

#1 Maryellen Hains - Solidarity with Ukraine

After February 24 last year, I decided to do "something" to show solidarity with Ukraine. I made small pins with the Ukrainian flag and a Sunflower and gave them away to friends and strangers (grocery store, parking lots).

Then as rhetoric escalated in the US and our Democracy was taking a beating day-by-day, these pins became a wider statement for me. PRESERVE DEMOCRACY IN THE WORLD.

The image transformed from the solid glass colors for the flag to a landscape with reference to the Ukraine.

How-to:

Pins are approximately 1"x1," two layers of glass, full fused in two firings.

Cut a strip of clear or white glass 1" wide.

Using a mask, sift a layer of blue on the top of the strip and yellow on the lower area.

Tack fuse.

Cut the strip into 1" squares.

Cut additional 1" squares of clear or white for a backing.

Stack the squares. Add any additional frit to the sky and land area.

Place a sunflower murrini at the center. (Or create a field of small sunflowers.)

(info@tabithasglassemporium.com)

Full fuse.

For pin, use a magnetic pinback to complete. (https://www.amazon.com/dp/B085NFNST6?psc=1&ref=cm_sw_r_cp_ud_ct_XVQVVFQXM1RWGAVNS88E)



#2 - Leah Powell - Watercolor floral with soft edges

I am, at heart, a painter and, consequently, I focus on the edges of my images. My goal was to create a watercolor-type floral with soft edges. The layout for my magless includes a bottom piece of clear, a top piece of white. I tack fused some floral looking pieces of different colors of frits to use as components. Then, I sprinkled a ground of frit on the white, added a couple pieces of tack fired frit to indicate the flowers. Each of these pieces is made using Val Cox's 90 frit blends; they are colorful and very intense.

Firing schedule is:

550 - 1100 - 20

9999 - 1400 - 10

9999 - 1600 - 15

9999 - 900 - 30; takes about 6 hrs.



#3 Rosemary Hartman - Bike Gear Sun catchers

I make these sun catchers out of old bike gears. It's a great way to combine my love of glass and bicycles!

Get some old bike gears. These come from friends, local bike shops, or the bike co-op near me. All the gears have seen a lot of miles and would otherwise be thrown away. Get all the old bike grease off the gears. Goof Off and/or acetone is critical.

Trace each gear and design a glass background to complement the gear. I use a compass and drafting tools to make smooth curves.

Glue the pattern to the back of pieces of glass and cut out the glass (it's a great way to use up scraps). Then I grind them to match the original pattern.

Remove the cat from my workbench because he is always in the way.

Add copper foil to the edgers of the glass so the solder will stick. I add foil to the bike gears as well, since they are galvanized steel that don't stick well to solder.

Solder the glass separately first, then solder the gear to the glass. Sometimes I use a section of bike chain to hang them.



#4 Shayna Heller - Flip Cup - Dirty Pour Painting on Glass Tiles

Flip Cup is a form of Dirty Pour Painting which is a term for mixing more than one paint color in the same container before adding it to the glass tile or canvas. There's really nothing dirty about it, unless you choose some muddy colors. The term comes from an acrylic painting technique.

For your canvas, you can use 6mm fired tiles or sheet glass. To keep the back of your project clean and minimize clean up, cover the back side of your glass with easy to remove blue painter's tape before starting the pour.

Glassline Big Mouth Paints are recommended because of their low viscosity and easy-pour wide-mouth jars. Add a few drops of water if needed to achieve the consistency of melted ice cream. For the crackle effect in this project, add 3 drops of GAI cutting oil* to each color before adding it to the Dirty Pour cup.

It works best to add 4 or 5 contrasting colors into your cup. Pour two rounds of colors before flipping the cup. Then, place the smooth side of your glass on top of the cup and flip it. The paints mix as they leave the cup blending the colors and form a single puddle on the glass. Tilt the tile back and forth to move the paint to cover the surface of the tile and the sides. Gravity helps create the painting for you.

Let the painted tiles dry overnight. Remove the painter's tape backing and clean any unwanted paint residue with a razor blade or a 50/50 mix of alcohol and water on a rag.

Use this full fuse schedule to bring out the brightness in your paints.

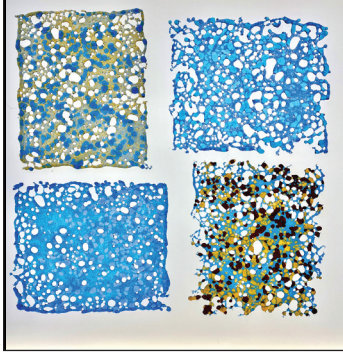
RA1 350, OF 1 1490, HLD 1 10
RA 2 FULL, OF 2 900, HLD 2 20
RA 3 150, OF 3 700, HLD 3 0
RA 4 0

* Tanya says this is the best oil to use. My project was adapted from several techniques shared by Tanya Veit in her tutorial video "Big Mouth Pour Painting on Fused Glass" <https://vimeo.com/265898155>



#5 Jenn Moffitt - Layers of lace frit

Inspired by an online workshop with Narcissus Quagliata, I have made a series of lace frit tests, layered them and cut into Magless-sized samples to share.



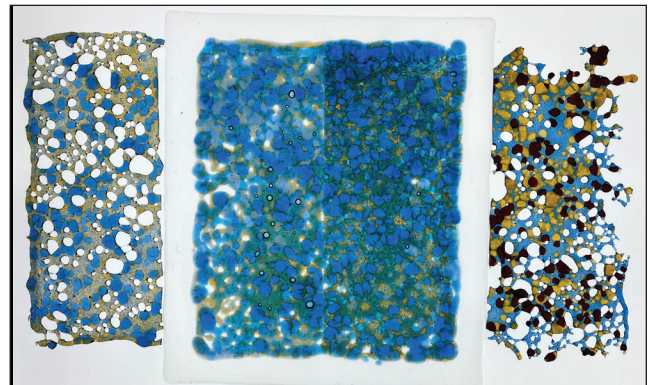
First lace frit tests

I chose a limited palette of three blues - sky, true and light turquoise, with an accent color, light amber.

In this first lace frit test series I experimented first with only the blues, then added amber, then a contrasting color - I chose garnet, which I now feel was too dark and contrasting. Making mistakes and learning is all part of the process.

The center panel shows the fired merger of the initial test's lower left panel with half each of the upper left and lower right panels to which I placed additional amber accents in varied frit sizes.

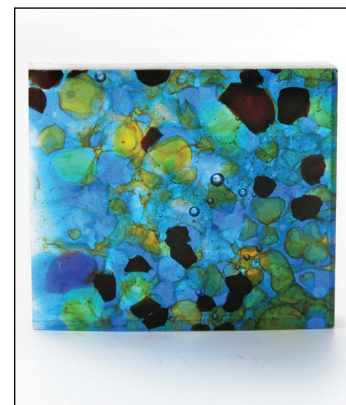
The outer panels show what is next layered as the third round of frit lace. But wait! To that I added new accent colors before I fired the third test...



This final set of images shows the third and final layer of frit lace before and after firing. I chose more subtle accent colors, light green, violet and a bit more light amber, each as coarse frit. After firing, I cut with a tile saw and did not fire polish so the recipients could more easily view the layered colors.



Third tier with added coarse frit, pre-fire.



Final Sample on lightbox

Karen Wilson – No. 6

Stringer Squares for geometric patterns, shades of color, and depth

These are made expanding on stringer techniques of Richard Parrish and Ian Chadwick.

First – making the stringer sheet. Cut a base piece of clear 3 mil glass the width of a stringer (about 17”) and 17” long, depending on the size you want. Choose stringers – I used all transparents, in warm colors and also turquoises. Lay down the stringers one by one, using diluted blue Glastac gel, creating patterns. For example – 1 turquoise, 2 amber, 3 neolavendar, 2 amber, 1 turquoise; next 4 purple, 2 sunset coral, 2 cranberry, 3 light plum, 2 cranberry, 2 sunset coral, 4 purple. You can create any number of repeating patterns using lots of colors, though choose ones that blend together well overall.

Next fire the stringer sheet. When cool, cut it into strips about 2-1/2 ” wide – picking the spot where you cut the piece based on what you think looks best. You will then be cutting the strips into 2-1/2” squares. Half of the squares will be the base, the other half the top piece. You will cut the top pieces into 1/2” strips. You will then place them in a row on a square, and flip alternating strips upside down both ways. They can be placed so the lines go opposite the base piece, or aligned with the lines in the base piece.

Finally, fire the squares, damming them individually (they are about 8 mil). For a final piece, my plan is to take the squares and line them up on a 1 mil sheet, to create a large square piece like a quilt of colors and lines. The goal is to have different depths and shades of colors depending on which layers are on top versus on the bottom, and which strips are flipped.

Firing for stringer sheets

1	400	1250	:30
2	AFAP	1480	:10
3.	AFAP	900	1:00
4	200	700	:00
5	AFAP	70	:00

Firing for thicker pieces

1	300	1125	:30
2	100	1225	:15
3	Full	1480	:08
4	Full	900	2:00
5	80	800	:01
6	100	600	off



Graphite on Layering Mix + CFE Enamel Deb Fravel Magless 2023

Layering Mix is distributed by Colors for Earth (CFE). It can be mixed with glass enamels to produce a surface that is very easy to paint or draw on. Today, I am demonstrating graphite on layering mix + glass enamels.

The instructions online say to start by mixing layering mix with the enamel powder at about 1:1 (v:v). I used more powder than liquid to achieve the consistency of thick honey. I added some liquid then some powder to the cup going back and forth and stirring after each addition. The online directions say to mix and spread using a brush, but I found a popsicle stick more useful. I pinched the edge of the cup and poured a puddle onto the glass surface. I pushed the puddle of layering mix + enamel around with the popsicle stick to make an irregular shape. The mixture is extremely sticky and difficult to clean from glass. I tried to avoid the edges of the glass so the mixture does not run down the sides. Let the glass with the mixture sit overnight. The mixture will be hard as cement the next day and ready to draw on.

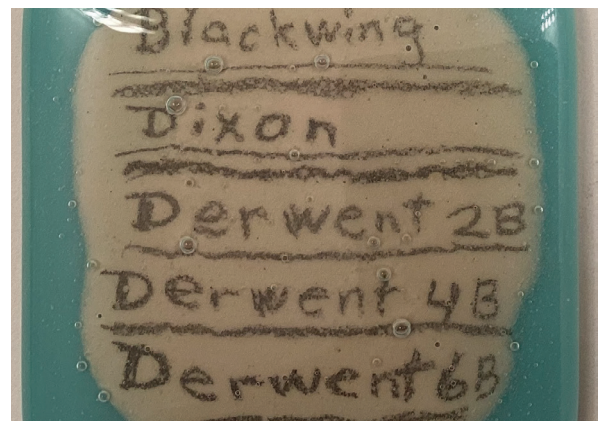


Layering Mix, mixing cup, jar of Colors for Earth enamel, and mixture on glass

I did a small test tile using three types of pencils. An everyday Dixon Ticonderoga 2HB, a Blackwing Palomino 602, and Derwent Graphic 2B, 4B, and 6B. I sifted clear powder over the glass and capped with Tekta before firing at 350dph/1250F/30 min; afap/1480/10; afap/960/30; 150/700/off. All pencils worked, but Derwent 6B resulted in the darkest mark.



Pencil test before firing



Pencil test after firing

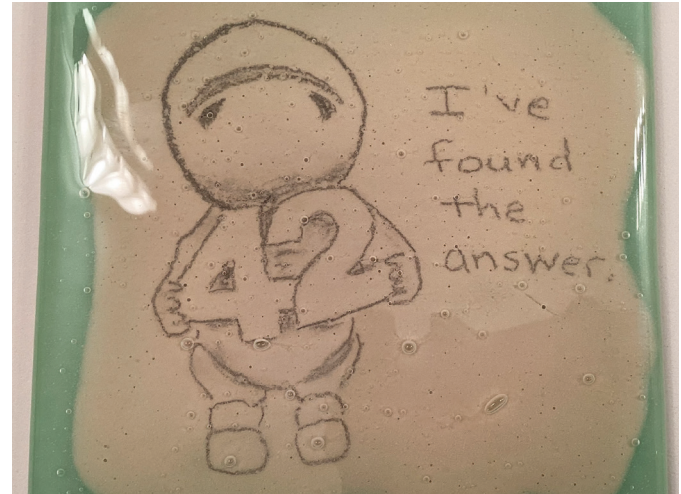
When drawing, I found that I could erase small smudge marks with an art gum eraser, but could not erase pencil lines. I made one 4" tile to determine if I could shade a shape rather than just produce a line.

Due to bubbles in the test tile, Magless were powdered with clear glass more heavily than for the test tile before firing. Magless were made using Derwent 4B and 6B. The 4B produced sharper lines while the 6B produced darker lines. Shading was somewhat successful.



Left: Derwent 6B

Right: Derwent 4B



Test to see if pencil shading works

Next time: 1. Make a thinner mixture of layering mix + enamel. 2. Add a bubble squeeze segment to the firing schedule.



#8 Betsy Mead - murini salad

- Looking for something to brighten grey, gloomy days
- Used scrap blue Bullseye glass; murini, previously fired oblongs & circles; sprinkled with reactive ice...just threw them together.
- Decided to make one big piece and cut it into little pieces – mistake.
- Full fuse at 400 to 1490 for 10'; FULL to 900 for 15'; 150 to 750 for 0'. Mistake.
- Hand cut due to broken ring saw – small pieces broke off. Mistake.
- Repaired saw and cut into pieces with continued small piece breakage. Mistake.

Did my best to salvage 13 “squares” through much grinding and fire polishing. :)



Laurie Snarr Magless #9 - Mini vases with hydrangea blossoms

Using an enamel paint screen-printing technique, I have created miniature vases holding a branch of hydrangea blossoms.

To screen print, you need your screen print of choice, enamel, and a squeegee. You apply the enamel to the screen, and then with the squeegee, you gently press down and run the squeegee across the screen, creating the pattern.

Be careful to lift the screen directly upwards after applying the enamel to the screen so that the print does not smudge.

The enamel screen print then needs to be fired. I usually take it up to 1380 F for 5 minutes.

Once fired, I then create my vases. Then, using green stringers and fine frit, I make the hydrangea stem and fire it.

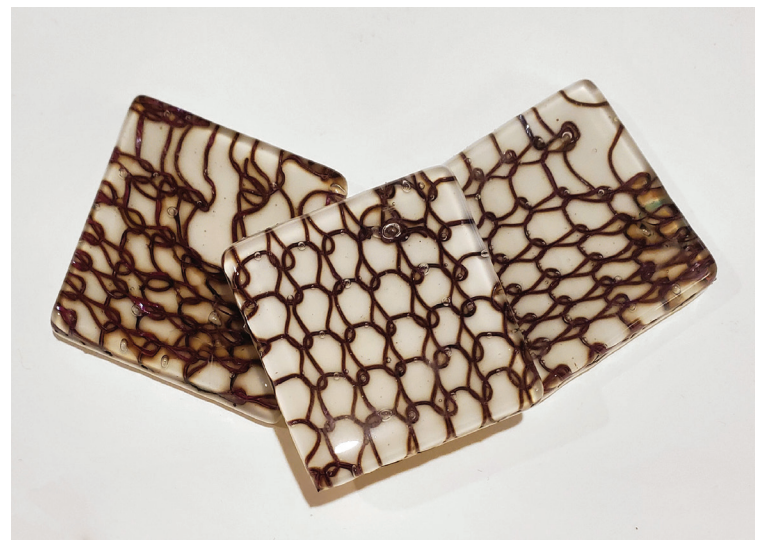
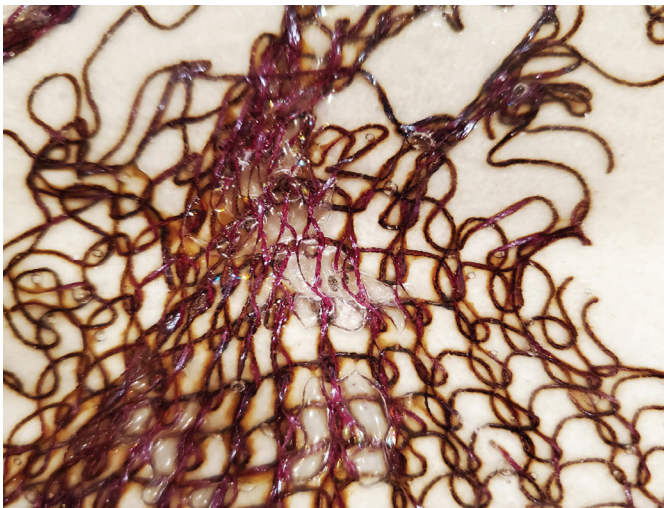
For the hydrangea blossoms, I use 6 different kinds of fine to coarse frit as well as dichroic frit flakes. Then, I fire the entire piece together at 1375 F.



#10 - Sherry Selevan

I've been playing around with using copper wire knit mesh in class pieces over the last year . . . so I've used a piece that had some weird spots, and cut it up. These are the more interesting bits. For those not familiar, the copper wire will react with the sulphur in some glasses (in this case French Vanilla - 0137). I'm pretty sure that one of the results of the reaction is a gas, but I'm not sure what that is. So far, googling hasn't been helpful in answering that question, and my chemistry background is way too ancient.

I'm planning a series of experiments to determine the results at different fusing temperatures and conditions, but (since I have a cast on one arm right now) that will have to wait! ;)



#11 Shelia Rosa

Slicing hearts

I started by placing a stainless steel razor blade on a piece of color glass (some transparent some opal) and used a stencil to apply the heart on top of the blade.

I used red sifting enamel for the heart, sifted a layer of clear powder and topped with Tekta.

I used a simple full fuse schedule:

350 to 1175 for 30

600 to 1480 for 10

Full to 900 for 1 hour

200 to 700 off

The whole idea was to see if there would be a reaction, and I got a bubble in all of the hearts.



#12

Tony Glander

Stretching vitragraph cane

I had some Vitragraph cane I had made a while ago. I wanted to see if I could stretch it in my kiln. I fused them to a clear background long enough so ends would hang-over the drop-out mold. Did a long slump program. The ends of the cane stretched nicely, the center did not. Cut into samples and included an original unfused piece of cane in the bag.

Thank you!!



Trilobites: Fused Glass Wire Inclusions



Materials:

Glass

- Base layer: white opal
- Second layer: transparent, various colors
- 3rd layer Details:
 - “spinal” ridge = opal, various colors
 - compound eyes = dot-patterned dichroic glass
- Clear frit, fine – to help balance, and to fill bubble-causing space

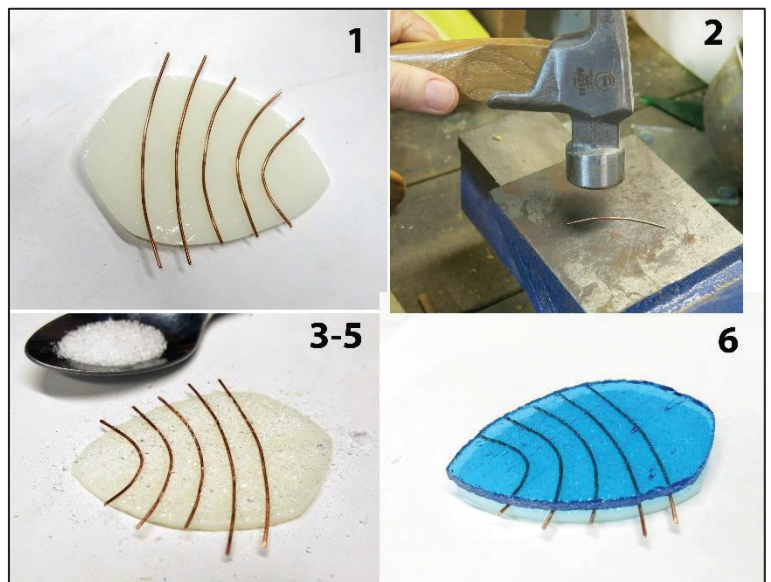
Wire: 20 gauge (or smaller). 18 gauge will work, but can be risky (glass can crack)

- copper, brass¹ --- Soft: easier to shape, nice colors, but becomes very soft after fusing so not great for places where the wire will emerge out of the glass.
- stainless steel, nichrome² --- Stiff: harder to work with, but stays strong and stiff after fusing, so ideal for places where the wire will emerge from the glass -- Eg. legs, antennae, hanging loops.

Glue – Hairspray (must be very thin and penetrating). Elmers and GlasTac are too thick and surface tension is too strong. Wire and glass may end up un-balanced, so when the glue burns off, things will shift.

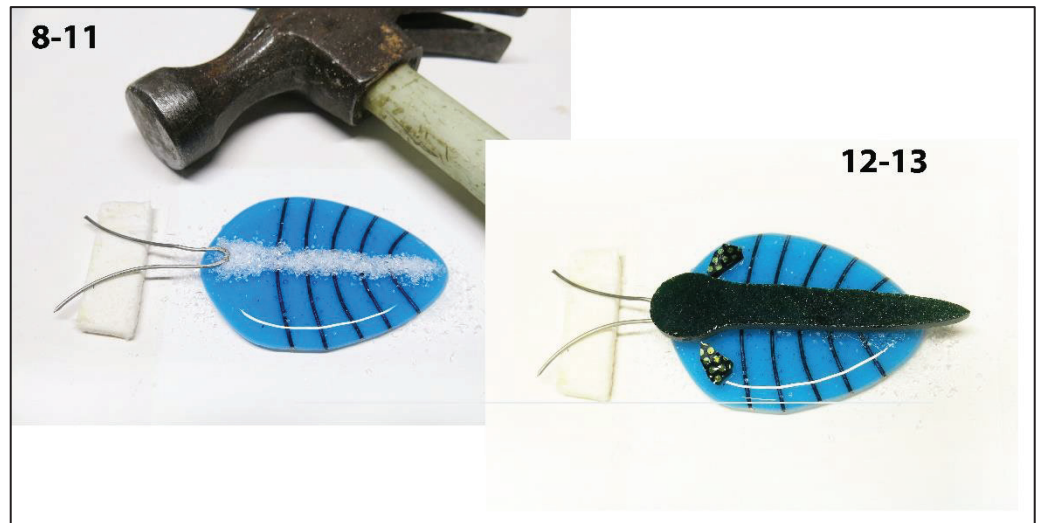
Procedures:

1. **Cut and shape wire** for trilobite “segments”. Copper wire works great -- Soft and easy to cut & shape and looks good after fusing.
2. **Gently hammer to create flat surfaces on wire**. Only needs a small amount, but you can hammer it flatter, if desired. The more you hammer, the wider the wire will appear.
3. **Place the wire segments in position on the base layer of glass.**
4. **Sprinkle fine clear frit** on either side of the wires to raise the base to the level of the wire. This provides a “bed” for the second layer of glass to rest on.
5. **Add hairspray** (thin, penetrating glue)
6. **Place the second layer on top**, While glue is still wet.
7. **Fire to full fuse**



8. **Cut and shape wire antennae** -- stainless steel (stays stiff after firing)
9. **Hammer the part that will be trapped under glass.**
10. **Place wire in position.**
11. **Add clear frit and add hair spray**
12. **Place "spinal" ridge on top**
13. **Add compound eyes. Add hair spray**
14. **Fire to a contour fuse**

Note: I add glue ONLY AFTER placing glass and wire in position. That way I know things are balanced WITHOUT the glue. The safest thing is to avoid using any glue at all, if possible.



¹ Brass - alloy of copper and zinc, Can sometimes form glorious bubbles when fused as an inclusion (not always -- this effect is really hard to control)

² nichrome wire – alloy of nickel and chromium. Also called high temperature wire or resistance wire. Also used for heating elements. Stays hard and stiff.

