

## 2010 Participants

\* indicates How To's provided

1. Brad Walker \*
2. Charles Hall \*
3. Nancy Barry \*
4. Dave Jenkins \*
5. Dianne Van de Carr \*
6. Barb Ridgley \*
7. Mary Livrone \*
8. Susan McGarry \*
9. Cynthia Gilkey
10. Heidi
11. David Nutty \*
12. Lynn Golden \*
13. Kimberly Mullen \*
14. withdrew
15. Jeri Dearing \*
16. Pat Donaldson
17. Rosanna Gussler \*
18. Paula Zellner \*
19. withdrew
20. withdrew
21. Jeanne Stewart \*
22. Nanette Bowring \*
23. Zane Rozkalns \*
24. Susan Loubser X 2 \*
25. Jim Long
26. Celyn Collins
27. Peggy Mattock \*
28. Aaron Seltzer \*
29. Charlie Spitzer \*
30. Barbara Cashman \*
31. Stacey Reed \*
32. Jan Barker \*
33. Joann Mulert \*
34. Alice McGuinness \*
35. Jackie Iverson
36. Cindy Hoonhout
37. Valerie Adams \*
38. withdrew
39. Carole Smith
40. Leslie Rowe-Israelson \*
41. JJ Jacobs \*
42. Andrea Raeburn \*
43. Linda Quarles
44. Tamara Coatsworth
45. Kim Allen \*
46. Sharon Furubotten
47. Bea Sharp
48. Ross Wirth \*
49. Susan Schroeder \*
50. Jennifer Polver \*
51. Guy Kass
52. withdrew
53. Lynn Chappell \*
54. Pat Loboda \*
55. Sammi
56. David Wingo \*
57. Mary Beth Rogers \*
58. Joy McDonald \*
59. Cathy Klimes
60. Amy Murphy \*
61. Jolene Juhl
62. Corlette Mueller \*
63. withdrew
64. Katie Wills
65. Carrie Dearing
66. Cydney Fowler \*
67. Tony Smith \*
68. Joyce Walters
69. Susan Barrier
70. Wendy Wooding \*
71. Melodie Triche
72. Leo Pilkington
73. Kim Watters \*
74. Jane Morgan \*
75. Ana Paula Esplinda

# 2010 How To's

Participants listed below have provided How To's for their pieces.

## 1. Brad Walker

Place scraps of textured glass over base layer of glass, leaving space between scraps. Sift powder over scraps, then fill in spaces with coarse clear frit.

Fire to full fuse, cut into individual magnets with tile saw, then fire polish.

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## 2. Charles Hall

I was doing an electrical test with alligator clips, and got the idea for this mag. It was supposed to turn out so that the clip teeth looked like teeth on the creature, but didn't. The small clips needed to fit the size didn't translate to what they were supposed to be. I got the model at a children's store, which was better than what I tried to make on my own.

This was a pretty normal lost wax casting. I wasted a fair amount of time trying to cast a silicone positive of the serpent so I could avoid using wax. The positive when solid was too thick to remove from an investment cast, and when hollow, was too flimsy to hold it's shape around the investment. I got some good advice to splash coat the hollow silicone after I had finished the project.

1. Model cast in silicone with release to make a negative.
2. Wax positive cast from first form.
3. 4 waxes recast into silicone to make gang mold negative.
4. Waxes cast out of gang mold to make 70+ positives.
5. Waxes splash coated with dental/silica
6. splash coat positives cast into 50/50 silica/potters plaster with chop fiberglass re-inforcement.
7. Waxes steamed out
8. Fins, nose, and warts filled in with Bullseye fine powder. This was a difficult step, as they had to be done seperatly, and allowed to dry, as they were 180\* apart, and tended to bleed together. Getting the nose full enough to be solid also meant overflow into the eye area. The body was various Bullseye medium frits, mixed 50% with clear.
9. Fired using Bullseye casting schedule for 1" thick glass.
10. Due to the premature death of my camera, pictures are not available.

### 3. Nancy Barry

Goal for this set was to explore various clear textured glass, powders, fine frit to see what would happen in combining the texture with either the powder, the frit, or both.

All glass used was Spectrum glass used in stained glass projects.

All powders are SYS 96.

#### Procedure:

Cut double squares of assorted texture Spectrum glass; cord, double granite, corteza. Nip the tips, clean well.

Place 1 pc texture side up on top of something to raise it off the table. The table has paper on it to contain powder/frit. I used a cut up floor tile and did 6-8 at a time

I did a gentle spray of cheap hairspray over these pcs and then sifted either powders, fine frit, or a combination of both over these pcs.

Place the top layer, texture DOWN and ROTATED 90\* texture-wise to the bottom piece.

Fire to fuse temps, clean and enjoy.

The cord and the corteza produced some small bubbles and interesting inner patterns; the double granite was uninspiring.

I like sifting some powder and then some frit over the powder as the best result in the test tiles.

### 4. Dave Jenkins

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### 5. Dianne Van de Carr

My magless are a study in Bullseye Reactive Glasses.

The bunny is 0009 reactive cloud on top of glass containing copper. The base contains sulfur.

As expected, some reactions are better than others. Most have a sprinkling of 1137 (medium amber) frit.



## 6. Barb Ridgley

I started out with grandiose ideas about casting my magless this year, but ran into too many technical problems and had to switch directions. I decided to experiment with triangle pattern bars. I have a triangle mold, and I covered it with fiber paper. I then laid a few strips and scraps of clear, red and yellow in the mold. I then put a wire mesh on top of the mold and carefully balanced the remainder of the reds, yellows and oranges on the mesh. I fired this as I would a mesh melt, and ended up with a long triangular shaped pattern bar. I sliced these up on my tile saw, cleaned up the edges and surfaces and re-fired to a low firepolish to just round the edges. This is Uroboros glass in various shades of red, yellow orange and clear along with a few black stringers.



## 7. Maria Livrone

Liquid Stringer Psychedelia

Cut out 142 - 2" white circles, mix up several bottles of liquid stringer and powdered frit, apply bands of color to 71 circles and use a piece of wire to swirl colors, stack colored circle on top of white base and take to a full fuse, keep fingers crossed, open kiln and smile, smile, smile! Photo is of unfired pieces in kiln.



## 8. Susan McGarry

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## 11. Dave Nutty

I cast 4 different things: Kiln cast skull or skull & crossbones or fleur de leaf(sp?) or raised spiral.

Cast in Blenco glass (cullet chunks - ??? coe) in a Castalot mold made from urethane rubber positives.

The cane bits are Bullseye glass from Vitrigraph stringers I pull and are white-ish with black core .... if you melt cross sections they are tiny eyes to tack fuse onto other 90 coe.

I meant to do burn out molds with carved wine cork TIKI / Totem Heads but that did not happen. I am starting those NOW for next year so I can get all the detail into the casts that I have in my brain.

## 12. Lynn Golden

For Christmas I received from my great-niece a silverpoint drawing she had done. I had heard of silverpoint, but didn't actually know anything about the technique. Fortunately, she enclosed an explanation of how it's done. As I was writing a thank-you note to her, it hit me...silver-staining! Could silverpoint be adapted to use the staining effect of silver on glass? At last, I had found my magless idea!

I did some more research, and found that you can use sterling or fine silver wire to draw with. I tried it with some scraps of both, on 4 colors of glass (BE white, spring green, Egyptian blue and French vanilla). I used etching cream to get an etched surface for the metal to "grab" onto. I fired to the recommended temperature for silver stain, and found that it really only showed up on the French vanilla and spring green (I assume because they are reactive colors). The glass, however, had not rounded at all, was still matte and still had pretty sharp edges. So I re-fired to a higher temperature to see if I could soften the edges and gloss up the glass without having the stain burn off. Success!

I started scrounging around for glass to use for the actual mags, and luckily, found a good-sized piece of FV. I cut it into strips, taped them down to a board, and dashed off to the local shop to sandblast them (no way was I going to try to do it with etching cream!) Cut the blasted strips into squares, ran

the edges and corners through the grinder, and I was ready to draw...what?

Since I didn't have a lot of time left, I knew it would have to be a simple drawing, and I remembered seeing a sign in a catalog which featured a hobo glyph of a cat. Well, I love cats, so this was perfect! Hobo glyphs are little drawings that the knights of the road used to leave on fences at homes and farms they visited, to let future passing hobos know if it was a safe place to stop. The cat symbol indicates that "a kind woman lives here."

I bought a lead holder pencil and shaped a piece of 14g fine silver wire to insert and use as my drawing point. Seventy-some cats later, in they went!

I'm going to stick one of the extras up on my porch, so if you stop by, you know I'll treat you nicely! And I'm sending one to my great-niece, too, as thanks for the inspiration!

### 13. Kimberly Mullen

“Children of God” is my submission for the 2010 Magless Exchange. It was a fun and easy way to use stringer, rod, and scrap glass...although after the first batch of 25 I did find it somewhat tedious to push stringer around with a toothpick!

There isn't much to explain really. Once all the pieces were glued in place...I did a heavy tack fuse and got lots of little kids with different “back-grounds.”

The 2010 submission was based on an earlier work...Genesis 1:31



### 15. Jeri Dearing

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### 17. Rosanna Gusler

cut float glass squares. painted copper carbonate mixed with elmers glue on tin side of bottoms. let dry. flip and glue silver foil on. let dry.

cut copper screen. coat with a mix of ferro 10-117 and glue. let dry. glue over silver foil .let dry. glue tops on tin side down. let dry.

spray with borax devit spray. let dry. fire.

300 to 1100 hold 1  
300 to 1520 hold 1  
9999 to 1000 hold 15  
off

## 18. Paula Zellner

### **Pralines, Toffees and Dinner Mints**

Sift previously cooked plaster (to 1500 F) into a refractory container. (Only the top half inch must be sifted cooked plaster.)

Press firmly into the plaster with a found object and remove very carefully. I used a shell I found on the Grand Strand in South Carolina.

Place at least 2 layers of glass carefully over the plaster.

My firing schedule for Bullseye Glass:

Rate	temp. F	hold
300	1250	30
full	1450	45
full	900	3:00
150	700	0

Carefully clean off plaster. Use mask or respirator. The plaster is easier to remove if iridized glass is used with irid-side against the plaster. Score between the individual elements. Trim to size with tile nippers. Smooth the edges with grinder. Finish edges with hand diamond pads. A WBS would have saved a lot of time in this final step.

## 21. Jeanne Stewart

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## 22. Nanette Bowring

I used my new favorite toy/tool to make the molds which is a Vac-u-form from Ebay (thanks to the how to from the pretzel maker of Magless 2009)! Did the freeze and fuse method for the bases and the eyeglasses. Fired bases and glasses once out of the freezer, ground off rough edges after firing on all then did a final tack firing with glasses on bases. Some of you will get the first monocles I have done which I liked! Enjoy!



### 23. Zane Rozkalns

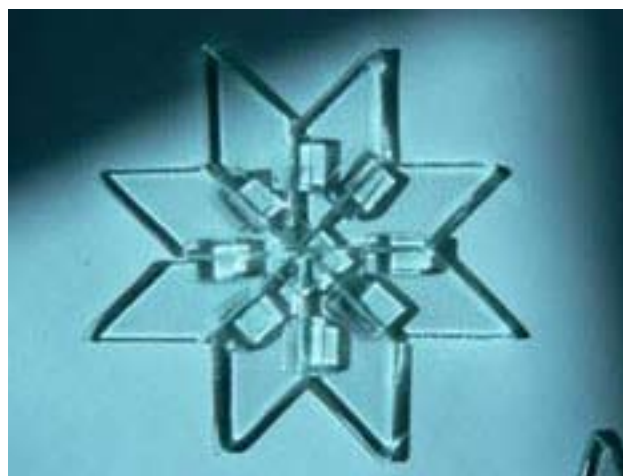
This year the plan for my maglesses was influenced by two things:

First, having to deal with living on unemployment. This gets one scrutinizing every expense extremely carefully.

Secondly, seeing a renewed interest in recycling. Everywhere I looked people were "re-purposing" things that used to be discarded. Goodwill, "curbside shopping", vintage clothing, toy exchanges, clothing exchanges, dumpster diving and so forth, have become the "in" way of life.

Since the country is so into recycling, I thought it might be interesting to "go along with the trend" for the magless exchange. Thus I looked to broken windows for a source of materials to use, and the "broken window ornaments" came into being. A little dumpster-diving, after asking permission from the local glass shop, and I had a supply of glass. Some actually had tell-tale marks left from caulking done to seal a normal window's edges when the glass is put into place. I cut off those edges because I wasn't sure that I could clean off the caulking thoroughly enough for fusing. I tried to keep the parts cut from a single piece of glass grouped together, also keeping the same side up as I cut, and cleaned, and arranged each morning star piece on the kiln shelf.

I liked the idea of trying to make a morning star design by tack fusing float glass. The result was fairly fragile....I tried weeding out the most fragile ones by dropping them onto the table from a height of a few inches. Some broke. I tried to refuse them but they tended to devitrify pretty badly. I liked a bit of fogginess but not too much.



Interestingly I fused to the same temperature, using the same schedule, taking the same amount of care in cleaning, etc. but some float glass melts more, some devitrifies more... even on the same shelf during a single firing. I am looking at maglesses made from the same sheet of glass and the kiln shelf is only 8x8 inches big! Of course the difference from sheet to sheet is quite noticeable both in color and thickness.

At this point, I am guessing the amount of electricity reaching the kiln varies by day/demand for other uses too. I noticed that, after 1 1/2 hours of heating, I can have plus or minus 50 degrees as compared to the previous firing.

The last lesson, from this exchange, was the fragility of tack fused glass when sending through the mail. Even after I had handled each piece numerous times, a number of pieces broke in the mail. I replaced those because I had enough time. Hopefully the rest reached their new homes in one piece.

Hmmm... lesson learned: if you think something is too fragile to send, it is. Note to self: next time use tougher testing procedures and make it two full layers!!

### 24. Susan Loubser

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## 27. Peggy Mattock

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## 28. Aaron Seltzer User: "Alohaphotostyle"

### Description/Instructions

Hello magless participants, and glass people everywhere. First an introduction. We are the Seltzer family and are very new to glass working. At this point it is just a hobby, but something we are enjoying a lot. Thanks Tony for getting us interested. Our first introduction to glass work was going through magless boxes that Tony lent us and getting inspired. This is our first time participating, as we have been doing glass for less than a year.

We had some ground rules going into this. 1) We wanted to keep it simple and successful. Work and school schedules did not allow or a lot of free time, and we wanted to do something simple that worked, rather than get to ambitious and get frustrated or have failures. 2) We wanted to engage the whole family if possible. The father (Aaron) is the one interested in glass work, but wanted input and contributions from everyone. 3) We wanted to try to make something that any warmglass person might want to put on a fridge.

What to do?

We have had some success with glass decals printed by two different companies. We prefer the ones by <http://www.ipsart.com/>, and thought that a magless based on this technology would meet the criteria we had established.



Figures 1 and 2.

We experimented with a number of options in the making of the magless.

- a) Fired to shape first, then low fired just for decal
- b) Low fired decal just onto white glass, then fired to full fuse for shape
- c) With and without clear cap
- d) With and without colored layer below white (and a number of colors tried too)
- e) With the lower colored layer oversized and same size as white

The outcome of this experiment was put to a family wide vote, and much discussion. While the decals fired on in the last fire were the clearest and had the brightest colors, they looked like they were just printed on glass. Perfect. Sterile. Technical. The clear capped ones created a magnifier effect, and the glass movement of the picture made a more organic feel that the family liked, with a some loss in brightness of the image.

Using thin as the clear cap (over two layers of standard thickness glass) moved less and kept the squareish shape more. Thick cap (making 3 full sized layers) moved more and was more rounded. We were conflicted as to which one we liked better (family vote of 2 to 2), but the lack of thin clear in the inventory made our decision and we went with the thick.

We all liked the oversized colored back that made a ?frame? around the image, but could not decide as a family on the color (one vote each for four colors). Two colors seemed favored: Dark Blue and Tangerine. A cutting mistake used up a lot of blue, so tangerine it was. Figures 1 shows some of the experimenting we did.

### Production Steps:

Step 1: Commission daughters to create an



Figure 3.



Figure 4.



Figure 5.

original pieces of artwork. Pencil, Inked then colored in with COPIC markers. Manga style. See Figure 2. Eldest daughter did for warm-glass magless competition, and youngest did for geocaching swag. (But that is another story).

Step 2: Scan, and arrange on an image with 1.5" x 1.5" squares. 300dpi. Send off to : <http://www.ipsart.com/> to be printed with glass inks onto a decal. (We have used other companies, and they are good too, but we like these best). See Figure 3. Note the yellow binder on the decal that burns off.

Step 3: Place decals on single thick pieces of white glass 1.5" x 1.5" square. Make sure to remove water bubbles. Fire per instructions to 1190F. See Figure 4. This makes small tiles with perfect image on it. Sharp clear and strong.

Step 4: Make a three stack of glass. Top to bottom: Clear 1.5" x 1.5", Image 1.5"x 1.5", and colored back (Tangarine) 1.75" x 1.75". Take care to center them. See Figure 5 and 6. Fire to 1450, with an hour bubble squeeze at 1200. (Early experiments showed that lack of bubble squeeze could trap bubbles which warped images). Solid anneal cycle too.

Step 5: Nice rounded maglessess come straight from kiln. (See Figures 7 and 8). They have small needles on edges and corners (where single layer pulled in), so they were touched up with a hand diamond pad.

Step 6: Package and ship.

Step 7: Wait patiently for magless box to arrive and get even more inspired.



Figure 6.



Figure 7.



Figure 8.

## 29. Charlie Spitzer

All the glass used in my magless was recycled. The gnomon is an old indow pane I scavenged from the dumpster at a construction site. The thick base glass was recycled from an old coffee table that I got from the Craigslist free section.

- 1: Cut into 2" squares, then round off corners on a wbs
- 2: Coat with borax, full fuse fire to 1550F/20 minutes to round off edges and firepolish corners.

I used <http://www.numlog.ca/dialmaker/dialmaker.html> to produce a small sundial accurate for the Phoenix, Arizona, USA latitude.

- 3: Mask each 2" square and copy the produced dial face onto the mask. and cut, and sandblast.

- 4: Cut gnomons and use wbs to finish edges

I used <http://www.harborfreight.com/cpi/ctaf/displayitem.taf?Itemnumber=46099> to engrave the numbers

- 5: Glue on the gnomon

## 30. Barbara Cashman

A very good friend of mine once told me "Everyone needs a 'trash' line", meaning anyone who sells their work should have a line that can be made quickly, in multiples and priced to sell. I took the phrase literally with my magless. Everything in it is "trash".

Glass: Float, left over from a replacement window, and scrap

Inclusions: brass powder residue from making brass pins (from recycler), iron oxide slag from making wire (from recycler), used aluminum foil from making a bent glass lamp panel (and pizza)

What I learned: Fire higher when using metals to be sure the glass connects. Metal inclusions interfere with the glass melting together. I originally fired to 1445, Hold 5. I had to refire to 1450 Hold 30. In doing so, the metals changed color more and (to



me) weren't as pizzazy. I could have still fired at a lower temp and kept the colors if I had left the glass-to-glass edges clean. I also learned that although aluminum officially melts at 1220F, it was still quite intact at the higher temps.

In conclusion, I like experimenting and hope you find something interesting in the "trash" tile and will experiment for yourself in attempting to create and recycle with different materials.

## 31. Stacey Reed

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### 32. Jan Barker

I almost forgot!! I made my birds using Fimo clay – and overcooked them in the oven! I then used silicone putty to make molds. I had some Sys96 powder left over from a special order I had done so I used that to fill the molds. I put the molds into the freezer and then onto the kiln shelf for a full fuse firing – pic below.

I learned that tiny details are really really hard to fill with powder and they don't always de-mold as planned

Hope you enjoy your birds.



### 33. JoAnn Mulert

The How To for my magless entry is very simple. I have a small studio and glass must share space with my pastel and oil painting supplies. Scrap glass is not something I want to have a lot of. So, I made two slump bars with scrap, then I sliced the bars and carved out the hearts using a wet tile saw. I then put the rough hearts back in the kiln and took them to tack fuse. It was fun doing it - thanks!



### 34. Alice McGuiness

I wanted to do something organic looking and although it's not really suitable as a fridge magnet, this is how it was done.

I made up some frit (all BE trans and as fine as possible) in different shades of blues and greens (and a tiny bit of yellow).

Using lengths of fibre paper I made long ('U' shaped) channels and lined these with copper foil, roughly to the same height as I was planning to fill with frit. These were placed in an open rectangular stainless steel dam and butted up together and held in place with bits of kiln shelf or posts.

I filled these channels with layers of either shades of blue, or blue and green frit and the ends were dammed with fibre paper.

I fired to 1500 with a 30 min hold and the resulting long bar had copper foil fired into 3 sides of it and was 'open' on top, i.e. glass surface. I then sliced each bar into 6mm thick slices.

These individual pieces constituted half of a slice and so I paired up all the half slices, filling any gaps between the two pieces with frit and fired again to fully fuse them together (1500 with a 15 min hold). The copper foil ends up quite rough along the edge

on the face of the slices so, after firing, the individual slices have to be ground using a lap grinder (both sides/faces – not the edges!!). They were then fire polished to 1390 (afap from 900 / no hold) and there you have it!!!!

My only regret is that they were too small! I had worked out the weight of glass I needed for a bigger size than the finished result, but I think I butted the channels up together too tightly as I had some frit left over (and didn't think to adjust the width of the channels to use up the rest of the frit!!!)

Overall though, I was pleased with the result!

### 37. Valerie Adams

I've been obsessed with imagery on glass lately so I chose to incorporate several techniques I like. I used a loose version of Paul Tarlow's leaf technique, iridescent glass fired face down for a bit more sparkle, and cut my top layer slightly larger so it would create a frame around the leaf design.

When I noticed a crop of funky weeds in my cutting garden with beautifully shaped leaves, I picked choice leaves and dried them so they'd remain flat. I used black powder to give them a more graphic look, rather than trying to capture the actual look of each leaf. By sticking to a neutral color palette of French Vanilla and Pale Amber, I wanted the black leaf designs to be dramatic but defined.



### 40. Leslie Rowe-Israelson

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### 41. JJ Jacobs

#### “Reflections -- An Abstraction”

Materials Used: Tetka clear glass; Dense white opal BE; Turquoise; cranberry and canary yellow powder BE frit; Marigold, red and orange fine BE frit; Thinly pulled lampworked stringers – Black BE rods; Black Glassline Paint

1. Take one sheet of Tetka clear and sift various colors of powdered frit onto it. Fire at 1385.
2. Cut cooled, fired sheet into small squares.
3. Flip the square so the colored side is face down. On the top layer of glass draw a cross-like (cruciform) design with fine frit and fire again at 1385.



4. Add lampworked stringers in cross fashion and fire again at 1385
5. Add additional color by spreading more fine frit on top of the fired lines and cross design. Fire again at higher temp – 1395.
6. Scribble Glassline Paint along the design for a “loose” look. Let paint dry and place on top of a white square of glass. Fire to 1480 degrees and hold for 5 minutes.
7. Sign; tag and bag.

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## #42 Andrea Raeburn

Bouquet of flowers

Cut glass paint with Parades Paint fire to 1325  
Add some liquid gold fire fire 1325

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## 45. Kim Allen

### Pattern Bar Experiments

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## 48. Ross Wirth

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## 49. Susan Schroeder

After several false starts, I finally took the easy way out and made tiles that were then cut into bite sized pieces. A total of five tiles were made, each slightly different in content, but all some mixture of course frit, powders, pulled dichroic and plain glass elements. Some of the frit was purchased, most of it was made from scrap glass I have had laying around for awhile. I found that I really like the look of iridized transparents in various colors pounded into frit. The first photo is of some of this home grown frit - this was used in the second tile. For this adventure, I used the 11" kiln, so I was able to make slight adjustments for each tile.

Step 1. Place a light layer of medium and fine frit on a kiln washed shelf. The last two had pulled elements placed on the shelf before the frit was put down.

Step 2. Place a thick layer of course frit on top of the layer of medium/fine frit.

Step 3. Sprinkled fine frit and powders over the coarse frit.

Step 4. Place pulled dichro elements on top of the fine/powder layer

Step 5. Top with clear (Tekta). Place more pulled dichro elements on top of the clear.

Step 6. Cook tile.

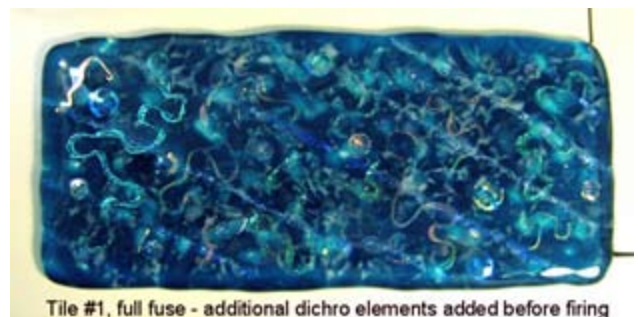
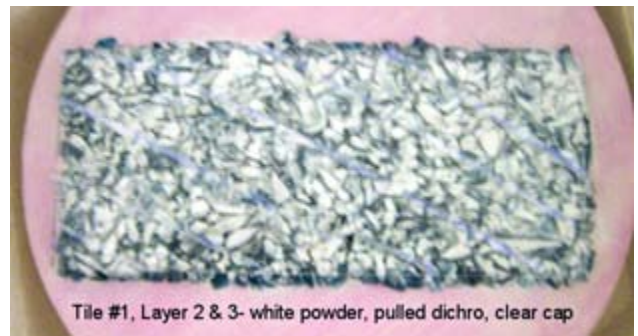
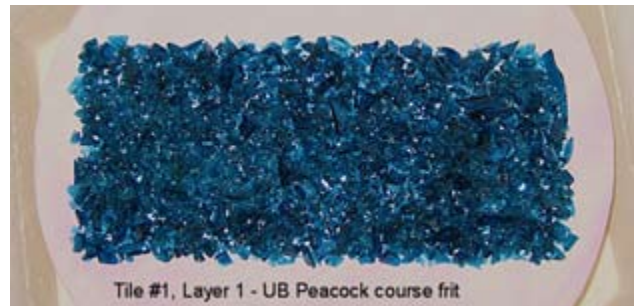
Step 7. Score and break into Magless sized pieces. To cold work or not to cold work . . . it's too cold outside to cold work outside, so lets go with not.

Step 8. Re-read everything written on cleaning glass, go with Zep Commercial Ammonia Free Concentrate.

Step 9. Cook maglesses.

Step 10. Sign, clean again, dry, print labels for bags, apply labels to bags, bag maglesses, and mail.

I participated in the first few exchanges, then took a



break of several years. In the process of pushing a friend along, I let her drag me back into the glass studio more or less seriously. I'm glad to be back and I hope everyone enjoys these simple little chunks of glass as much as I enjoyed making them.

## 50. Jennifer Polver

### Foot Prints in the Sand

2" x 2" squares

Layer 1 Bullseye Clear painted with Thompson Enamel (Sand – Coffee Brown & Water – Aqua Blue Green) diluted with Klyr-Fire Copper Feet (EK Success Paper Punch) Foam – Medium White Bullseye Frit Capped with layer 2 Bullseye Clear

Step 1: Cut all 2" x 2" squares.

Step 2: Clean pieces

Step 3: Dilute the enamel to a watercolor consistency and paint it on to the clear square.

Step 4: Put a line of Elmer's Glue along the water and sand seam

Sift White Frit into place. Remove excess Frit.

Step 5: Punch the feet out of the copper. The copper I use comes in a sheet with an adhesive back so the pieces stay in place.

Step 6: Load base pieces in Kiln

Step 7: Clean caps

Step 8: Cap base pieces

Step 9: Fire



Schedule:

250	to	1050	
50	to	1250	
250	to	1450	hold 30 minutes
800	to	960	hold 1 hour 40 minutes
100	to	700	off

Leave kiln to cool to room temperature

## 53. Lynn Chappell

Bullseye Glass

Step 1 – Make a powder wafer. Stencil set up with three sides, the fourth open side allows for the powder to taper off. #1322 Garnet Red sifted through a screen into top area. #1823 Burnt Scarlet sifted on top and slightly beyond the red edges. Backed with a 1/16th layer of 0138 Marzipan. Fired at 9999/hr to 1350, no hold.

Step 2 – Cut rectangle of clear and black, wash the wafers, and put wafer on top plus a chip or two of black. Fire to 1480, hold 10 minutes.

Step 3 – Pull stringers of marzipan and black in torch. Crush up some Burnt Scarlet and fire to 1450 to ball up.



Step 4 – Put stringers and balls on top and tack fuse to 1350, hold 10.

## 54. Pat Loboda

I wanted to learn about the freeze-fuse process, so I used that technique for my 2010 maglesses. I bought a freeze-fuse kit (from Delphi Glass?) and followed the Pyros instructions included. It was helpful having all the extras - popsicle sticks, small measuring cups, the clear powder, a dust mask, a separator tray, the solutions (which I found I didn't need), and most of all - the instructions.

The small hearts are freeze-fused hearts. I used Bullseye Cranberry pink and Bullseye clear powders for them. It's hard to see in the picture, but I tried 3 different proportions of the powders and came up with three different colors. I used 50-50 for the darkest pink heart; 1/3 (pink) to 2/3 (clear) for the 2nd one; and 20% (pink) to 80% (clear) for the lightest one. I followed the Pyros instructions for making these hearts and fusing them. They came out well with all the detail from the candy molds I used, but they were not shiny, but a little grainy looking. This changed in the next firing.

I then cut out the white heart abstract shape and glued a freeze-fuse heart to each one, followed by 1/2" pieces of 2 different shades of pink stringer. I took them out of my Bullseye stringer multi-color



pack, so I don't know what Bullseye calls these 2 pinks. Then I tacked fused the freeze-fused hearts onto the white backing with the stringer trim. Once they were tack-fused, I really couldn't tell much difference between the 3 pink concentrations on the small freeze-fuse hearts, so I'm not sure it mattered what concentration I chose to make them. They did come out shiny from the tack-fuse; as I did not do a separate fire-polishing fuse. I was happy with how they turned out, except for the batch that I forgot to push in the thermocouple, and that batch came out white blobs with pink accents - oddly shaped. I'm determined to find a way to use those, too.

## 56. David Wingo

- All glass was left over float glass
- Took two sheets of float and spread various colored mica between the layers and added some float powder on the top sheet of float.
- Fired the sheets to trap mica between the layers
- Scored and broke the sheet into squared (mica was leaking out sides since it does not fuse)
- Cut two more sheets of float to cover the smaller two layer mica embedded pieces.
- Sandwiched the mica embedded pieces between larger float squares and added additional float powder on top again.
- Slumped/fused again to seal the smaller pieces thus having 4 layers of float glass..

Observations:

I believe the top layer of float was fired tin side up by mistake as one can see it starting to denitrify.

Obviously I did not fire to full fuse since it is apparent that the piece is not completely smooth. Hope you get some pleasure and interest in my experiment with float glass.....

### 57. Mary Beth Rogers

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### 58. Joy McDonald

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### 60. Amy Murphy

I made stringers from two different colors of Spectrum 96 and curled them. Put on square, cut dichro ½ moon for jelly fish body and tack fused the whole thing.

## 62. Corlette Mueller

The magless you receive from me will be the result of an experiment. There are dozens of glass art techniques that I have been curious about, so I made these tic-tac-toe games to try as many as possible. You may receive one made from dry frit, liquid stringer, mica with perfect medium, dry sifted enamel, enamel mixed with different mediums and painted on, Glassline paints, liquid gold or fine silver wire. Some are made with glass stringers. For me, there was a learning curve to each technique. There were as many rejects as those pieces that did get sent. Although not very artistic, each tiny game makes a great stocking stuffer or small gift for a child – especially if given a pair of tweezers to



manipulate the tiny cabochon playing pieces. I hope that everyone else who participated had as much fun as I did.

## 66. Cydney Fowler

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## 67. Tony Smith

**Title: Black Swan at Midnight**

**Glass: System 96**

Cut squares of black irid and plain black glass  
Place black irid squares on kiln-shelf, iridized side down  
Place black glass on top of iridized glass

Fire using the following schedule:  
1000 dph to 1425F, hold 30 minutes  
AFAP to 960F, hold 20 minutes  
200 dph to 700F, off

Touch off all corners with 400 grit diamond pad  
Apply photoresist and tape edges with masking tape  
Sandblast with 120 grit SiC

Remove resist and masking, wash thoroughly  
Sign back with small Kemper pen and Thompson Bright Liquid Gold

Fire using the following schedule:  
500 dph to 1150F, hold 20 minutes  
AFAP to 960F, hold 20 minutes  
200 dph to 700F, off

## 70. Wendy Wooding

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## 73. Kim Watters

Spectrum nuggets with punch cut copper leaf topped with a square of either gold or brown System 96 glass. Fired once to 1450f. not 'done' refired to 1550f, done.

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## 74. Jane Morgan

Happily I started my magless early because design #1, using inclusions, simply failed. Design #2, placing stringers between layers of clear to create a pattern bar which would then be sliced and fire polished, looked terrible – not a great design at all! But, thankfully design #3 worked out: I have been playing with manipulated stringers lately and decided (after making a few to test the design and firing schedule) to make 75 manipulated stringers (using a propane torch, tweezers, and gravity) in a variety of colours. I placed these on 1.75 x 2 inch rectangles (squares just didn't look right) of white, ivory, and vanilla, and fused them – some fully and others to a tack fuse. I enjoyed making these magless and playing with the different colour combinations. While this is not a complicated design, I like it – it made me smile.

