

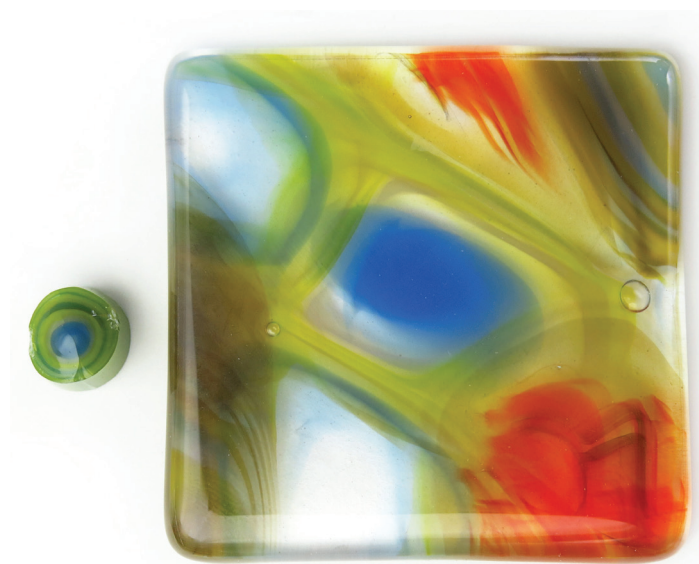
# Tony Glander #1

## Stretching Cane Tony Glander



**I cut the cylinder open and flattened the sides  
in my kiln  
I cut 2" squares and fire polished them**

**tony@fitzpatrickglass.com  
<https://www.artoffire.com>**



**Laurie Snarr - #2**

**CALLA LILY COMPONENT**

1)- Cut square for background

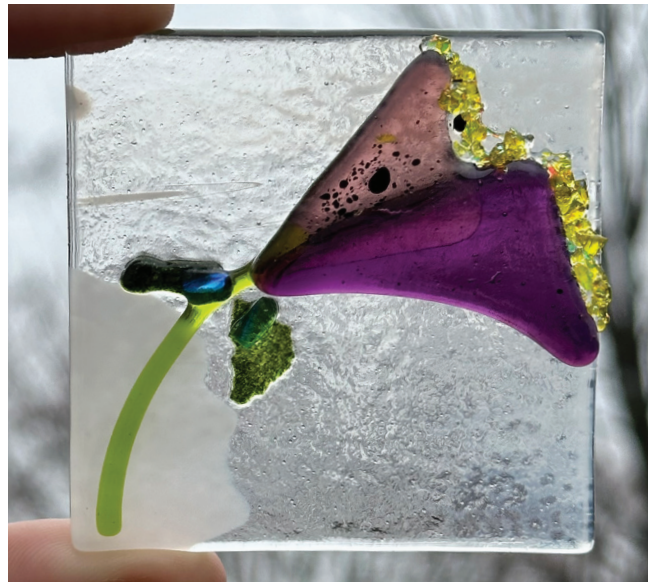
Lay out vitrograph stem with green confetti leaves

2)- cut and shape the flower petals with grinder

3)- fire

4)- lay in clear fine transparent frit at top of flower petals with layer of yellow dichro on top  
(the layer of clear fine frit is very important because it is necessary for the dichro to adhere)

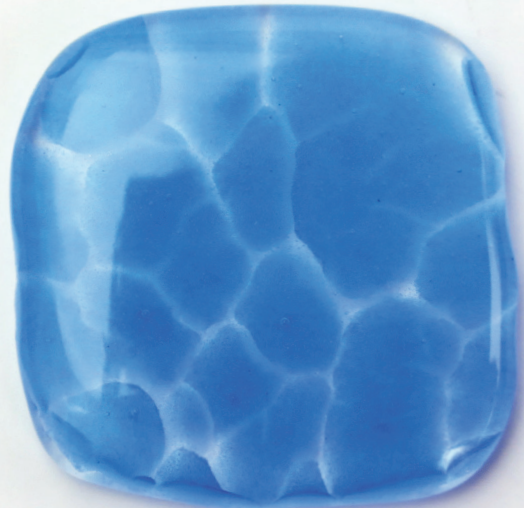
5)- accent petals with black opal frit, add green dichro accents and fire.



## Lauri Hafvenstein #3

### Crackle Technique

My interest in glass is fueled in part by the qualities it shares with water – fluidity and the ability to transmit light. One phenomenon in nature I find particularly beautiful is when the sun shines through the surface of the ocean, creating patterns of light on the sand below. After months of failed attempts to capture this image in glass, I stumbled upon a bowl made with the crackle technique shown in this sample. Exactly the look I'd been trying to achieve!



The only materials needed are glass powder, fiber paper (1/16" is recommended), sheet glass (cut slightly smaller than the fiber paper), and a spray bottle of water – ideally with a fine mist. The technique involves covering the fiber paper with thin, even layers of powder, then wetting it to a very specific consistency. A sheet of cut glass is placed on top before firing.

I experimented with colors and thicknesses of powder to vary the look, and the size of the cracks. Each sample was cut as a 1.5" square, then refired on a piece of 1.5" square clear or colored cut glass. I also tried stacking one crackled square on top of another with mixed results – rough side to rough side did not adhere well.

If you'd like to try this technique yourself, I found and purchased instructions online from Bob Leatherbarrow. Although he recommends starting with opaque powder, I had only transparent, but was satisfied with the result on my very first attempt.

To Purchase his book, go to:

<https://www.leatherbarrowglass.com/purchase/pdkisa62rgxx26gce67n0pagf4bno>

## Chemistry Cookies

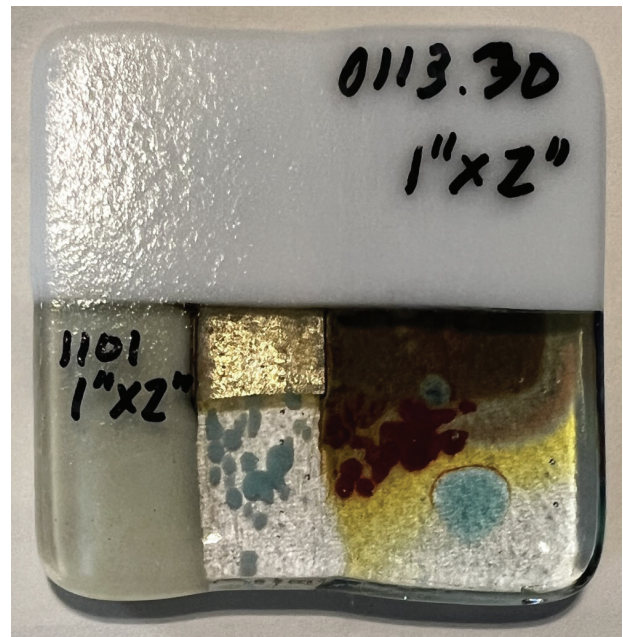
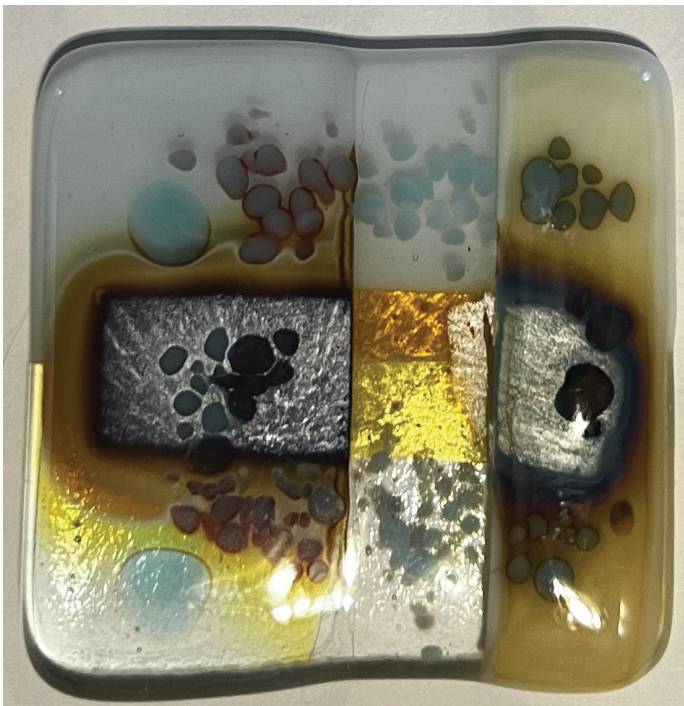
### Magless 2024, Teddy Devereux

Materials- All Bulleye Glass (COE 90)  
White (0113.30) 2" x 1"  
Clear Tekta 380 2" x 1"  
Red Reactive Clear (1019.30) 2" x 1"  
French Vanilla (0137.30) 2" x 1/2"  
Alchemy glass (1015.50) 2" x 1/2"  
Turquoise opal (0116 Med frit)  
Amber transparent (1137 Med frit)  
Lt Aqua Blue transp (1408 coarse frit)  
Silver foil about 1/2" x 1.5 - 2"

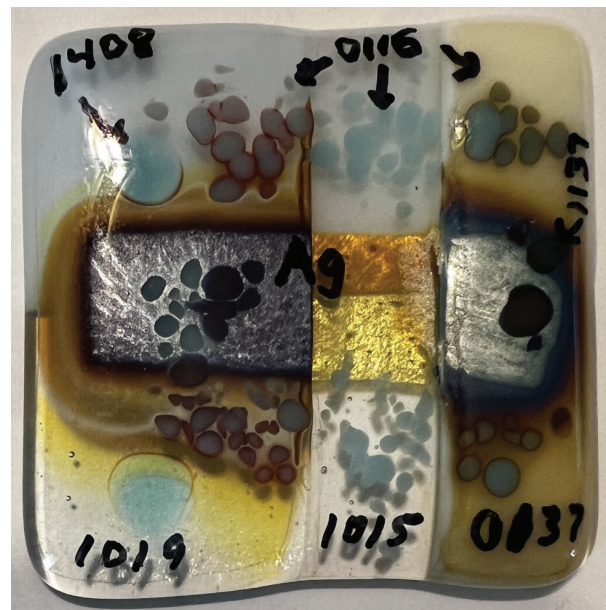
Put together 2" x 2" square with  
White and clear on bottom and  
RRC, Alc glass, and Fr. Van on top.  
Silver on top of RRC, under Alc, and  
Over Fr. Van. Sprinkle frit as shown.  
Just one or 2 pieces of Lt Aqua coarse.

Kiln fusing schedule: All temps in deg F.  
300 to 900/ hold 20  
400 to 1250/ hold 20  
Full to 1450/ hold 20  
Full to 900/ hold 1 hr.  
150 to 700

\* Read about fusing silver on separate kiln shelf.



Bottom layer is 1 piece each of white and clear



Top layer is Red Reactive cClear, Alchemy glass, and French Vanilla (each 2 x 1/2 inches) + small amounts of frit. Silver foil is on top of RRC, under Alc, and over Fr. Van.

## Finished Chemistry Cookie

**Teddy Devereux #4**

Genelady@gmail.com

www.vitreous-humor.com

**Shelia Rosa #5**



## Debbie Appleby #6



### Two techniques explored:

1. Controlled bubbles
2. Weave illusion with stringer

#### Method:

- \* Any color base can be used
- \* Clear cap
- \* clear stringers will amaze with bubbles only
- \* Opaque or Transparent will create pattern

Lay stringers on glass with space between. I use graph paper. Tack ends with clear Elmer's glue.

Once dry, put stringer side to stringer side at a 90° angle .

Full fuse



**Cast Glass Buttons** made from Constructed Components and Frit

Carol I Tobias #7

Color palette - Teal, ivory, black, amber, clear

COE 96 Frit

CPI molds - Round: Holey Buttons (2) Large Round Square: Holey Large Square Buttons (2)

Components: Three layer stacks, layered pattern bars, dots, and mini-hearts

Steps:

- 1) Construct components
- 2) Prep molds (used Zyp(c))
- 3) Design and construct each button
- 4) Insert 1/8" wide, 1/2" tall tab of ThinFire paper into edge of each mold
- 5) Fire casting schedule for small pieces  
(500:450:10; 500:1150:10; 700:1470 (no hold as glass molten); 9999:980:20; 300:750:0)
- 6) At Room temp, remove button by tipping mold or inserting pick at ThinFire tab and lifting



Components



ThinFire tab assists removal

## Jackie Dobranski #8

### Bunny Magless

These rear-view bunnies were made in assembly-line fashion.

I free-handed a pattern and traced the pieces onto glass with a Sharpie.

I cut all of the circle bodies from a dynamic iridescent gray glass to give these little guys some character, using a circle cutter for efficiency.

I applied a dot of white Pebeo Vitrea 160 paint for the "cotton tail" and baked according to instructions.

I cut the heads from opaque white glass by cutting a smaller circle, then cutting out an arc to fit the body.

Finally, I cut all the left ears, then right ears, from an iridescent white glass. I fine-tuned the fit by grinding.

Next, I foiled all the pieces, fluxed, and soldered. I applied a black patina to one, and decided it looked too serious! The shiny solder looked happier, so I gave all the bunnies a good scrub with water and dish soap, and applied Carnauba wax.

I hope they make you smile.





**Anita Morina #9**

**Abstract Floral Maglesses**



1. Cut your magless bases of 2 inch squares out of white tekta and place on your kiln shelf
2. Gather green vitrigraph stringers and place them carefully on the magless bases (in this case I used 2 squares per magless)
3. Place flower shaped murrini in random spots on the magless
4. Sprinkle Val Cox 90 mixed frit along with any other fine frit of your choosing for extra color
5. Fire at full fuse temperatures

That's it. Simple but fun to do. If you want more texture, you can do a contour fuse.

## April Tindall #10

### Carved Copper Foil Overlay

This was a technique I learned several years ago that I had never utilized outside of the practice presentation. I decided to challenge myself a little by attempting to make a flower design carved from a sheet of copper foil on stained glass. I learned several lessons on the fine line of the foil being cut too thick and too thin and also how temperamental a soldering iron and adhesives can be when they are forced to interact.



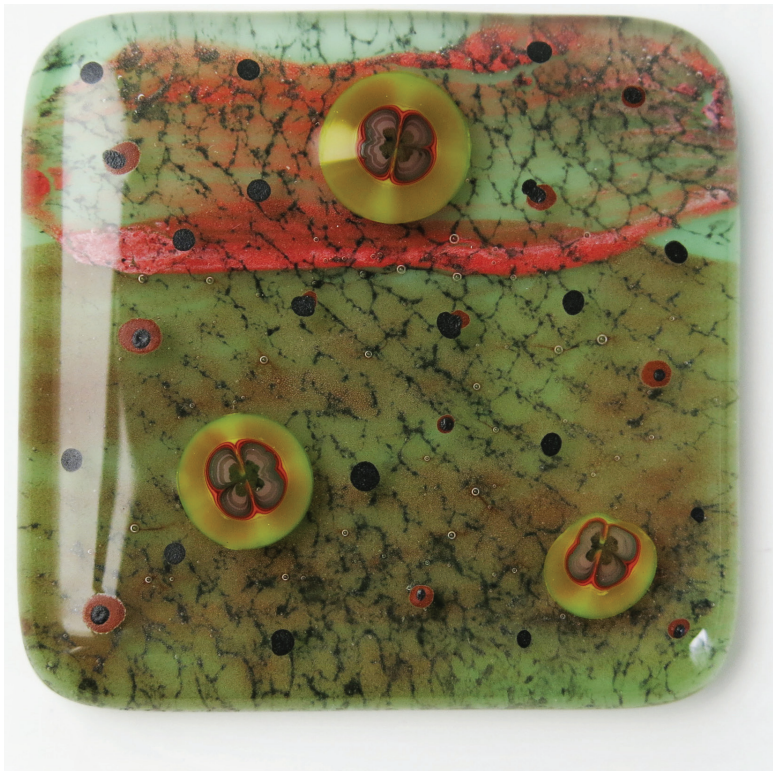
#### The How To:

- Using a sheet of adhesive backed copper foil, lay the piece of glass (top side facing down) on top of the foil's adhesive side. Cut a square out around your glass making it a little larger than your piece. Fold the edges of the foil over the edges of the glass and trim the edges to fit the width of the glass.
- Wrap the edges of the glass and foil sheet with  $\frac{1}{4}$ " or  $\frac{7}{32}$ " copper foil tape to seal the edges of the foil sheet.
- You can draw your design or any direction markers onto the copper foiled top of the glass.
- With a new and sharp blade use a craft knife to begin to carve out your design. In order to keep the heat lower on the glass you will want to carve away a substantial amount of foil, more should be cut away than left on.
- When carving out the design be mindful of not cutting away so much that your design is disconnected or floating, it should stay connected to the majority of the foil to give it strength.
- Once complete you will use an iron as cool as it will allow the solder to flow freely and easily.
- While soldering use the tip of the iron to hold the liquid solder and move it around without touching the tip to the top of the glass or foil. Move as quickly as you can and do not overwork it. One pass with the iron and move on to another project while it cools down, you can go over it again once it's cool but be mindful that the adhesive will melt away quickly due to repeated heating.
- Once complete, wash, patina and wax as you choose.

## Sadie Hammack #11

### “Rainbow Trout Extreme Closeup”

I had initially had a very ambitious plan for this project – I was going to do 20 completely different mag-leses, united by the theme, “extreme close-ups of nature.” However, after making most of them, I got a bit confused about how I would do the presentation. After conferring with my mentor, Michelle Rial, I came down to earth a bit and chose one design to present. (Very grateful for her counsel!)



I chose to share my idea of the colors and texture of a rainbow trout, taking some artistic license.

The base for each tile is a 3-mm layer of sea green glass (not exactly sure of the name), capped with a 3-mm layer of clear. I painted each sea-green layer with a wash of Glassline brown paint (I think some of the tiles I didn't wash it thin enough), under which I painted a swoosh of Glassline orange-red mixed with silver pearl Colors Line.

The clear layer tiles were not all uniform. On some of them, I left the back (smoother) side blank. On most of the tiles, though, I imprinted a “fish-scale” pattern by rolling paint with a roller over a hemp reusable produce bag and pressing the glass on it. On the other, more textured, side of the clear tile, I painted brown and black dots and glued down vitrograph discs cut from a rod. These do not exactly appear on a real rainbow trout, but they correspond to the artist's imaged picture.

I placed the clear layers on top of the green layers and cooked them at 1465 degrees.

afap	1465	.05
afap	900	.45
250	700	.10
afap	100	0/off

## Ginger Ferrell #12

### Reactive Wafers from Bullseye's Dense White & French Vanilla

Using 0313.03 Dense White dbl rolled and 0137.05 French Vanilla thin sheet CURIOUS, 0313. and 0137 powders and coarse frit. I lightly sandblasted the 0313. **Use the powder on thinfire - wear an N95 mask.**

Scoop a pile of powder, use a finger to create a hole in the center, press it down with a smooth piece of glass. Fast up low-tack fuse, fast cool. It will shrink.



Assemble layers 0137, 0313, 0137 wafer, 0313 frit chunks. High fire.

Sandblast and flip French Vanilla side up and repeat with Dense White wafer and French Vanilla frit. High fire.

Notice the dots have pushed into the glass down side. Sand blast to create an interesting surface. I kept the French Vanilla side shiny because it was such a beautiful shade of green. This color is quite unusual.



## Sherry G Selevan (#13)



I've been playing with metal (mostly copper) inclusions the last couple of years, and taught a class in the subject at the beginning of February. With all of my recent deadlines, I decided to make the maglesses using one of the materials /techniques from the class.

### Here are the steps:

- 1) Using thin copper tape, cut out patterns with a die cutter. I used a combination of snowflakes/leaves, plus a few other things.
- 2) Attach to a large sheet of clear glass, back it with another (I used French Vanilla -0137.) I also experimented with an uneven dusting of orange powder.
- 3) I fired face down (to keep any bubbles on the back) to 1400F for 20 minutes (with a big bubble squeeze).
- 4) Cut them up, ground the edges, refired face up to the same process temperature (without the bubble squeeze).

## Betsy Mead #14

### Powdered Frit Designs (aka "Batiky" designs)

**Materials:** Bullseye Glass, cut to desired size, powdered frit, spray bottle of water, sifters, hairspray (optional)

**Process:**

(1) Cut squares of glass, two glass tiles for each square. (I mixed tops and bottoms of different colors.)

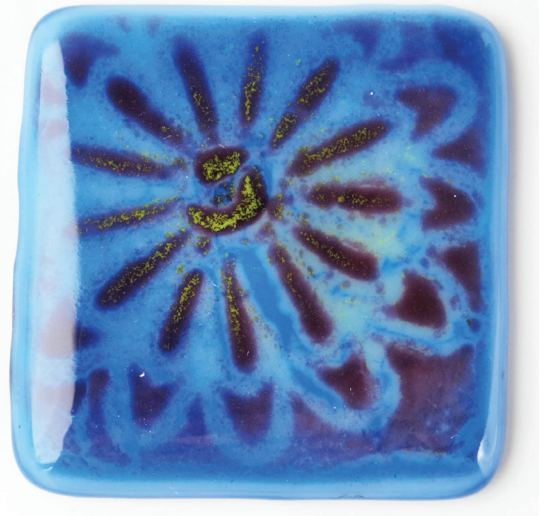
(2) Using a sifter, apply 3 layers of different-colored powdered frit onto each square, spraying each layer in between with water (hairspray works too). Note: apply enough powder to generously cover the glass and wet it so that it looks like damp sand at the beach. Each layer should be a different color.

(3) Once you have applied the 3 layers, gently lay a stencil on top of the tile and sift a contrasting powder color on top. Spray again with water and/or hairspray. If you like, use a small tool to make holes or any design in the 3 layers of powder. (I used a wooden stick.)

(4) Place thin fire on kiln shelf. Use a stencil and sift powder directly onto the thin fire. Place your tile on top of the design on the thin fire. Note: You may do this directly onto the kiln shelf, provided it has been thoroughly kiln-washed.

**Firing Schedule:**

Rate	Temp	Hold
600	1490	10
Full	900	10
200	750	0



A red container with white powder on a white surface  
Stencil on thin fire in kiln



A white surface with a flower design  
Powdered image on thin fire in kiln

**NCAGG Magless 2024: Kintsugi-Style Repair**

**Don't Despair. Try A Kintsugi-Style Repair.** When your favorite piece cracks in the kiln, don't despair. There is an elegant way to save your piece. Kintsugi is a Japanese art form in which breaks and repairs are treated as part of the object being repaired. Rather than disguising the damage, a gold filler shows off the cracks, often making the item more precious than before. The technique is typically applied to broken ceramics. The following is an adaptation for our glass world.

You'll simply need your broken glass item, or in this case a piece of glass you will intentionally break, a sheet of Press n' Seal Saran Wrap, clear transparent powder, gold powder or enamel powder, a paint brush, a mixing pot, rubber gloves, distilled water, paper towels, and some popsicle sticks.

If your piece is not already broken, wrap the pre-fused item in Press n' Seal or place it in a paper bag, Lightly tap the object with a hammer until you hear it has broken. Lay out the broken pieces on ThinFire paper to organize your pieces. It works best to mix the dry powders together before adding the water. 5 parts glass powder to 2 parts gold powder. Using a pipette, drop in water and stir to form a pasty consistency. Using a brush or stick apply the mixture along all the inside edges of the broken pieces. Work with one piece at a time and blot each edge lightly with a paper towel to absorb the excess water. Gently push each piece together.

Clean surface with brush as powder dries. Pipette more paste to fill in the gaps and towel off any excess water. Allow items to dry fully

before placing them in the kiln. Optional: To secure in place, before fusing, coat the filled cracks with clear Elmer's glue.

Then, use this tack fuse schedule to fuse the broken pieces.

RA1 500	OF 1 950	HLD 1 .01
RA 2 275	OF 2 1365	HLD 2 .05
RA 3 Full	OF 3 925	HLD 3 .40
RA 4 150	OF 4 680	HLD 4 0



Cold work as desired. For a high polish finish outside the kiln, apply Urushi lacquer to your glass piece. Allow 24-48 hours to dry. Use CAUTION. Urishi tree extract can cause a rash.

## Sarah Pick #16

### A Pot Melt

Used stainless steel former – edge w/ fiber paper

Clean the glass, put thick coat of kiln wash on shelf but no paper in flower pot

Used a flower pot & measured 3 lbs of glass for 11" diameter on shelf –

Round hold for spiral effect

Put clear Tekta on bottom of the area (dam it with kiln furniture)

### Firing schedule –

1000 -> 1000 hold 15'

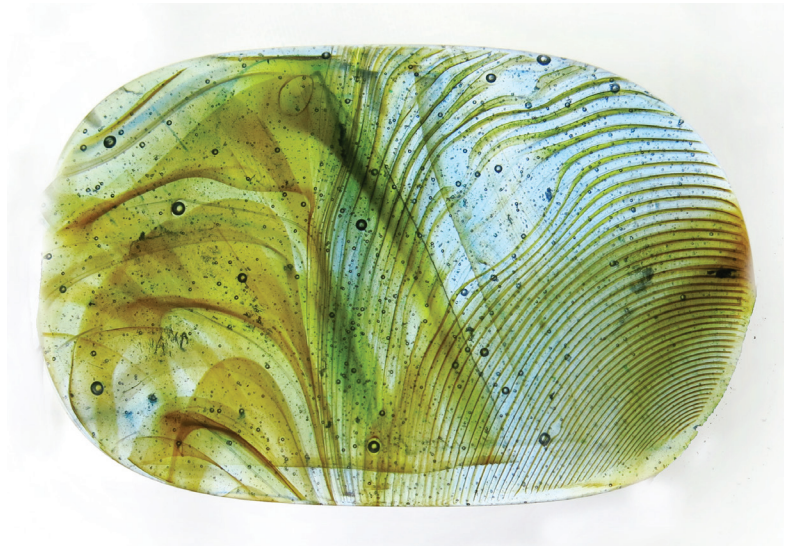
250 -> 1100 hold 15'

1000 -> 1700 hold 90 min

AFAP – 1500 hold 45 min

(to even out)

AFAP – 900 hold 60'



**Results** – 3 lbs was too much glass – esp w/ Tekta on base, a little dark goes a LONG way & colors turn brown when mixed



## Leah Powell #17

### Shard Flow

I am, at heart, a painter and, consequently, I focus on the edges of my images. My goal was to create a watercolor-type image. This process was created by Val Cox and is called a shard flow. Check her FB page - Val Cox Firing Frit Workshop - for lots of other examples.

4 layers of glass - top is white  
3 pieces of clear.

Powder, confetti and some of Val's frit.

Take a look at the back. If you don't like it, you can use layers of all white glass. This is Bullseye glass.

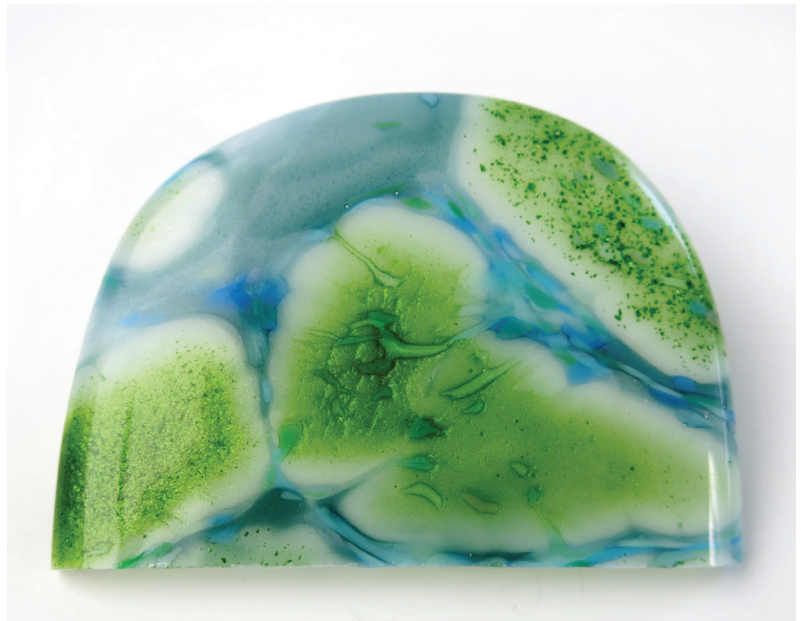
Firing schedule is:

300 - 1100 - 20

200 - 1250 - 30

300 - 1560 - 60

9999 - 900 - 120



## **Selma Manizade #18**

### **Frit Leaf on Glass**



Dried ginkgo leaf is sprayed with hairspray.

Leaf is generously covered with Fine French Vanilla frit and placed on fiber paper.

Robins Egg Blue Bullseye glass is placed on top of fiber with leaf.

A piece of clear Tekta is placed on top. Tack Fuse.

## Miro Twofer – Layering & Stringer Techniques

Jane Hartman #19



Painting by Joan Miro (inspiration)

Magless 2024, Jane Hartman

### Materials

- Shapes: black & opal colors (120, 024, 114), 3mm sheet
- Base: 920 & Tekta [tekta accidentally left off in my magless]
- Stringers, 1 mm, black
- Rods, black

### Procedures

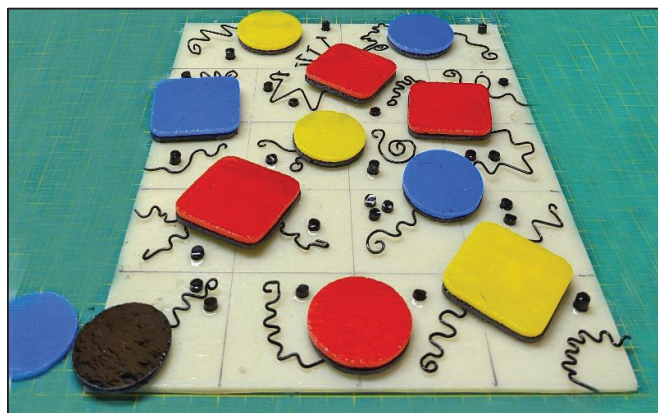
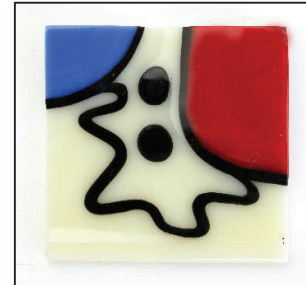
#### Outlines:

- Cut black and colored shapes exactly the same size.
- Stack shapes on a base: black first, color on top of black.

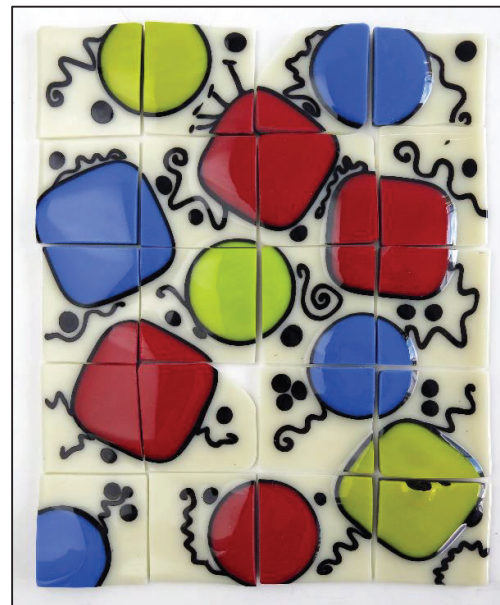
#### Lines:

- Bend stringers to desired bends, using candle flame
- Layer on top of base. Tuck ends under shapes to for line to connect with shape (prevents end from pulling up)

#### Full fuse



Glass layup before fusing



After full fuse and cut into squares

#### Variations:

- Vary the black glass:
  - 2mm black glass => narrower outline
  - Cut black shape slightly bigger than color shape => wider outline
- Vary the stringers:
  - .5 mm stringer => narrower line
  - 2mm stringer => wider line

**Note:** The plan was to have a 2 layer base. I forgot to add the second layer (tekta underneath the warm white). This caused a bigger difference in volume between the shapes and the base between the shapes (some areas had 3 layers of glass while others had only 1 layer). This caused the shapes to spread out more and compress the stringers. Also, it resulted in contour rather than flat surface. The techniques still work!

# Miro Twofer - Richard La Londe Technique

## Deb Fravel #20

### Magless 2024

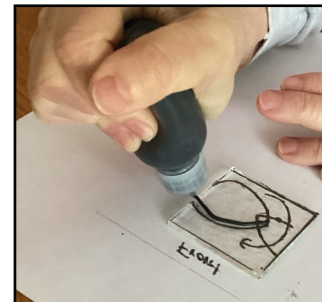


I used the liquid glass line technique described by Richard La Londe on pages 123-125 in his 2006 book “Fused Glass Art and Technique” to make a Miro-inspired magless. I modified his technique as described here.

Prepare CMC gel (carboxymethyl cellulose). The amount of water needed to mix with CMC varies with the brand of CMC and whether the CMC is powdered or granular. I used Hznxolrc brand powder purchased from Amazon. I combined 2 T of powder with 1 c of water in a blender, pored the mixture into a container, covered tightly and let it sit overnight, yielding 1 c. If the mixture is too thick, you can thin it later with a few drops of water at a time. If you make it too thin, you need to start over.

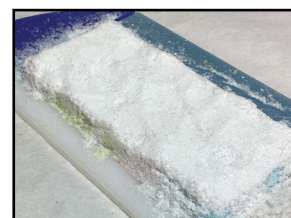
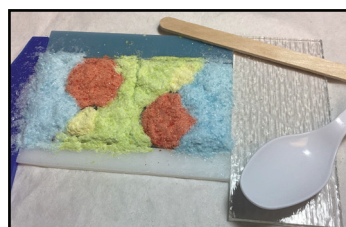
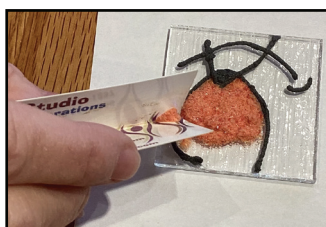
Mix CMC gel with glass powder. Thoroughly mix about 1/3 CMC gel with 2/3 powdered glass (size 08) v:v. You need to mix a long time to get all the powder to incorporate. You want a consistency such as cake icing where a piped line will stay put and not expand sideways, but if the mixture is too thick it will be hard to apply. I added about 1/4 t water to a mixture of 1 heaping T of gel + 2 heaping T of glass powder. Put the powder + gel mixture in a small squeeze bottle or into a plastic bag with a small hole cut in the corner. I used a squeeze bottle. I cut about 1/8” off the tip of the squeeze bottle to make the hole a bit larger. An unbent paperclip is useful for unclogging the piping tip.

Apply the CMC gel + powder (transparent glass is back side up). Working in reverse, place the mirror image of your pattern on a work surface. Place 6mm clear glass on the pattern. Squeeze the bottle or bag so the glass powder + gel touches the glass. Trace your pattern lines. If you make a mistake, use a razor blade to nudge the line a bit. If you make a big mistake, scrape the line off with the razor blade wiping the area with a damp Q-tip or paper towel if needed. Dried lines can also be removed with a razor blade. Before you set the work aside to let it dry a few hours or overnight, look at it from the front side to see if light shines through anywhere it shouldn't. Also check the sides to make sure you didn't get the piping on the sides.



Add the color (back side up). Fold a small piece of paper or a business card lengthwise. Mix fine fit (01) with powder (08) 1:1 v:v. Place the mixture in the paper holder and tap the mixture from the paper into the spaces you created with the black lines. You can push the powder around with a popsicle stick or bamboo skewer. I had difficulty with powder + frit falling off the side edges of such a small piece, so I placed two magless touching and surrounded them with scrap glass. When finished, tap all over very gently with the back of a spoon. The powder + fit layer at least 3mm thick. You need to get to the glass volume you need for firing. Cover the previous layer with a 1:1 mixture of white powder:fine frit. Tap gently all over with the back of a spoon. The white layer should add another 3mm to your layers. Fuse to a temperature that sticks all the glass together but is short of full fuse. I fused at 1350 for 10 min.

Final fuse (front side up). Clean the glass thoroughly. Cover the right side of the glass with a thin layer of clear powder, put it back in the kiln and full fuse.



## Alison Sigethy, #21

### Magless: Carved powder-scapes

Here's a quick, simple technique to get texture and color variation on sheet glass. I used subtle transparent colors.

For more dramatic effect, use opals with more contrast. Both options work very nicely.

1. Sift powder in uneven layers completely over your base glass.
2. Fire to a full fuse
3. Sandblast or abrade surface with a sanding sponge (optional, but nice, IMO.)
4. Carve pattern with a lathe, saw, or Dremel. (I used a tile saw.)
5. Fire polish if desired.

For these samples, I rounded out the edges on a lap wheel, but that is optional. I used French Vanilla base glass and the following transparent powders: Grass Green Tint, Spruce Green, Light Aquamarine Blue, Light Turquoise Blue, and Turquoise Blue.

You can, of course, use any colors and any number of colors. Enjoy.

