGlass.com	53
Delphi Glass	(800) 248-2048 www.DelphiGlass.com	21
Dragonfly Software	www.DFLY.com	28
Edco Supply Corporation	(866) 397-4777 EdcoFloridaWest@aol.com	31
Evenheat Kiln, Inc.	(989) 856-2281 www.Evenheat-Kiln.com	69
Franklin Art Glass	(614) 221-2972 www.FranklinArtGlass.com	17
Gemini Saw Company, Inc.	(310) 891-0288 www.GeminiSaw.com	31
GLASHAUS	www.GlassHouse.de	75
Glass Accessories International	www.GlassAccessories.com	29
Glass Art®	(502) 222-5631 www.GlassArtMagazine.com	59
Glass Expert Webinars®	(502) 222-5631 www.GlassPatterns.com	29/78
Glstar	(800) 423-5635 www.Glstar.com	9
Gryphon Corporation	(818) 890-7770 www.GryphonCorp.com	17
Handy Hanger	(979) 864-0556 www.HandyHanger.net	25
His Glassworks, Inc.	(828) 254-2559 www.HisGlassworks.com	59
ISGB	(614) 222-2243 www.ISGB.org	75
Jax Chemical Company	(914) 668-1818 www.JaxChemical.com	28
Kaiser Lee	(239) 677-7111 www.KaiserLee.com	73
KWC, LLC Table Foiler	(800) 250-1790 www.TableFoiler.com	8
Lisa Vogt	www.LisaJVogt.com	69
Master Artisan Products	(250) 382-9554 www.MasterArtisanProducts.com	55
Morton Glass Works	(309) 266-5712 www.MortonGlass.com	69
Paned Expressions Studios	(410) 676-1248 www.PanedExpressions.com	17/59
Paul Tarlow	help@fusedglassbooks.com www.FusedGlassBooks.com	53
Paul Wissmach Glass Co., Inc.	(304) 337-2253 www.WissmachGlass.com	80
SGAA	(800) 438-9581 www.StainedGlass.org	68
SilkeMat™	(336) 580-7063 www.SilkeMat.com	25
Skutt Kilns	(503) 774-6000 www.Skutt.com	2
Sunshine Glassworks Ltd.	(800) 828-7159 www.SunshineGlass.com	29
SW Art Glass	(602) 288-8822 www.SWArtGlass.com	21
Whittemore-Durgin	(800) 262-1790 www.WhittemoreDurgin.com	69
Youghioghney Opalescent Glass Company	www.YoughioghneyGlass.com	13

An Innovation to the Cress line of Glass Kilns

Our GK Series Drop Bottom Kilns



Jan Goldress

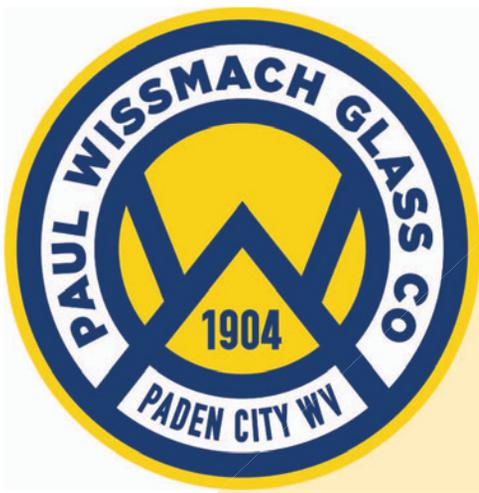
Of the nine kilns I own My GK Cress kilns are by far my most favorite. They are the most amazing kilns I own. There is no question that the GK1, GK2, and GK3 are the safest combing kilns on the market. Additionally they slump bowls perfectly! You'll never have a lopsided bowl again. These kilns are fabulous for doing jewelry or small pieces because you do not have to work around a thermal coupler and tip your tray as you're trying to load the kiln. The drop bottom makes it so easy to slide your full tray of composed pieces of glass right into the kiln, lift, close it and then fire. The size also makes it perfect for doing general fused pieces that you want to slump later, as well as pot melts. The GK1 and 2 are also excellent choice when doing vitriograph, murrinni, and twisted cane rods. I love the GK3 tall edition for doing perfect castings too!

- Designed for easy and safe manipulation of hot glass
- Minimal heat loss and fast temperature recovery for virtually any firing project
- Firebrick brick top and sides with heating elements for even heat distribution
- Comes standard with the user-friendly Bartlett 3 key digital controller
- Cress digital controller has room for 4 programs with 8 segments
- Superior rivited steel bottom with fiber floor drops down easily with four guided tracks on a silid counterbalanced base
- Long-lasting solid-state relays

Model	Volts	Amps	Max Temp	Chamber Opening	Outside Dimensions	Fuse Size	Ship Weight
G K1	120	15	2000°	8"x8"x6.75" H	15.5"x14.5"x17.5" H	20	70
GK2	240/208	18/16	2000°	12"x12"x9" H	25"x25"x39" H	20	180



Cress Mfg. Co., Inc. 4736 Convair Dr. Carson City, NV 89706
 Phone (775) 884-2777 Fax (775) 884-2991 Website www.cressmfg.com
 Email info@cressmfg.com



Are You a Proud User of Wissmach Glass?

Thank you to all participants for sending in your images. If you don't see yours, it might be in one of our upcoming showcases.

You too can participate in this "Friends of Wissmach Glass" artwork showcase.

Please visit wissmachglass.com and search in our blog for "How to participate in showcase?".

Paul Wissmach Glass Co.
420 Stephen St.
Paden City, WV 26159 - USA
Telephone: (304) 337-2253
Fax: (304) 337-8800
sales@wissmachglass.com

www.wissmachglass.com



Donna Lesondaki



Sheri Lewis