

# 2011 Magnet Exchange

1. Brad Walker NC
2. Heidi Vander Werff WA
3. Lynn Golden CA
4. Beth Genung NY
5. Nancy Lappenbusch NC
6. Jill Wilson TX
7. Suzanne Basnett -- Canada
8. Sophie Thibodeu -- Canada
9. Guy Kass
10. Jan Barker AZ
11. Jennifer Plover
12. Laura Dawson WI --withdrawn
13. Andrea Raeburn
14. Cynthia Gilkey
15. Rosanna Gusler NC
16. Kimberly Mullen TX
17. Zane Rozkalns IL
18. Barbara Ball WA
19. Jeanne Stewart--withdrawn
20. Barbara Cashman NC
21. David Nutty CA
22. Joi Lakes
23. Marybeth Rogers--withdrawn
24. Susan Loubser S.Africa
25. Carole Smith PA
26. Susan Schroeder KS
27. Nancy Barry MD
28. Amy Murphy WA
29. Dianne Van de Carr CA
30. Charles Hall CA
31. Deb Williams OR
32. Bethany -- withdrawn
33. Cathy Klimes ID
34. Zoe Topsfield CA
35. Susan McGarry CA
36. Lauren Firestone CA
37. Jane Morgan CA
38. David Wingo
39. Louise Erskine MA
40. Cindy Hoonhout NV
41. Kevin Midgley Canada
42. Joyce Walters MT -- withdrawn
43. Corlette Mueller FL
44. Jeri Dearing
45. Sharon Furubotten WA
46. Sherry Selevan MD
47. Charlie Spitzer AZ
48. Dave Jenkins TX
49. Kim Allen MD -- withdrawn
50. Laure Bruha FL
51. Sue Kajans NV
52. Jim & Bernadette -- withdrawn
53. Kim Watters

Thanks to Barbara Cashman for taking the photos to individual magnets. And thanks to Heidi Vander Werff for serving as 2011 Co-ordinator.

2nd update: April 13, 2011

### 1. Brad Walker NC



### 3. Lynn Golden CA



### 2. Heidi Vander Werff WA



I usually challenge myself to use glass I already have (preferably scrap) for my maglesses. This year I achieved that goal in part, as all the clear base and almost all the colored top glass came from the scrap box.

A torch worker friend made some “twisties” for me last fall, and I love them! So I bought a bunch of Bullseye rods and she kindly made a supply of twisties for me. I used an assortment of these in the maglesses, so this is my non-scrap part.

Very basic: a clear base, two different-colored rectangles and a piece of twisty for the top, and fired to a full fuse. These pieces are a simplified version of the twisty plates I’ve been making. I tried slumping one so it would look more like a plate, but they’re too small to give the right effect.



#### 4. Beth Genung NY



First, take Robert Leatherbarrow's crackle class so you can learn how to do crackle.

Prepare sheets with four complementary colors of crackle. You will need twice the amount of glass for the color that goes across the bottom. If doing a lot of them, it is best to make all colors with one dimension that is the same so that they can be assembled in a single piece [the giant magless]. I used almost as much of the cross piece glass as I did the glass used for the small color blocks.

I used red, orange, and canary yellow as the primary colors that would form the blocks, and spring green for the cross pieces. For the grout, I used canary yellow with the red crackle; red with the orange crackle; orange with the yellow crackle; and steel blue with the spring green. Keep in mind that that steel blue and spring green react against each other, so be sure to clean off the back of the glass very well. Also keep in mind that some colors that do not react in sheet glass react as powders, so exercise care in your color selection.

When the crackle pieces are ready, you can begin the assembly portion.

Rather than deal with a bunch of small pieces that had to be blocked, I assembled everything into a large sheet that could be cut down into the individual magless. To get a 2x2 magless, I used .25" wide pieces of the green crackle as dividers between each color. Strips were cut to go the entire length of the assembly, and 1.75" long to go between the red and orange pieces. The red, orange, and yellow glasses were each cut into 1.75" strips. Because the red went across the bottom, it was not cut any further at this stage. The orange and yellow strips were then cut down to 1.75x1.75 squares, which were in turn cut in half for the ends.

My first load consisted of six rows of magless, 12" long. Assemble and block with fiber paper around the edges. In the first load, the glass pulled away in several places, creating holes. To prevent this during the second load, I put a little clear powder in the seams. This appeared to work as there were no failures in the second load.

The individual magless were then cut from larger patchwork magless (photo of large patchwork piece below).

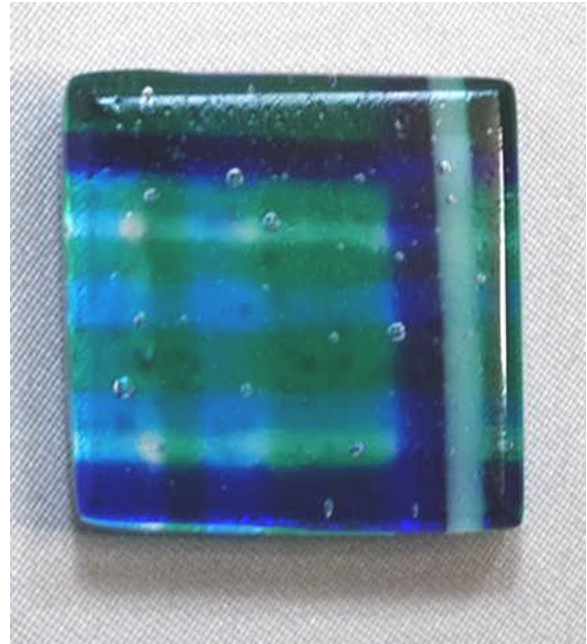


## 5. Nancy Lappenbusch NC



I wanted to monkey around with silver foil. I had a cool pear punch lying around and decided to make silver pears. I tried it out with my foil. The first batch was ok, so I went out to buy more foil. THIS time it must have been leaf. If I even thought about picking up the leaf pear to move it onto the glass it would disintegrate in front of my eyes. I managed to get two disintegrating pears onto glass, which took 45 minutes. No patience for that! The two disintegrating pears only left a faint yellow pear image behind after I fired. I switched over to copper foil. It behaved very nicely but did not look half as nice as the silver foil batch. Oh well.... Not at all what I was shooting for, and I am not happy with the result, but at least now I know I don't have the fortitude to work with leaf. I used glassline "pens" to write pyriform and tack fused really quickly. Then I placed a pear on the salmon square and capped with tekta. Fired slowly up to 1470 and held for 10 minutes. Next year will be better!!

## 6. Jill Wilson TX



## 7. Suzanne Basnett -- Canada



## 8. Sophie Thibodeu -- Canada



Just love glass inclusion and reaction so this is what I chose to make for my first attempt of this project.

This glass piece was made with Bullseye glass - one piece of black, one piece of french vanilla little bit smaller than the black, and clear tekta the same size as the black. The inclusions are copper wire for the flower and copper foil for the butterfly.



**Before fusing, without the clear Tekta cap**

## 10. Jan Barker AZ



After quite a few years of making birds for my maglasses, I decided I wanted to do something different. Little did I know my inspiration would come from a bird's food bowl! I was making breakfast for the flock, cutting up chunks of pomegranate and that was it, I had to make that in glass

I made a Fimo clay mold first, baked that and then made a couple of silicone molds from that. From there, I used the freeze and fuse technique to create the "slices". The design was a bit problematic - bits of silicone got trapped in the first few prototypes and I let them go thru the fusing cycle - they turned a bright white but were a bit tough to get out of the finished piece.

I used all BE powders, garnet red + clear for the arils and outer shell, French vanilla for the interior and chartreuse for the flower end.

As always, it was fun, and I am going to use these to decorate some soap dishes - hand-made pomegranate soap!

## 11. Jennifer Plover



### Supplies

Colored Glass of your choice (I used Bulls-eye Dark Forest Green and Black)  
Clear Glass of your choice for the base (I used Bullseye Tekta)  
Steider Studios Glass Medium™  
Frit Powder of your choice (I used Bullseye French Vanilla)  
Silicone mold of your choice

### Tutorial

Cut all your colored glass to the desired size (Mine were 2 x 2 but I should have accounted for the shrinkage of the Glass Clay and probably should have cut them 1.5 x 1.5)  
Cut all your clear bases  
Fuse all your clear bases to the colored glass  
My Schedule:  
300 to 1050 No Hold  
50 to 1250 No Hold  
250 to 1450 Hold 30 minutes  
800 to 900 Hold 1 hour 40 minutes  
100 to 700 off

Using a respirator and mix the Steider Studios Glass Medium™ with the Frit

Powder following the instructions provided here <http://steiderstudios.wordpress.com/2010/05/28/glass-clay-a-step-by-step-tutorial-using-steider-studios-glass-medium/>

Once the powder is the consistency of cookie dough push it into the silicone mold  
Freeze for an hour

Allow to dry 24 hours on a paper towel  
Turnover and wait until the clay is completely dried

Sand any rough edges with a fingernail file (Use a respirator)

Put the colored squares back in the kiln  
Place the clay forms on the colored squares and fire

My Schedule:

200 to 1300 hold 45 minutes

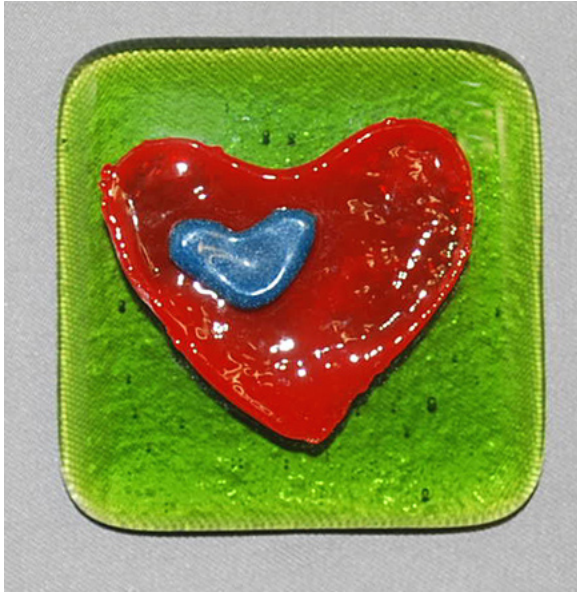
800 to 900 hold 1 hour and 40 minutes

100 to 700 off

## 13. Andrea Raeburn



**14. Cynthia Gilkey**



**15. Rosanna Gusler NC**



**16. Kimberly Mullen TX**



picked up drift wood on the north end of the island. cloroxed it and dried in the kiln. soaked in resin twice , varnished and drilled holes.

glass is float, colored with thompsons enamels and c r loo frit. ring is brass.coated with borax spray and fired fast and short to stick with out shrinking. cable is 40 lb test rubber coated ss leader material. these are minis in a style i have been working with lately.

## 17. Zane Rozkalns IL



I used Spectrum96 glass. Using glass nippers I roughly shaped scraps of glass and arranged them to resemble owls. They were tack fused and marked and bagged, and sent.

Greatest problem:

1. Holding on to those tiny bits flying off from the nippers
2. Balancing them as I moved everything to the kiln





## 18. Barbara Ball WA



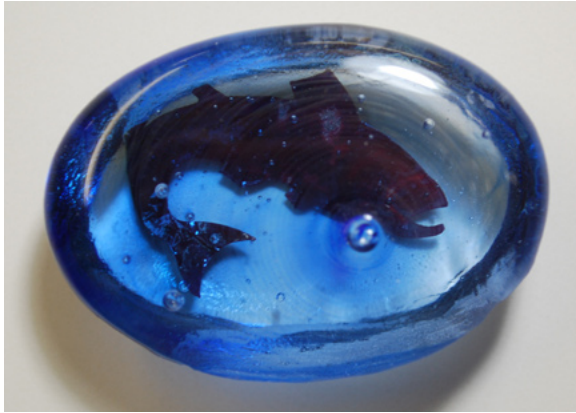
As most fusers do I keep every little scrap of glass because I know it will come in handy at some point. When I have a lull I gather together all these little scraps and fill a kiln shelf with them. Even little squares and triangles become rounded cabochons at high enough temps. Consequently I have lots of these little guys and decided the smaller ones would make great eyes. I decided on cats because they're fairly straightforward. I cut 55 cat heads out of scraps of opal glass (96 COE), then 55 ovals (muzzles) and 55

triangles (noses). I mixed and matched to get a variety of looks. Then I placed the oval muzzles on the faces and marked a dot on the face on each side of the muzzle. (Keeping the muzzle & face together was important as they are all cut free form and are not the same size). I drilled a hole through each dot for placement of wire whiskers. I found this process achieved the best results when I was making my prototypes. I cut 3 2" lengths of #22 copper wire for each cat, inserted it through the holes from the back and smoothed them to each side in front.

I sorted cabochons for eyes and was able to get pretty good matches. ( 2 of the cats have eyes made from slices of a marigold rod that had a darker center). I then assembled the cat faces using cheap hairspray as a fixative. The fun part was that as I assembled each face it developed more and more individuality. I added mouths with Glassline. When I added the lines (also Glassline) in the eyes all of a sudden they each had a personality! I fired them at a contour fuse and when they came out I soaked them in white vinegar for about an hour and used a brush to remove the carbon from the wire.



## 20. Barbara Cashman NC



This year's Magless was an experiment. I wanted to see how I could encase a copper element so it still kept its shape, and still do the melts in production. I had a Slumpy's #SM-6203 cabachon mold which made 16 pieces. I figured out how to place the pots so all 16 fell at once. The little 1 1/2" pots fit exactly side by side. The pictures attached show the progress of the melts, and what glass I used & how many grams. The copper-punched fish (.001 copper foil) was encased in cut flat glass to keep the shape. The first test was fine but too much blue. The second test did not have enough glass, so I never included those in the finals. Yet, I did have a problem on production #3 and a few of those did go into the shipment to make the count. I really hope no one gets one of those; but if so, use as a learning tool. I used 2 different glasses, Spectrum 96 and GNA--separately, of course. Spectrum ran 25g clear/5g color to 28gclear/2g color (which worked best). GNA is a stiffer glass & took 35g clear/10g color and 35g clear/6-7g color (which worked), since much of the glass remained in the pot. I did discover very early, that a little blue goes a loooong way. I kept backing off the blue, but they were still too blue and not enough swirls. Again, an experiment. Bottom line, I discovered that Slumpy's molds (at least, this one) can be fired multiple times to pot melt temps.

The only problem I had was cleaning out the old kiln wash. Subsequent firings that had residual kiln wash in the mold chipped badly and stuck to the mold. I found a great little tool at Bed Bath & Beyond--a mini battery-powered scrubbers by Mister ScrubBubbles. I found the right attachment to fit the mold and it really cleaned out the wash, and much better than a toothbrush or scotchpad. This is going to be helpful for several of my molds.



Set of copper fishes



Loaded pots ready to fire



Finished pieces

**21. David Nutty CA**



**22. Joi Lakes**



Joi's how-to is available in her blog. Check it out at <http://www.stereoette.com/?p=642>

**24. Susan Loubser S.Africa**



Susan's how-to is on the next two pages.

## “Expanding the original idea” - Magless Exchange 2011

In December 2010 I decided it was a good idea for me to stop learning 'new' languages - I was going to be in control! Yea---yeaaa, great idea, not so easy to do..... especially if you want to try new things with the Magless.

This year I also used the smaller kiln than my normal kiln, as my normal kiln is swamped by my sons' furniture from when he had to move back home. On the one hand it felt like I was more 'in control' than when working with the big kiln, and the flops are not so noticeable when you only have to discard 20 maglesses instead of 50!



He was 'forced' into helping me - he is paralysed, so he couldn't even run away! I just threatened to take his wheelchair, so voila, I had a helper.....

My first love will always be framework, so as usual I want to combine the 2 methods. I have been playing with the twisties and the size and shape thereof, so I decided to go with it. I had to make a whole bunch of larger globs of glass, get them annealed and cooled down before using them on a Magless.

Getting the colours right was already a challenge, as the lighter and more transparent rods usually do not show very well on the opaque glass. I did get a couple to take the shape of a bird or a fish, or something recognizable, but these were not all successful.



I used Bullseye rods, stringers, and thin strips of glass that I cut from my sheets of glass if I did not have the right colour that I wanted to use. The bases are Bullseye glass, with a clear layer underneath. I tried putting the clear on top, but the centre pieces were too high and large, so they shifted and made ugly bubbles, etc.



The firing sequence was an ordinary tack-fuse, as I did not want the twisty pieces and blobs to fuse in completely. I therefore took the kiln up to 785°C and then left it to cool. I opened the kiln slightly to cool it down a little faster. The firing takes about 2½ hours, and the cooling at least 8-10 hours.



I do not know what happened to a few of them, but the bright blue transparent glass rods that I used came out of the kiln looking like metal.....



My maglasses were again going to be inspected and approved by Bob, the Quality Control Parrot. The only problem that I had, was that this year there are bits and bobs sticking out that he could get his beak around, so he was really throwing everything around and breaking them one after the other. So he was banned from helping, and he had to look on "from a distance"..... Needless to say, he was negative, frustrated and angry with mommy.

Hope next year my progress in developing and building recognizable shapes in glass sculpting will be more successful.. In any case, enjoy them.



## 25. Carole Smith PA



Copper in Glass

### Materials

40 Gage Sheet of 100% Cooper - available online or at some craft stores

Black 96

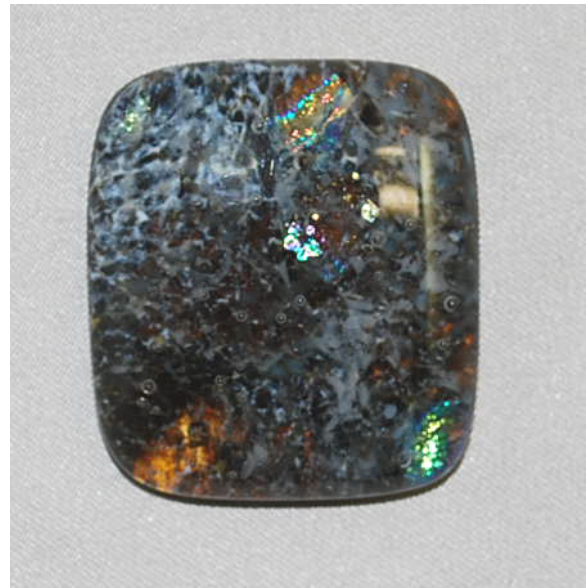
Clear 96

### Fire Schedule

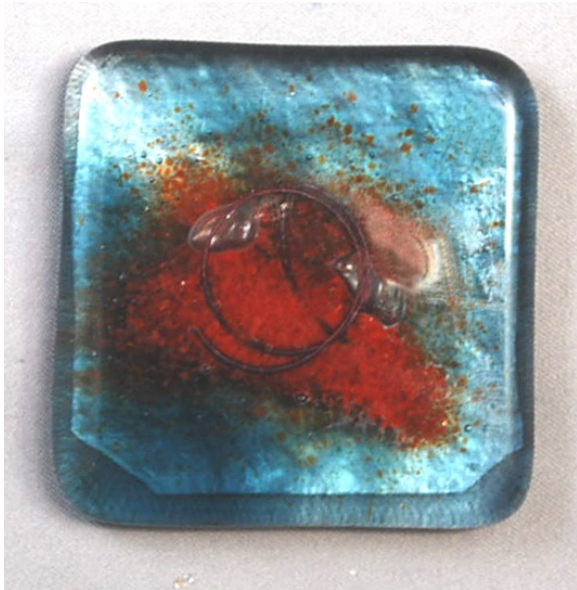
400	1000	1
1000	1221	30
1000	1350	15
1000	1450	8
Full	1000	8
300	950	20
200	800	5
400	120	5

One thing I did learned, is that this project took more glass that I had planned for. Usually, when I add a clear cap, I just go a little bigger that my bottom piece. I learned that a "little bigger" was not enough. I needed to go 1/8" (or more) around the piece for the project to full fuse with no metal sticking out. If not then I would have copper sticking out from under the glass.

## 26. Susan Schroeder KS



## 27. Nancy Barry MD



Spectrum Glass:

Baroque and clear cut into 2" squares  
very thin copper wire,  
fine frit in color of you choice.  
Adhesive back foil from Box store

Sprinkle a small amount of frit over the center of the square  
Take a random length of copper wire, wind around a pencil, unwind, smash flat, place on the powder.  
Cover with clear.

Fired on rough side of thin kiln paper. NOT thinFire

Firing: 350:/hour 1150: hold 15  
AFAP to full fuse,hold 5  
AFAP to 960\* hold 15

Clean the fired squares, smooth edges if necessary, apply a piece of the adhesive foil to the back, burnish..  
OFF

## 28. Amy Murphy WA



## 29. Dianne Van de Carr CA

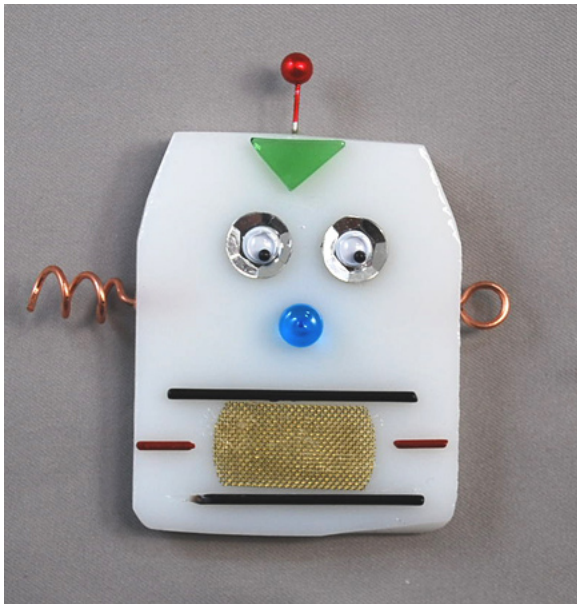


I made clay molds out of "B-Mix" cone 10 clay. They were bisque fired and then coated with "primo primer". I filled the centers with a combination of 1120-01, 0125-01 and 1101-01 Bullseye frit and the petals with a mixture of 0124-01 and 1101-01. Some had a base layer of 0243-08. I found that my molds should have been much deeper and I had to add extra frit and fire a second time in order for them to be as thick as I wanted. I

finished the edges with a very worn 400 grit wet belt. In a perfect world they would have had a fire polish to remelt the edges but I ran out of time.



### 30. Charles Hall CA



I woke up with 11 days to submit, so switched from what was going to be hard to something easier. I was listening to I, Robot on my car player, and a small light went on. This mag was pretty straightforward, not my favorite, but out of my hands now. I used some thick Uroboros I had around, did some sanding, assembled and fired. Took a few tries as I wanted to fuse the speaker screen

onto the glass, but had poor results. The rest was just stuff added on- My wife made the ear pieces, lots of glue and little parts. The google eyes went on last. I still have about 700 of them if anyone is interested.

### 31. Deb Williams OR



### 33. Cathy Klimes ID

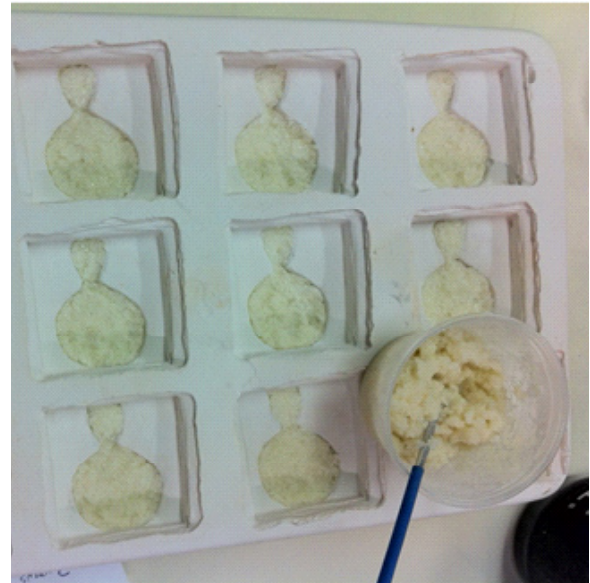




### 34. Zoe Topsfield CA

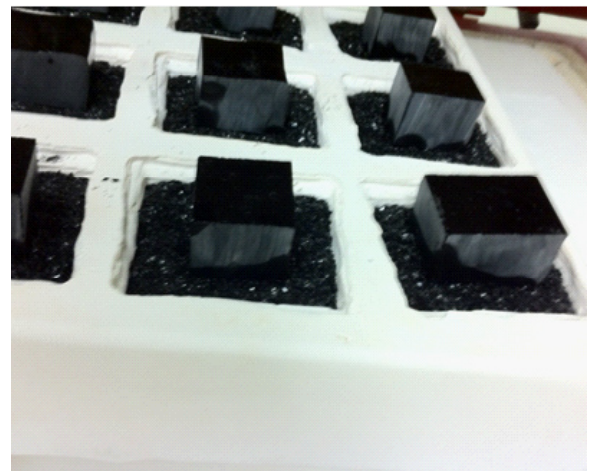


Original model was made in plastilena clay. Then a negative pattern was made in silicon and wax positives made from the silicon mold (don't laugh I only made a silicon mold for one at a time, but I did start pouring waxes weeks ago whenever the wax pot was on). Put 15 waxes at a time in cake pan mold using Randolph and Ransom invest-



ment. Investment mold spaces were wet-packed with BE 0137 and 0138 in mostly powder but also some fine frit. I did some where I added some clear, turned out to be horrible idea because too much of the black showed through and cancelled out the luminosity of the mother and child, sort of opposite of what I had aimed for. Tossed those.

Once the mother and child spaces were packed I laid down a thin layer of fine clear frit (dry), fine black and topped up with pieces of black billet. Some ended up too thick. I think that in order to get really good color separation I would have had to wet



pack black powder behind them but that would have been extremely time intensive.

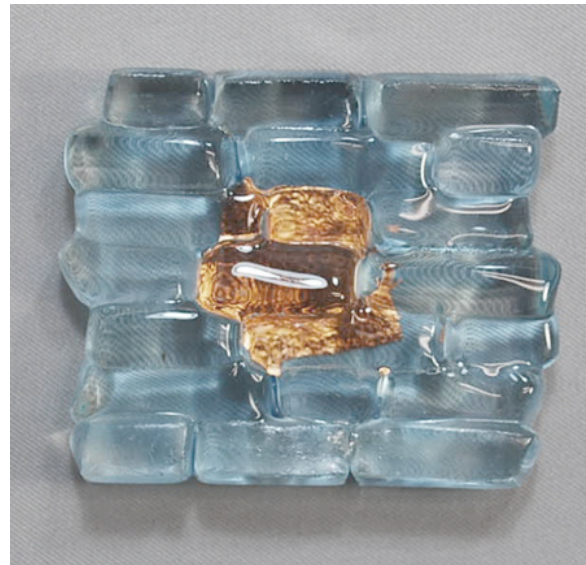
After taking the slab of magless out of the mold they were cut up on the saw and coldworked . I ended up doing a light sandblasting and fire polishing. Sandblasting was more to get rid of investment that that was dug in around the neck area and I couldn't get it out otherwise. I only had this problem on what was meant to be the last batch where I didn't realize this and firepolished with the tiny bit of investment stuck in there. Tossed those.

Sandblaster was most recent acquisition for studio, we've only had it a couple of weeks. I was actually a little scared of it, now its my new favorite thing.

Firepolish needed to be low and slow, I had one batch where I overdid this. Tossed most of those but if your magless looks a little softer in definition than the one in the picture you have one of the half dozen that I couldn't afford to redo timewise. Apologies. Learnt a ton of stuff. Phew.



### 35. Susan McGarry CA



### 36. Lauren Firestone CA



Lauren's how-to covered on the next page.

## Cherry Blossoms / Lauren Firestone

First, make cherry blossom canes and cut them up.

First firing:

In the interest of time and space constraints, I started with a sheet of 6mm clear. It's better to start with a thinner sheet bigger than you need and square the edges with a saw after the first firing. Since I needed a lot of copies, I did them in horizontal strips, and was able to use the connected edges to keep the frit from sliding off. I put strips top to top for the first firing, and then sliced them and placed them bottom to bottom for the subsequent firings. I used ¼ inch fiber paper dams for all firings.

The first layer is different shades of transparent blue frit, both Bullseye and Uroboros, all fine, with the darker blues thicker toward the top, and clear fine frit thicker toward the horizon. Mostly, the colors were UB Caribbean Blue, BE Light Sky Blue, and UB Sky Blue.

I fired it long and slow, with a long hold at 1275, to try to minimize bubbles, with a fast up and down to 1485 (hold 5) to level everything out.

Second firing:

First, I cut a sheet of clear that went all the way across the strips but only down to where I wanted the horizon to fall. I filled the lower part (where the new sheet did not cover the previous layer) with a variety of transparent green frit, all fine, mostly light. The colors were BE Grass Green, BE Pine Green, UB Emerald, and BE Kelly. The choice was mostly a result of what colors I already had in fine size. I placed a torch-

pulled stringer of black or dark rose brown or a mixture of the two, and placed a couple of cherry blossom murrine next to the stringer. Same firing schedule.

Third firing:

I cut another sheet of clear that was a little longer to cover a bit more than the previous layer, then notched it with a Taurus where I wanted tree trunks. I covered the remainder of the previous layer with a similar green mixture, and filled the trunk space with BE Dark Rose Brown with a very small amount of Black. I USED TOO MUCH GLUE! That accounts for the smudges around the tree trunk. Then I placed stringers and more cherry blossom murrine and fired.

If I had more time, it would have looked much better with another layer of clear fired on top, but the firing schedule is long and I need to get them in the mail.

Sliced, fire-polished, bagged and labeled!

Credit for techniques to Akihiro Ohkama: Introduction to Japanese Beadmaking Techniques - (2005) by Jim Kervin (I am taking Akihiro Ohkama's class in Vegas this year – Yippee!) and Miriam DiFiore, whose teaching is as expert and charismatic as her artwork. Credit for poor execution is unfortunately all mine.

### 37. Jane Morgan CA



Glass: Spectrum scrap including lots of clear as well as some colored transparent and non-transparent scraps. I also used a great deal of colored powders, colored frit of various sizes (powder, fine, medium course, and colored confetti). Once I was satisfied with the mix I fused the pizza.

In summary, I was amazed at the different patterns formed by randomly loading the glass into the saucer.

Each of you has a sample of the pizza. Hopefully you will see interesting details in the layers and how the frit, confetti, and scrap clear layered into a delicious looking piece of the pizza.

### 38. David Wingo



This year I decided to build a pizza (not a pot melt) to see what would interesting patterns would happen.

The recipe included the following:  
Pizza plate: a very large clay pot saucer usually used to catch the water from a large plant or tree. Lots of kiln was to ensure the glass would not stick. I used the clay saucer also as a dam since I was going to make the pizza thick.

### 39. Louise Erskine MA



#### 40. Cindy Hoonhout NV



My theme was “Seasons” (sorry for those of you who got “winter” because they were a little bare!)

All glass: 90 COE

Bullseye white for background and clear cap  
24 ga copper wire for trees, 5 strands per tree

Kaiser paints for the base

Confetti, fine frit and some dichro frit (to glam up the winter ones a bit)

Assembly was just putting the copper tree on the white base and adding some confetti – colors depending on the season being depicted. The “back side” of the clear cap was painted to cover the tree roots and placed on top of the tree with the painted side in. Fine frit applied on the top of the “ground” area and more confetti on the top of the tree.



#### 41. Kevin Midgley Canada



- Full fuse.
- Cut out lots of heads, tails and legs.
- Glue onto fused cabochons with diluted Elmer's glue.
- Tack fuse.
- Enjoy!!

\*\*I learned to incorporate a bubble squeeze into the full fuse. If your turtle has a bubble, it came from my first batch.

\*\*I also realized that the turtles sink down in the middle unless there is a glass center added under the shell between the head, legs and tail. Sunken turtles were put in the reject pile.

\*\*Lastly, I learned that it looks just as good, and takes a fraction of the cutting time to cut the cabs into squares instead of circles. They fuse round anyway.

The sand in the shells is from Pensacola Beach, which was hit pretty hard by the oil spill. It is recovering, and is still the most beautiful place on earth.

Thanks to all who organized, sorted and participated.

#### 43. Corlette Mueller FL



- Cut out lots of circles in clear and colors.
- Using undiluted Elmer's glue, draw designs on color circles.
- Sprinkle sand from the world's most beautiful beaches on top.
- Carefully brush off excess sand, and clean up designs.
- Cover with clear circle.

#### 44. Jeri Dearing



**45. Sharon Furubotten WA**



**46. Sherry Selevan MD**



**47. Charlie Spitzer AZ**



I'm experimenting with making glass ice objects. That is, glass that is shattered but still holds together as a single sheet. I'm using recycled glass dining tabletops, usually 3/8" or 1/2" thick.

I cut large pieces, heat them in the kiln and drop them into buckets of water. They shatter internally and are very fragile.

Schedule  
800 1000 10  
Off

By changing the top temp of the schedule, you can somewhat change the amount of cracking. The lower the temperature, the larger the chunks. 700-800 produces much larger cracking than what is in this sample. The cracks always radiate from the surface to the internal area of the sheet. Thus, the cracking will be less deep the lower the top temperature is.

Carefully remove them from the water.

I attempted to color them at this point by submerging the shattered

pieces in water that has added colorants (finely powered frit or minerals) obtained at a ceramics supply. I was hoping that the color would migrate into the cracks, but this didn't occur to any great depth.

Some of the samples in this exchange will have different color frits fused onto a surface. I was experimenting with a set of fusible float frits to see what the different colors would produce and how much they would fuse into the surface.

Lay the sheets out on a kiln washed shelf. Fire to fuse the cracked glass together.

#### Schedule

400 200 30 (to drive off any entrapped water. If the pieces are air dried for some days, this step can be omitted)

300 1265 60

9999 1030 45

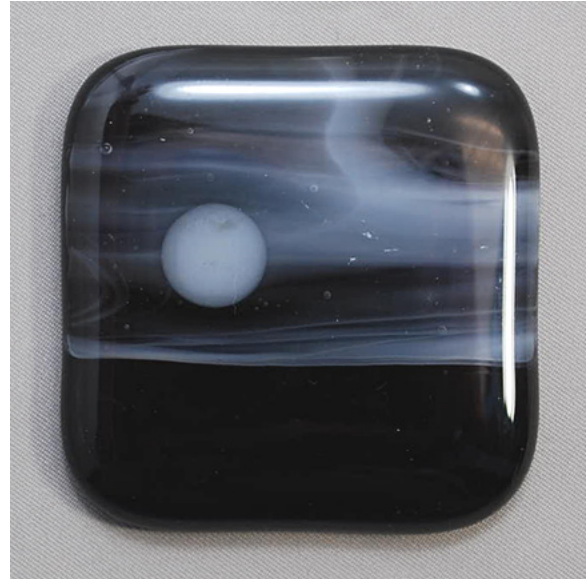
100 900 0

200 700 0

Off

The lower the top temperature in this schedule, the more the cracks are apparent and the weaker the sheet is. At 1265 for 60, most of the cracking shows up and the sheet is strong enough for slumping. At 1365, a lot of the cracking disappears, and at 1445 most of the cracking is gone.

#### 48. Dave Jenkins TX



#### 50. Laure Bruha FL





**51. Sue Kajans NV**



**53. Kim Watters**

