2007 Magless Exchange Participants

#1 Brad Walker
North Carolina

#2 Randy Peterson
California

#3 Deb Kratzer
Pennsylvania

#4 Jackie Iverson
Missouri

#5 Heidi Vander Werff
Washington/Sorter

#6 Stacey Reed
California

#7 Mary Farrell
Illinois

#8 Lib Elder
Virginia

#9 Jan Barker
Arizona

#10 Carol Davis
California

#11 Stacey R. King
Washington/Sorter

#12 Denise DeMarco
Pennsylvania

#13 Toni Johnson
Washington

#14 Deb Williams
Oregon

#16 Ruth Brooks
Washington/Sorter

#17 Alice McGuinness
Belfast UK

#18 Monika Libor
California

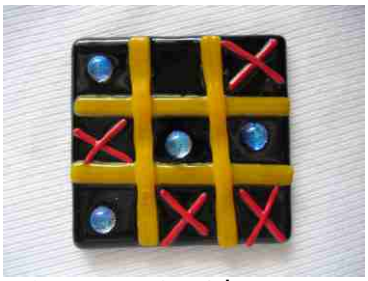
#20 Andrea Raeburn
British Columbia CA

#21 Lynn Golden
California

#22 Faye Malench
Illinois

#23 Peggy Mattock
Bristol UK

#24 Rosa Taylor
Alberta CA



#25 Mary Suptic
Montana

#26 Heidi Crowley
North Carolina

#27 Pamela Damon
Maine

#28 Jenie Yolland
Victoria AU

#29 Dominique Plastre
Quebec CA

#30 David Wingo
South Carolina

#31 Patricia Loboda
Michigan

#32 Deb Compton
Idaho

#33 Jackie Flowers
California

#35 Rosanna Gusler
North Carolina

#37 Lou Copper
Illinois

#38 Jerre Davidson
Ontario CA

#41 Jaye Houle
Florida

#42 Julia Smoak
South Carolina

#43 Sandie Walsh
Washington

#44 Patricia Allen
Massachusetts

#45 Jennifer Frangi
Georgia

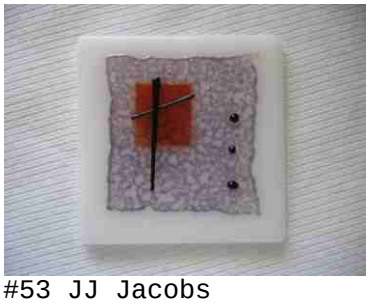
#47 Nanette Bowring
New Mexico

#48 Lynn Gay
Casey Albritton
Jennifer Frangi
(Notorious Women)
Georgia

#49 Marian E. Gorman
Texas

#51 Robin Hastings
Texas

#52 Barb Ridgley
Colorado



#53 JJ Jacobs
California

#54 Darlene Palmer
Minnesota

#55 Sue Sevcik
North Carolina

#56 Martha Biggar
Virginia

#57 Dyana Andersen
California

#58 Zane Rozkalns
Illinois

#60 Linda Quarles
Idaho

#62 Paulette M. Lizano
Louisiana

#63 Charles R. Hall
California

#64 Jeanette Bailor
Oregon

#65 Linda Hassur
Kentucky

#66 Nitya Prema
California

#67 Michele Guthrie
Texas

#68 Susan Loubser
Gauteng ZA

#69 Rod Baker
California

#70 Gary Brown
Minnesota

#71 Carolyn Ledbetter
Florida

#72 Debbie Dowding
Michigan

#73 Charles Spitzer
Arizona

#74 Travis Raybold
Oregon

#75 Ross Wirth
Texas

#76 Merri Roderick
Florida

#77 Jean Paris
Jennifer Briggs
Georgia

#78 Aimee Edwards
California

#79 Jane Domke
Missouri

#81 Joanne Coughlin
Washington/Sorter

#82 Grace Kaufmann
New York

#83 Barbara H. Elmore
North Carolina

#84 Barbara Cashman
North Carolina

#86 Kate Vickery
Alabama

#87 Larry Lunsford
Colorado

#89 Bev Jorgenson
South Dakota

#90 Kristy Sly
Wisconsin

#91 Nicole Hanna
Nebraska

#92 Carol King
Michigan

#93 Stefani Nachatilo
Oklahoma

#94 Michelle Walters
Washington

#96 Kent Allen
Texas

#97 Elizabeth Villarreal
Maryland

#99 Susan Lambert
California

#100 Bea Sharp
California

#101 Virginia Staabs
California

#102 Nilawan Suwansathien
Oregon

#103 Deborah Sprague
Oregon

#104 Karen Marinelli
Pennsylvania

#105 Ellen Vinson
Hawaii

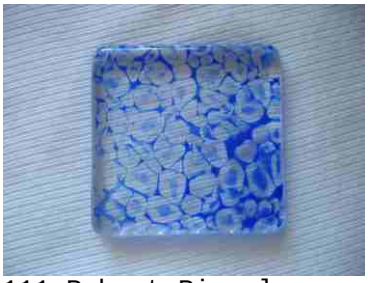
#106 Carole L. Smith
Pennsylvania

#107 Jenefer Ham
Guilford UK

#108 Nancy Juhasz
Ohio

#109 Loraine York
Georgia

#110 Denise Weinberg
Oregon



#111 Robert Riegelsperger
Texas

#112 Gail Roberts
Texas

#113 Theresa Curtis
New Hampshire

#114 David Nutty
California

#116 Barbara Low
Pennsylvania

#117 Roxane Allen
Phyllis Shue
North Carolina

#118 Bonnie House
Massachusetts

#119 Pam Coleman
Texas

#120 Michele Rubin
Maryland

#122 Robin Norberg
California

#123 Sue Masterson
Iowa

#124 Celyn Collins
Michigan/How To's

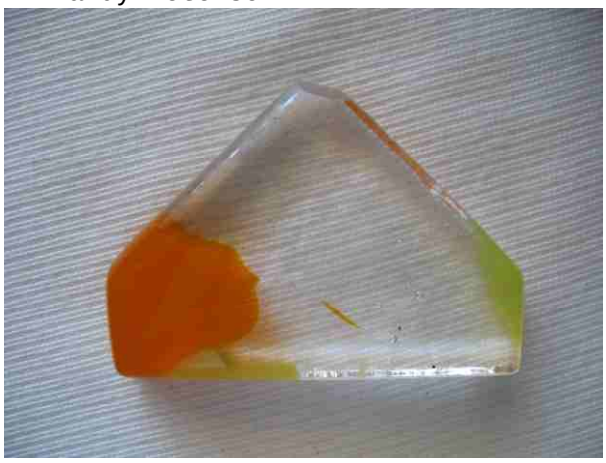
#125 Terri Jones
Washington/Coordinator

Also thank you to Judy Bryant and Debbie Snell for your help in sorting.

How To's

#1 Brad Walker

#2 Randy Peterson



#3 Deb Kratzer

First of all, I am happy to be participating in my first Magless Exchange. My inspiration for my pieces came while I was in the bathroom. Before you say oh no, let me explain. Several years ago, I got hooked on those do-it-yourself shows on TV. You know the ones, that make you fell if you can pick up a hammer and know which end to use, you can completely remodel your entire house. Well, inspired by the shows, I decided to

build a fake corner window in my half bath. I always loved the tropics so it seemed like a great design theme. What you cannot see is the floor to ceiling palm tree and beach scene around the bottom of the wall. I had a box of Glassline paints that I wanted to try for the first time. So it was off to design the piece.

My pieces are 2 layers of Bulleye's 90 COE thin (black and clear). I painted the moon, palm tree and sea on the bottom layer, capped with clear, and fired. After reviewing the results, I decided to put the palm tree on the top glass to give the piece more depth.

What I Learned.

At first, I followed the Glassline instructions, and fired the bottom layer before capping with clear. What I found by experiment was there was no difference in the end result by painting, capping and firing once. I also learned the best paint brush was a toothpick. Finally, there is a lot of inconsistency in the thickness of the Glassline paints. One bottle was so thick you had to apply water to thin, next color was so thin, it would run.

Hope you enjoy a little bit of the tropics in the middle of winter.

#4 Jackie Iverson

- Striped Puzzle Piece

I really like the look of fused glass made by setting strips on edge, especially the curved sides where you can see the color stripe goes all the way through the glass. The puzzle piece shape was a perfect way to provide lots of curves. I used 5 different Spectrum System 96 opal colors cut into 1/4" strips. The strips were fused into 7 blanks, some set straight and some diagonal. A Taurus 3 Ring Saw was used to cut the blanks into 16 or 25 puzzle pieces. Finally, each piece was fire polished until the edge was only slightly rounded and the sides were glossy.

Spectrum System 96 colors (all opal): Turquoise Blue, Yellow, White, Amazon Green, and Cotton Candy Pink.

Lessons Learned:

* The dark line between the blue and the yellow is a color reaction. I did know this would happen, but when I was putting the strips together for my first 2 blanks I was more concerned with getting a random pattern and didn't think to keep the blue and yellow apart.
* To keep the pattern line from washing off while sawing, don't use Vaseline. It doesn't work well and is very hard to clean off the glass. I used a commercial product (Mark Stay) that is formulated for saws.

* As soon as you cut a piece with the saw, put it in warm soapy water. This makes cleaning the piece easier.
* Using a saw accurately takes a lot of practice. After about 100 magnets I felt like I was getting pretty good. Fortunately the non-precise nature of the puzzle shape allowed me to miss my marked pattern and still have a good piece.
* All the puzzle pieces did fit back together, minus the kerf of course. I could not resist reassembling each blank after it was cleaned. This was a fun project for me and I hope you enjoy it.

Jackie Iverson

#5 Heidi Vander Werff

First thing I did was to pick a size. Then cut all the tops abit larger then the bottoms--to acount for the fiber paper. Next, I washed all the pieces. I took all the clear tops and placed them in the kiln. Then sprinkled the frit on top. I wanted the frit to be very slightly tack fused. The reason for that was I wanted the finished pocket to keep the bumpy frit texture. In my kiln this was a firing to 1325. When those were done I took them all out, and put all the bottoms in. I choose white irid for this. Then, placed two layers of 1/8 inch fiber paper on the bottoms. Make sure they are centered well. Next take all the tops and carefully place them on the fiber paper. Once you have everything carefully set, close the kiln gently. I fired to 1425, I just wanted to tack fuse just enough to seal the pocket and keep the bumpy texture. Lessons learned, I really am cut out for production work. Total time into project 4 hours.(not counting fire time) 150 mags

#6 Stacey Reed

I did Freeze n Fuse to make the skulls and bows. I cut the skulls from 1/8" craft foam for the initial skull forms, and carved the bows out of clay.

I made three molds out of silicone. Silicone is durable and the frozen frit pops right out of the mold. I kept the molds thin, no more than ½ inch thick, so they set up within two or three hours.

I cut 6mm BE 0100, black, into 1 ½ X 2 inch rectangles, Super Sprayed then fused to 1400F to cure the Super Spray and round the edges. I have a problem with black devitrifying in my small kiln.

Once the skulls and bows were "freezed and fused", I assembled them onto the black rectangles and fused at 1400F for 4 minutes. I wanted to keep them as 3-D as possible, but wanted to get rid of the "sugar" texture from the Freeze n Fuse.

I cracked up every time I opened my kiln lid and saw 30 skulls smiling at me.

What I Learned

Although silicone is very durable, I did have problems with the teeth. I think the detail was too small on the mold and eventually some broke off. I spent a lot of time with the Dremel making teeth on the last 30 or 40 skulls and jaws.

I also learned not to keep the finished skulls and jaws in a container close to the edge of my worktable. They will end up shattered on the floor. Suicide? Assassination attempt? I'm not sure, but I had to remake over half of the jaws, a few bows, and about 20 skulls.

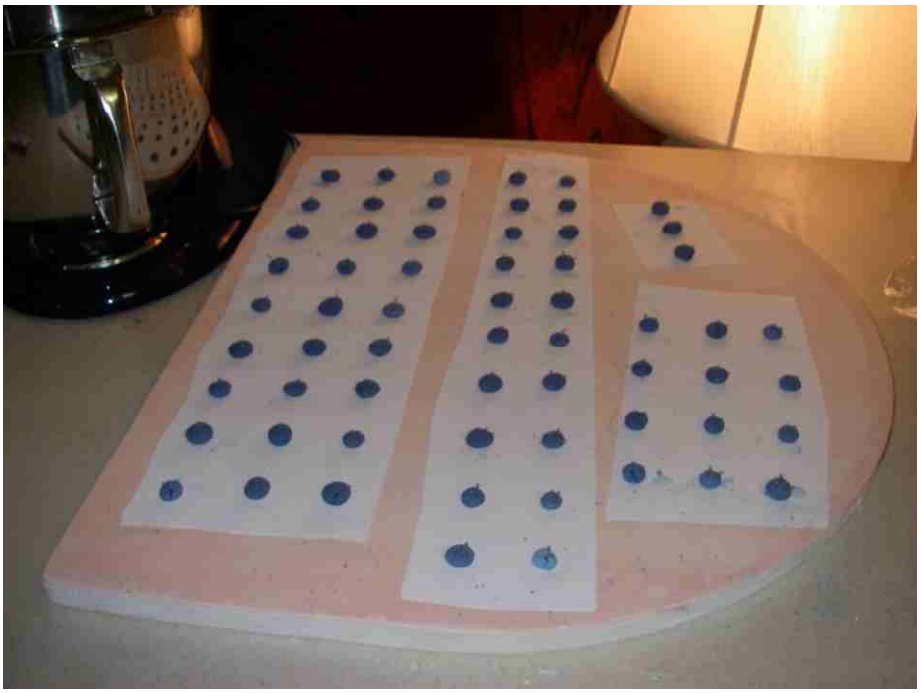
I am now done with skulls. Forever.

#7 Mary Farrell

#8 Lib Elder- Ugly Brain Food

I find right now I'm really enjoying the processes, which is what this piece is about. (Thank God it's not about the product, eh, 'cause this is some butt-ugly stuff here.)

Basically I mixed up ultra-thick KW, rolled it into balls, poked small lengths of stringer into each ball, and let 'em dry on a kiln shelf.



When they were dry I painted some glass powder mixed with water and water friendly medium over each, and covered the whole thing with big strips of BE thin clear. I fired them to slump, cut them apart, soaked in vinegar, picked out the KW (well… sort of made a half-assed attempt at it, anyway), laid each on top of a pre-cut 2x2 BE thin clear, and fired again to 1350.

My hope is that others will see the process and be inspired to do something that actually looks good with it. As I plan to do, too.

#9 Jan Barker

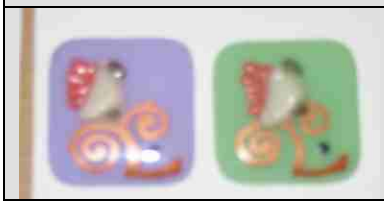
Magless 2007

#9 Jan Barker

I am working on a large scale piece with a tree filled with cockatoos – so I thought I would work small and focus on one part of that design for my magless this year. The large piece is still in the works J

	**On clear glass 1.5” squares, I painted stylized branches using Glassline Copper paint.**
	**These were placed ontop of 1.5” squares of BE Mint Green and Neo Lavender. Full fuse schedule** **(and even though all 126 fit onto one shelf, I divided the batch and did two firings – no way was I going to be able to carry that to the kiln!)**
	**I added these great murrini bits just for a fun accent. They are compatible with BE and can be found at Bridgetown Glass http://www.bridgetownglass.com/**

	**These are my molds – made from small polymer clay figures and RTV silicone modeling putty. I made about 20 molds so that I could make lots and lots and lots of cockatoos at once!**
	**Molds are filled with BE powder mixed with distilled water. Colors are salmon pink, light peach cream and Oregon gray. I filled in the gray and salmon first and then layered the peach cream to fill.**
	**To make sure that I could make a shelf-full, I used dry ice to freeze the molds – took about 15 mins for each batch and I was able to make around 200 for the firing. The green bits are leaves I plan to use in the larger piece.** **I let the pieces sit overnight and fired the next day**

	**Fused shelf full of cockatoos and leaves!**
	**Here they are, cockatoos attached and ready for the tack fuse cycle.**
	**I washed and buffed away any sharpies, used a Dremel tool to sign them and off they went to Terri's house!** **g h** **I would like to dedicate my Magless this year to Jools. She was the model for all those little cockatoos! She had time to do the final inspection, but sadly passed away soon after.**
	**Samples of the finished pieces – glares and blurs included! Yours will look much better in real life.**

#10 Carol Davis

I started with a 10” square piece of COE 90 black glass. On top of this I created a mosaic with dichroic glass. On top of the dichro, I placed a 10” piece of clear class. I then put shards of dichro (on clear glass) on top of the final 10” sheet of clear. Most of these shards were placed with the dichro side up for texture. The attached picture shows the lay-up before firing. I then fired it using the “slow” full fuse program on the Skutt 1414 kiln. I bumped the full fuse temp to 1485.

Once the piece cooled, I cut it on the saw into 1 ¼ inch pieces and did a quick grind around the edges with a fine grinder bit. I then scrubbed the pieces and did a fire polish to smooth the edges. The edges were a little more rounded on the magless than I usually use for pendants. I prefer the edges to be glossy but straight as it seems to add more depth to the pieces. I also use a more random mosaic pattern when I use this technique for pendants.

#11 Stacey R. King

Here's my how to

1. Be a teaching Assistant for Patty Gray

2. Learn to make pattern bars

3. Make a pattern bar with zebra stripes

4. Get impatient during annealing process and crack pattern bar

5. Join magless exchange, stress over what to do

6. Look in studio for inspration, see pattern bar... EPIPHANY!!!

7. Cut Spectrum Amazon green into 130 squares

8. Use tile saw to cut squares out of pattern bar and tack fuse to green

9. Tag and bag

10. Help Terri with sorting and swear to never do that again :)

#12 Denise DeMarco

I used wissmach glass, seeded light green, because it reminds me of spring, i punched thinfire snowflakes, and capped with same, fused using BE schedule. for some reason, when i cleaned up the edges as best i could, (i don't cut very straight lines) and fire polished the snowflakes wanted to breakdown and become fuzzy, looking more like a melting snowflake, which i guess is ok. I like snow better when it's melting.

#13 Toni Johnson

"Liten Remsan" translated from Swedish means "Small Strips". (It just sounds better in Swedish.)

My maglesses were made out of three 10" square potmelts - about 3/8" thick. I originally anticipated needing only two melts, but after cutting the melts on the tile

saw, I quickly realized that an additional melt would be needed. The first two melts were made from some Uro Grenadine Red (transparent), BE Medium Amber, BE Tekta, BE Woodland Brown and BE White. The third melt was originally for a different project and included the above colors, plus some Uro transparent yellow and BE Aventurine. I used a 10" stainless steel square ring, lined with fiber paper to catch the melts. Approximately 40 ounces of glass was used for each melt.

Firing schedule for the melts:
1000 > 1000 > 15
150 > 1100 > 15
1000 > 1700 > 90
9999 > 1500 > 60
9999 > 960 > 60
100 > 700 > off

After the stuck on kiln wash was sandblasted off and the edges cleaned up on the WBS, I cut enough (I thought) 1/2" wide (by 10" long) strips to get 130 maglesses started, intending to get 10 smaller pieces from each long strip. I cut them by hand and the easiest way to do it was to cut each 1/2" wide strip in half, then in half again, then in half again. By doing that, I ended up with eight 1 1/4" pieces instead of ten 1" pieces, hence the need for the third melt. The rest of the first melt and the second melt were cut into 1/4" wide strips, which were also cut down by hand to 1 1/4" pieces to be turned on their sides and three pieces placed next to the 1/2" wide piece. I fired the maglesses in three batches.

[Insert picture here, if possible. - thanks!]

The firing schedule for the maglesses:
800 > 1000 > 20
400 > 1480 > 15
9999 > 960 > 30
off

All of the maglesses had their edges evened up on the tile saw because the 1/2" wide piece was thicker than 1/4" and spread, additional clean up work on the WBS with 220 grit belt, sandblasted top and bottom, and then 220 and 400 grit hand pads used on the tops, scrubbed really well with Dawn, and then fire polished half of the maglesses at a time.

Fire polish schedule:
800 > 1000 > 20
400 > 1300 > 20
9999 > 960 > 30
off

No two maglesses are alike. No two maglesses are the same size, but are approximately 1" x 1 1/2" (and they are definitely out of square). I started to initial the maglesses before their fire polish, but my Ferro gold pen wasn't working properly. My apologies to the ones receiving those maglesses. The remainder were signed with a gold paint pen, which worked much better.

#14 Deb Williams

*Every New Years Eve my husband and I walk a labyrinth to ring in the new year. For those of you not familiar with labyrinths here is a short explanation. - Labyrinths symbolize the journey to our inner self and are often used as a tool of enlightenment. The circuits gradually wind their way to a center space where one is encouraged to spend time contemplating and meditating. The journeyer then takes the same route out of the labyrinth at what ever pace feels comfortable. Labyrinths can be found at many ancient locations and in varying sizes from 50+ feet in diameter all the way down in size to personal renditions that can be *walked* with ones finger or a bamboo skewer..*
I thought this would be an interesting magless design. Little did I know.....

After trying to carve several versions in clay, I gave up and had a rubber stamp made. From this rubber stamp I made six rubber positives. (Image #1.)

*I placed the rubber mold on a bed of clay and put a paper cup around it as a dam and poured it full of plaster/silica mix. (Image #2) I thought I could get more than one use out of each mold. Hahaha. Silly Girl. The lines were so fragile that often when I removed the rubber mold from the plaster, it would break off the fine pieces. AND while removing the glass, the molds generally broke. So.....mold production began. I didnt count exactly but guess I made about 160 molds. Did I say *silly girl*?*

Molds ready for frit (Image #3 & 4) I put a layer of powder in the bottom of some and used clear on top or plain amber with no powder or various combinations.

Molds ready for firing. (Image #5)

Molds after firing. (Image #6)

Fire Polish (Image #7)

Finish! (Image #8) The labyrinths can sit either side up. I like the relief on the bottom but either way works.

Problems.....
- I didnt make my original rubber molds the same thickness. Which means my plaster molds were all different heights. And THAT means my finished labyrinths are several different thicknesses. And THAT means I have problems with consistency all through the process.
Ummm.....Duh!

- I wouldnt do a design with that tiny detail again. Too fragile. I did try a couple different mold materials but ended up using the plaster/silica mix just because it is what I had most of.

- I had devit problems. I didnt have the problems in the same area of the kiln or with the same color. It happened during the first firing.

- When I fire polished, it was difficult to find the happy medium between getting a nice polish to eliminate any grinder marks and flattening the design too much. If I took them a little hotter or held a little longer the design smooshed (technical word) too much. So ultimately some of you have versions that are a little rough on the edges.

Any irregularities or perceived problems were done purposely and creatively by the artist.
Enjoy!

#15 No Submission

#16 Ruth Brooks

Hello... I am Ruth Brooks... #16

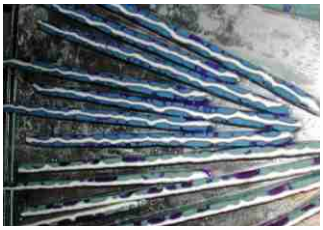
Here is my how to...

Paint mountains on blank clear...(bottom)
Clear on top
Twisted piece of copper on top piece for tree
Green frit with red for apples on top of tree
Brown frit, green frit, red for fallen apples

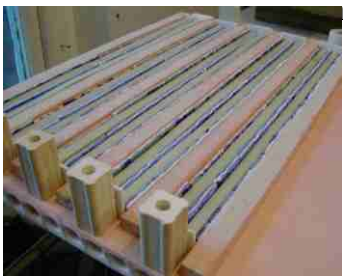
Fuse... enjoy.

#17 Alice McGuinness

I sandwiched one sheet of French vanilla between hand made Egyptian Blue opal and Cobalt Blue trans frit (also some BE med cobalt blue frit as I thought I had run out – not noticing the 'big' piece of C Blue sitting on the cutting table!!) and covered one side of the other FV sheet with Teal Green opal and C Blue.



These were fired, flipped and fired again and cut into strips. The blade on my very basic tile saw rendered a lot of the strips into pieces and the chipping (which did not matter at this point) was horrendous.
I built up ten long (44cm X 4cm) bars consisting of 3 layers. The border strips are the T Green/FV, frit side facing in, the centre is the sandwiched FV and in between, FV base, clear, FV cap. These were dammed with cut up, kiln washed strips of kiln shelf and fired on CFP problems.



After firing, and with a new diamond blade for the saw, I got my colleague Eamon, and John (who had just popped in for a coffee!!) to cut up the bars after I had marked out the cut lines. I think Eamon got a bit bored though as a 'lot' of the angles were

off and required quite a bit of grinding to even them out. The blade still left some minor chipping and a few were 'badly chipped' on the exit cuts, but the ten bars gave me app 140 maglesses, so I was able to choose the better ones. I lightly bevelled the tops to minimise the chipping, but noticed after the fire polish that the bottoms also had some chipping, so, apologies for that!!!

The fire polish schedule I used had a top temp of 1260f as I wanted to keep the definition and shape. I really should have experimented with temperatures here though, as the bottoms of the maglessess were still rough from the CPF and you can see the grinder marks, but I don't think I would have gotten them smooth without losing the shape. Although, maybe with a longer soak……

What Have I learned?

Do a test piece before getting stuck in!!!
I could have overcome a lot of the problems in the final pieces with a bit of 'hindsight'. Ensuring the equipment is up to the job. (A better tile saw with a decent blade. Eamon with a longer attention span!!)

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18 – Monika Libor

Dry frit – powder-cast

 # 19 No Submission

Andrea Raeburn – Magnet #20

This year's magless is a Teddy Bear. I started by making a polyurethane mold and then made polyurethane positive with sides so that I could make multiple plaster negative molds. Then 50/50 mixture by weight of plaster silica were mixed for the negative molds.
The molds were then filled with BE glass. The first batch was a complete disaster, as the glass did not flow into the paw or ears, so I made beads and filled the paws and ears with beads and then weighed out all the glass each bear is about 30 to 34 grams of glass.
My firing schedule:
150 > 500 15min hold
200 >1500 30 min hold
9999> 960 3 hour hold
200 > 700
200> 200
Off

The Teddy Bears were then broken out of the mold scrub to remove plaster and then ground so all the edges were smooth. They then were sand blasted and fire-polished.

The schedule:

150 > 1300

9999 > 960 3 hour hold

200 > 700

150 > 200

Off

It was really difficult letting them go as I had spent so much time with them. Each of them has their own personality,

so please take go care of your Teddy Bear.

#21 Lynn Golden

I live in Clovis, California, which is known for its annual rodeo and an "Old West" civic theme. While sorting through some old glass stuff, I came across a cowboy boot I made many years ago, when I got my very first kiln…one of the microwave kilns! I decided it would be fun to make boots this year. These are also in honor of my brother-in-law, who is running for re-election to his 10th term on the City Council (he is the longest-serving elected official in the state). Post election note: he was the top vote-getter!!

I pulled out all my Bullseye scrap glass, looking for colorful opals. I cut and ground the boot shapes, using a 1/4" grinder head to make the instep arch and heel section. I decorated the boots with triangles of assorted thin clear dichroic, and bits of Wasser stringer. I fired them to a contour fuse; since they are, in essence, a single-layer project, I didn't want them to lose their shape. Once fired, I used 22-24 gauge wire and "daisy" spacers to put spurs on the boots.

Ride 'em, cowboy!

#22 Faye Malench

Things that should never be shown in a public forum - Maglesses 2007

I was so excited about being in the exchange this year that ideas were just flying around. I already knew I wanted to play with BE steel blue so only had to make sure I had enough glass. I did - so I made a list of potential techniques and ideas off the top of my head and wrote them down really fast before I could think them over or forget something.
Ideas:
1) little weavings
2) vitrigraph stringer
3) smushed glassline paints
4) black based dichro on vanilla on blue
5) etch/blast?
6) tiny pattern bars (w/clear)
7) wire technique...hah! (my secret)
8) one more top secret thingie

Day 1) Cut 130 tops of blue and bases of clear – mostly Tekta, some double rolled clear
Day 2 - 30) Pat self on the back for working so hard on day 1
Day 31) pay someone $10 bucks an hour to glue said tops to matching bases

Plan A - Spent about 8 hours trying to make curvy stringers for weaving. Throw all in pot melt pile at end of day.

Plan B - Cut up some pattern bars made in upright steel tubing. Very bright colors and some clear stringers and dots. Nice fuse on maggies at 1445 but no silver color and almost no reaction with colors. Re-fused at 1325 – nice silver which looks awful with the bright colors.

Taurus is all whacked out – need new belt and grommets. Tried a small pattern bar on MK-101. Hah! Forget pattern bars for right now, due to equipment failure.



Plan C - Fun day! Vitrigraph – ate shrimp scampi while waiting for the blobs to drop. Aventurine green is now almost the same color as the lime green. Ran clear between loads but the colors are mostly unrecognizable – just bright.

Later that week – laid up 20 or so blue squares with the hot yellow/green oranges from the vitrigraph. Interwove clear through the loops. Added some clear dots so the blue would be revealed. The silver color did pop up at fuse of 1425 and the clear did reveal blue. Good reaction with colors. Same bold colors as before – guess I forgot the brights and silver don't work together very well.

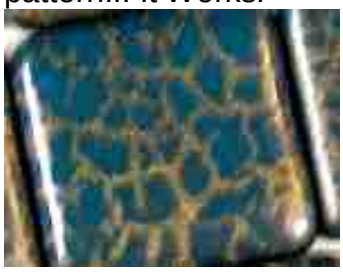
Plan D – Klyr-fire and mica smushed between two squares and separated to give fern-like appearance. Blobbed – no ferns.

Plan E – Ahah! Use Klyr-fire for stamping of mica. Nope – still a mess.
Stick some dichro on the tops of Plan D & E and move ahead.

Plan F – try stamping Thompson enamels using bright yellow and a few chinese reds. All turned the blue an ugly yellow cast with no definition. Re-fire with mica on top. Now they are an ugly yellow cast with a rough texture. Reject!

Realize the top and bottoms are not glued in alignment. - soak in acetone and try to force apart – break 3 - cut finger and thumb – swear.

Plan G – use light mixture of white glue and rubber stamp in a crackle type pattern... It Works!



Plan H – Use glue and black powder to give black crackles over silver. Almost worked but not enough black was showing. Stick on some dichro to salvage.

Plan I – Some french vanilla crumbs left over on workbench – toss them on the last few blue squares. With a bit of clear and cranberry, they are great.

Plan J – Run out of blue and reclaim “Plan F.” Add Wasser pre-made stars and fire no higher than 1300. Stars tried to ball up on those previously fired with Thompsons and the shape was maintained on a few over mica (same firing). Either the earlier enamels or Klyr-fire prevented the blue from turning silver.

Plan K - Dig through scrap bin and find enough blue to cut 9 more squares! Put in Hotbox and forget until the squares become round and thoroughly stuck to kiln shelf. Reject.

Go back to glass rack and find an entire sheet of blue that was hidden. Cut 13 more the wrong size to finish 126 maggies. Fire, sign and bag. Realize you really should have made 15 more, not 13. Go to reject pile and find two less objectionable and bag 'em.

Open wine – stare at piles of ugly maggies and feel sorry for self. Go to bed. Dream of next year's batch which will be clever in design and polished in appearance (maybe using the new top-secret technique!!)

What I learned:

Talent and skill trump effort.
Save the experimenting for a time no one will see the results.
Do one test tile – not 25.
Copying is hard! I couldn't even duplicate my own work.
I don't like repetitive work.
A big tile saw will eat small pattern bars.
Change the grommets when you change the blade sizes on the Taurus.
Aventurine green looks like Spring Green when vitrigraphed.
A second heating of steel blue, after a full fuse, gives the best silver color.
If I want a crackle effect, I have to visit Bob L.
A thin layer of white glue makes a great substitute for stamping medium.
Wasser precut bits deform much earlier in the firing than stated on package.
I don't like Thompson enamels.
I do like color interference mica.
Dichro makes an ordinary blob into a shiny ordinary blob.

Rejected maggies make a great pot melt.
Even if you do them early and ship, you still obsess.

...faye

#23 Peggy Mattock

Why I did what I did

Having made a few strip cut plates, I found that although my mind draws me to make straight lines and geometric shapes – what my heart likes is a more random, organic effect. So the objective of my maglesses was to devise an 'organic stripcut look'.

What I did

I took the contents of my box of odd strips left over from various strip-cut projects (all glass is Bullseye), plus some clear ones I made specially, and sagged them over strips of thick fibre paper – 6 lots in all, each one fired hotter than the last so the distortion grew each time (each strip only got sagged once).
I then dammed the edges of my prepped kiln shelf, and covered it with the wiggly strips on edge, packed tight. I filled the gaps between the 'wiggles' with frits, and fused.
I scattered a few wiggly stringers on top of the resultant uneven surface, then covered everything with a layer of overlapping clear scrap pieces, and full fused.
Next I trimmed the sheet and cut it into chunks with a diamond saw. I had intended to flip 'n' fire them all – but some looked better from the front, and some from the back – so after grinding any uneven edges off and smoothing the 'back' surface using a disk grinder, I fire polished them some face up, some face down.. (Due to a breakage one person will get 2 chunks instead of one square magless – sorry!).

What I learned

To slump a single layer strip of glass you need to go a lot hotter than usual.
Glass is heavy! I carried these (plus Jenefer's) over to the US from the UK and mailed them locally to save postage. (I was coming over anyway!). 19lb is a lot of glass to carry through the streets of New York!

 # 24 Rosa Taylor

End of Day faces

When I finish my work for the day, the left over bits and pieces of glass are my reward. They become my creative playtime and thus my “little people” are born. I become very attached to each and every one of them and reluctantly send them out into the world to find good homes.

Rosa Taylor
A.R.T. Glass Studio
Edmonton, Alberta

#25 Mary Suptic

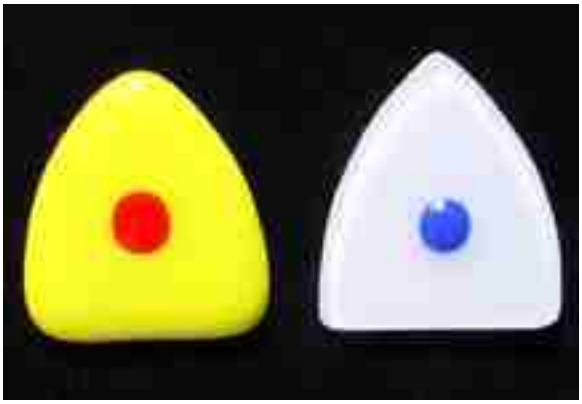
my how to is pretty basic:
1) cut squares
2) lay out a grid
3) play 130 games of tic tac toe...
4) drive everyone in the house crazy making them play against you
5) cook until almost done
pack and ship.

#26 Heidi Crowley

refire 1/4 inch square dot color - AFAP to 1465, hold 1 minute, kiln off.

Prefire base, color layer capped with clear, 600 deg/hr to 1450, hold 2 minutes, anneal and cool.

Place dot in center of base, tack fuse 300 deg/hr to 1400, no hold, anneal and cool.



#27 Pamela Damon

Spring Colorado Flower

I decided that I would try to design a magless this year by using materials I already had/or recycle materials. As I was trying to organize my glass workshop I uncovered over 100 cabs that I had not used in my jewelry. So now what? I decided that they looked like a flower center. Now I needed the petals, and low and behold I had a sheet of bulleye blue, so was born the idea of blue flowers with cab centers of dichroic glass. These blue flowers reminded me of the spring flowers I have seen in the Colorado mountains.

#28 Jenie Yolland

"Melbourne Sunset"

The central business district ("downtown") of Melbourne sits in a natural basin, with its suburbs slightly elevated around it. This means there are wonderful views into the city form all directions.

My magless was inspired one evening by the contrast between the jet black city towers against the brilliant yellow, white and orange of the sunset.

I used System 96 for my magless. I played around with a combination of purples, oranges, pinks, reds. But as my new studio was only "up and working" after January 15 2007, I didn't get much time to experiment and so went with a reasonably easy but effective design.

I did all my easy cutting first.

I used one piece of clear FO48AP as the base, and full fused one rectangle of black 1009SF to the bottom half of the magless and 45621SF (Rio Spirit glass) to the top half of the picture. I fused about 30 at a time in my kiln at 805 degrees.

Most of the magless have a sprinkling of frit over them to break up the blobs of colour and to give a more graduated effect on the sunset. This is F2502-F2, which is Red Opal Fine System 96 frit.

I then cut all the buildings with mosaic cutters!

This was the most time consuming part of creating these magless – many hours late at night on the dining table at home in front of the TV with my family wondering if I would ever get finished!

I then glued each building onto the magless and used noodles and stringers in combination in each magless.

I would never have time to do all that cutting and gluing at my studio at the moment.

The glue was Clag (which I watered down a lot). Although some of the magless were covered in glue they all came out sparkling clean as the glue burns out in the kiln even at the tack fuse temperature.

All my magless were then carefully transported half an hour to my studio (that's the reason for all the gluing!) and placed in the kiln about 40 at a time and fired to 700 degrees.

What I learned

Most of all? Keep it simple, stupid!

I learned to keep on going and come up with something that's simple and achievable considering my situation. (I currently look after an elderly Alzheimer relative which is enormously time consuming.).

My continued motivation was simply that it'll be fun to be a part of it all in the end - and it was great to be able to send them all off to USA, even if I did send them to the wrong address! (Ooops. Sorry again.)

I am lucky to be a part of the warm glass community and making the magless has helped preserve my sanity during what is inevitably a trying time at home.

I look forward to receiving all the other maglesses and learning about other artists' experiences!

#29 Dominique Plastre

#30 David Wingo

#31 Patricia Loboda

Cut-up potmelts

My original idea did not end up working, and I spent way too much time trying. Therefore, I switched to making potmelts to cut up into maglesses. The heating elements in my top-loading kiln fell completely out after 5 potmelts. (I can never get the damn pins back in!) I had to change the shape & size of my maglesses because I was one potmelt short. Thus, magless #31 is a small oval.

I had read on the board that too many dark colors makes a potmelt muddy, so I tried to avoid that. But I overcompensated - two of my potmelts ended up with too much clear. I did like the design that radiated like spokes in the potmelts; unfortunately, most of that gets lost when the potmelt is sliced up into small pieces.

I used a small clay flowerpot - on top of a board (from Bullseye) with a hole in the middle. My first potmelt I let fall into a round ceramic mold that had a swirl pattern. This potmelt had the most red; was the darkest; and turned out too thick from falling into the mold. The rest I let fall straight onto a shelf, and that worked better. I was surprised how perfect the circle ended up even though I had placed no boundaries on the kiln shelf.

I then cut each potmelt into strips on my old Gryphon saw - equipped with a fusers' blade. The blade jumped off its track quite a few times. Then I sliced each one into a square. I was then using my Taurus II saw to trim the square into an oval. These were turning out quite nice until my Taurus II broke down after 25 ovals. (Time to send the Taurus in for an overhaul, or replace it with a Taurus III.) The rest I had to trim into ovals with my mosaic clippers. I didn't like the result as well, but ..... So, now I had to grind them more on my regular glass grinder to shape them. Next, I polished the cut edges of each magless on the 600 grit wheel of my small lapwheel.

Since my large kiln was out of commission, my next step was to firepolish each magless in a small tabletop kiln. This took a l-o-n-g time.

What I learned:

*Potmelt pieces are not a substitute for a glass cab, unless there is a way to get them ALOT more interesting.
*Thicker fiber paper (not thinfire) works better on the shelf catching the potmelt than kilnwash - which stuck to the back of the potmelt.
*Smaller pieces of glass in the flower pot yields small bubbles in the potmelt. Large pieces of glass worked better.
*I was able to use a 4-part firing schedule with all but the first segment at a rate of 9999. The potmelts did not seem to suffer. I held at the top temperature of 1750 degrees for an hour & a half. I annealed each piece for 1 hour.
*I need more practice to make a really interesting potmelt. I think 2 flower pots dripping at the same time might do this. I plan to cut 2 circles out of a piece of Kaiser Lee board so that I can try a potmelt from 2 flower pots at the same time.

#32 Deb Compton

I'm hoping you can see that you've got a M&M! That was my intent but I had a few bumps in the road and they didn't turn out as clear as I would have liked.

The glass I used was BE furious for the bottom and capped with tekta. After cutting the squares, I punched out the M&M shape with this punch:

I used the fusible paper from Delphi. I was disappointed in the paper. It didn't seem to hold it's color on the edges, as it looked like it flaked off. (See the picture below.) It also warped. The warping was especially bad when I used Glastac in an attempt to hold the pieces together while I loaded them in the kiln. After several failed attempts, I was discouraged but got some renewed energy when I looked at last years Magless treasures. For my final magless, I learned that if I can beat 'em, I'd join 'em! Since I could see the white edges of the paper on the inside of the "M" I'd make it all white. I again cut the squares, but this time I used my white marker and drew a circle on the black glass. I placed the "M" over the white circle so the white edges of the paper would blend in and the logo would be all white. I capped the piece with the tekta and put the ensemble into the kiln, without any glue. This minimized the warping but didn't eliminate it.

The M&M guys seem so happy, I thought I'd spread some cheer! For more fun, check out this website and make your own M&M. Enjoy!
http://www.becomeanmm.com/

#33 Jackie Flowers

Moretti Kites by Jackie Flowers

I used Moretti/Effrete clear glass cut into diamonds (many, many thanks to my mosaic glass teacher for showing us that cut). I love the millefiores so wanted to use those somehow, little did I know that finding dealers who carry Moretti locally can be a trick!

I twisted heavier gauge copper wire to make head and curly tail, dipped in Fusemaster Super Spray a couple of times to avoid blackening. Cut thin gauge copper wire for the "arms," also dipped in Super Spray. Let dry.

In a Paragon Quikfire (amazing what you can do with 5" x 5" of kiln shelf, laid out 4 diamonds, arranged "arms", arranged head and tail, placed another diamond on top. Put "tail" glass piece in place (keeps everything from falling over, then placed moretti bits (nipped from rods) and millefiore pieces.

Note that I had a collection of previously used rods (can't recall phrase but where bead workers use propane torch - flameworked?). While this was a wonderful resource, I also learned that as I've been told before the COE can be changed on glass (at least Moretti stuff).

It appears that reds and yellows (also mentioned in other glass brands) can act contrite. Not realizing until later, various yellow bits used in the kites resulted in those bits cracking inside their kites. I tried to pull all aside that did so. I ran into this problem prior with red "polkadots" I put into a plate but blew it off then as a bad rod or something. Nope... oh well.

With all the pieces now stacked, put kiln lid on. Fire up to about 1600 degrees (gotta love a Quikfire, 1500 degrees in 15 minutes, yowie!). Let the layers and top bits melt together (just to softening) then turn off kiln. Vent with side bricks down to below 600 degrees, then remove lid. I know I should've waited longer but I was soooo late already. Use bricks to move kiln shelf to side and load another shelf. Worked 2 kilns back and forth without blowing fuses (ok, but just once).

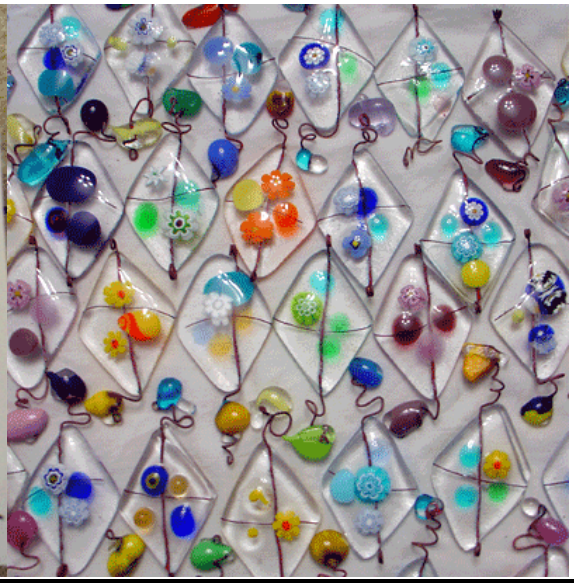
I didn't get fancy on cleaning the wire (fought temptation to bring the dremel out). Realized afterwards that the best way to do the "tail" look is to use the colored rods with a clear cylinder around them, that gives more of a "ribbon" look than a glob (I always forget that glass likes to pull up like water edges, my kilns have been packed away since the 2005 magless now only to emerge for this).

What I learned:
No matter how you plan it, once you do it, it'll dawn on you there is a much faster (fire a sheet and cut it), prettier (don't use tail "globs" that look like thought bubbles instead of kites) or cheaper (don't buy 3 types of glass figuring you're covered if everyone is closed on Sunday) way to accomplish something...

Moretti COE changes just when you least expect it. I've come to realize that I can safely fire Moretti about 4 times and then I get consistent annealing problems, etc. Try fusing millifiores into clear, then onto more clear, they spread out into what almost looks like jellyfish. Cool.

Leave yourself time to test your theories before putting into flat-out production. I realized after all my cutting and a couple of firings I could've made dragonflies more consistently, oh well. If you're thinking you don't have enough time to do something, you most likely don't.

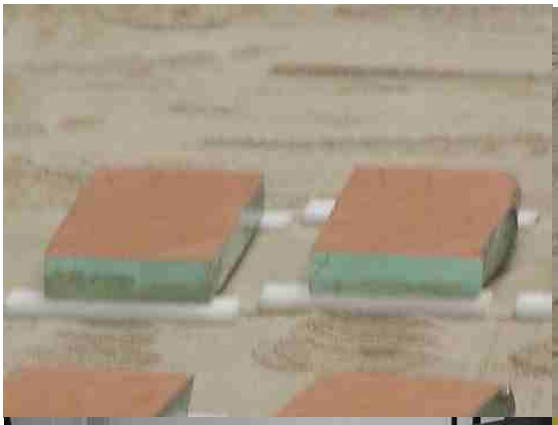
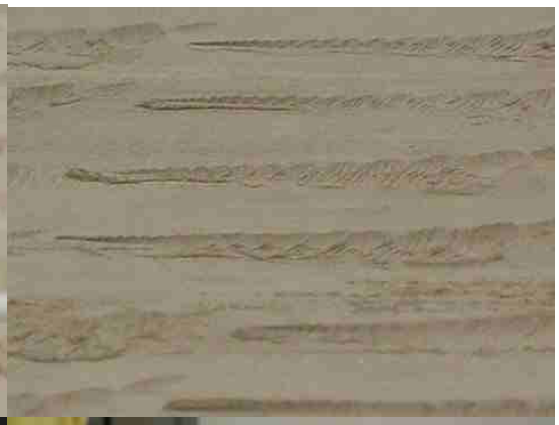
Terri Jones is extremely patient and wonderful.



#34 No Submission

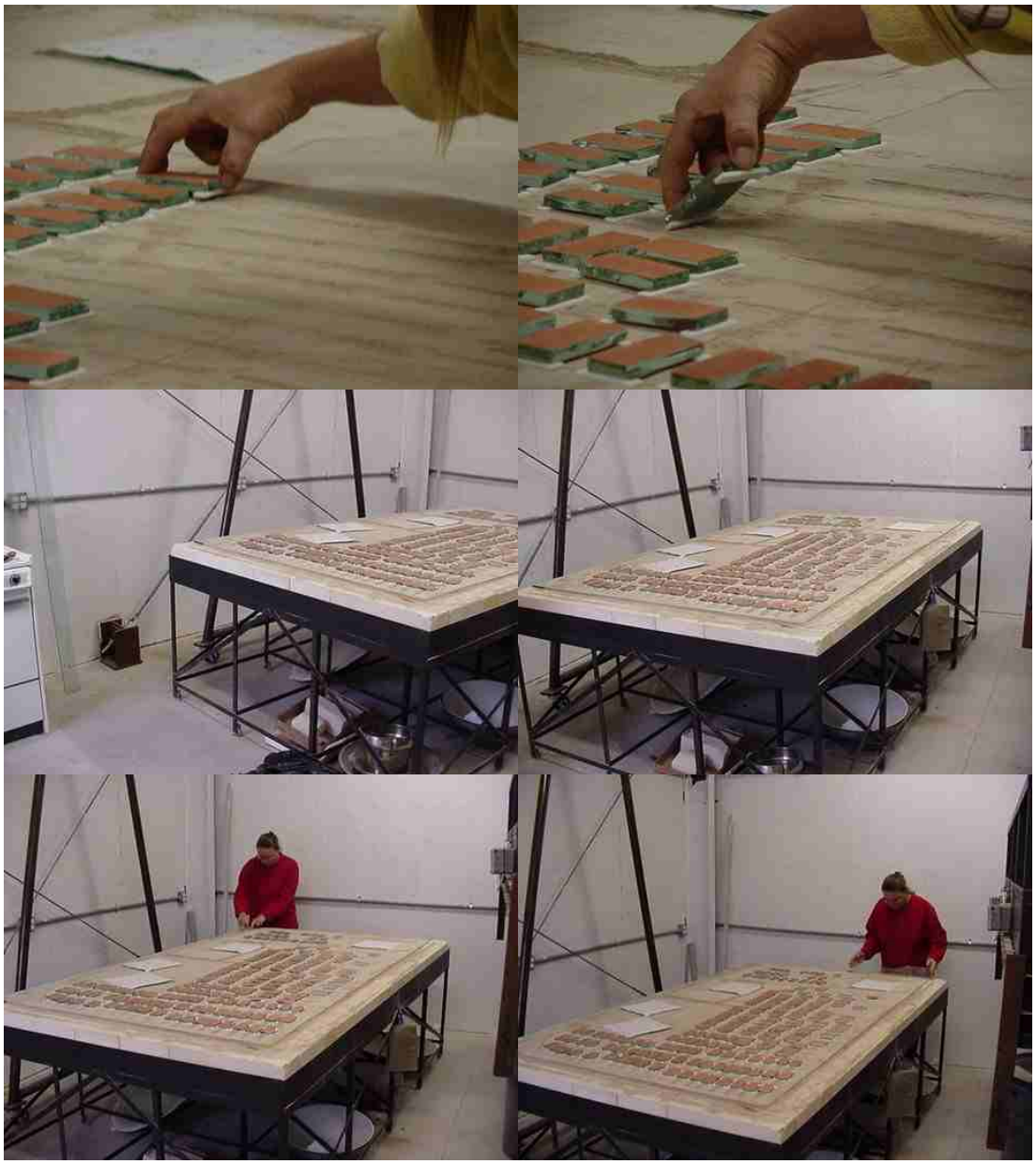
#35 Rosanna Gusler

my mags are one layer of 3/8" float with ferro enamel fingerpainted on and mica/flux sprayed over that. they were fired once on a sand bed to 1500 or so with a 2 hour soak. lessons learned: small pieces take lonmger to pick up texture could have gone 30f higher and held 30 min longer. 3/8" thick glass is hard to cut into small chunks. thank goodness for berts 'always cut on the air side' rule. of course my tin light decided to die the day i needed it for this project. i was able to dig out the scrap glass from the sink class and know which side was air. i will do better at following this rule in the future. Rosanna







#36 No Submission

#37 Lou Copper

Luminance Studio

This was a fun one… My wife was disgusted that I cut it up!

Nutshell procedure for #37:

- Lay out a two layer grid of clear.
- Make a reeded cover sheet with a pattern of stringer layed in the reed grooves.
- Full fuse fire.
- Cut and fire polish.

More detail for #37:

1. Lay out a grid of clear.. I used Bullseye 1101-30. It is two layers, each with 13 long pieces 11mm x 15in, with 156 spacers 11mm x19 mm. After assembly this gives a square grid with 12 rows of 12 holes, each hole about ¾ of an inch on a side. See 2007-035.jpg The two layers are layed up perpendicular to each other.

2. Prepare a 15” x 15” cover of reeded clear. I used Bullseye. Lay it carefully over the grid. Design a pattern of stringer layed in the grooves of the reeded clear. For the magless, I filled every groove. I used Kelly green, cran pink,med amber, and black opal. I like to try to center the pattern over the holes, and if adjustment is needed between rows I do so above the grid slats. See 2007-035d.jpg
3. Do a full fuse firing. In my kiln it was 60 min at 1460F, and I used thin-fire paper. As the glass seeks a thickness of 6mm, the holes will fill in and the high places above the grid slats will spread out. You should get a regular wavy pattern, with the individual lines of your pattern preserved. See 2007-035f
4. I then cut this large blank into 144 pieces. I cut them so the grid holes (now filled in) were centered as much as possible. The first 99 are shown in 2007-035h, before fire polishing. A close-up is shown in 2007-035i. I did a final fire polish at 1420F for 25 minutes, again on thin-fire.. (not shown)





#38 Jerre Davidson

I decided to make triangular pattern bars as I have been working with triangles in my most recent pieces. I had a V shaped mold made from strips of mullite shelp and lined it with fiber paper. I then cut 3 18" by 2" strips of Garnet red 0224 for the outside borders of the triangle. I cute 18' strips in decreasing widths of Marigold 0320,
Spring Green 0126, Cobalt Blue 0114, Turquoise Blue 0116. I finished the centre with a Transparent Cobalt Blue rod.
I fused the 18" long triangular pattern bar using the following schedule:

300˚ to 1000˚ Hold 10 minutes
900˚ to 1475˚ Hold 40 minutes
AFAP to 960˚ Hold 4 hours
60˚ to 700˚ OFF

I then sliced the pattern bars into ¼" slices, sandblasted, signed, supersprayed and then firepolished them.

#39 No Submission

#40 No Submission

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41 Jaye Houle

To make my magnets, I cut 1.5" squares of BE 3mm Tekta and BE white - the clear was the top layer for these pieces. I managed to use only scrap glass for this whole project which made me very happy. I laid out about 25 of the clear pieces at a time on a sheet of paper snug up against each other in the shape of a square (5 to a side) and with a variety of tools designed to lay out enamel powder, I sprinkled them with BE powder frit in a variety of colors and patterns. I then drew a dowel through the frit to create the swirls and dots. The maglesses were assembled in my coffin kiln and fired to a full fuse (1450 for 10 minutes). They were then airbrushed with the requisite 15 layers of silver mica using

Klyr-fire as my medium (again laying about 25 in my spray booth at a time, rotating them at least 4 times to get even coverage). They were then fired to1400 for10 minutes to bind the mica to the glass.
I assembled them in groups again and squeezed Elmer's glue over them in swirls and dots. The glue, when dry, would act as a resist for me to sandblast away the mica leaving the swirly silver pattern behind (this is hard to see in the photo). When the glue was dry I taped them in several bunches to a large piece of cardboard and then sandblasted them (easier than trying to hold so many little items). I did not fire again - I liked the matte surface. The last thing necessary to do to them was soak off the glue and sign them (which always seems to take forever!)

#42 Julia Smoak

My maglesses were my first experiment with Paradise Paints. On the bottom layer of glass, I put some red on the top and yellow on the bottom. I used a foam paint brush to spread and blend the colors and get the sunset appearance I was looking for. These were fired to 700 degrees to burn off the paint binders.

The ground and palmetto tree were painted on the top layers with black Paradise Paint. After assembly, all the maglesses were fired to full fuse.

I had read that sometime red enamel turns brown. This happened with this firing but I think it was one of those happy accidents as I liked the results – reminds me of a pending summer thunderstorm. I also have a better idea of how much enamel to use, on a few maglesses the enamel must have been thinner and the color was much lighter after firing.
I look forward to more experiments with these enamels. Now I just need to work on my drawing and painting skills.

#43 Sandie Walsh

#44 Patricia Allen

Couldn't decide between using the dove on blue or the frog on multi colored so I did half of each. Used 90 coe glass. 1/2 " squares of bullseye opal glass for the bottom. Punched out copper (copper foil sheet, self adhesive 1.25 ml) doves and frogs. Used a cork with a needle inserted to punch holes in copper to prevent bubbles. This worked as I got almost no bubbles around the copper. Used a brayer over the copper punch outs to flatten smooth on bottom glass. The clear cover was uroboros 90 coe 1/8" clear. I really liked using this glass, nice and smooth and clear. The small piece of dicro on the frog gave it dimension so it looks like the frog is under water. Used rainbow frit dichroic coated for this small piece of "insect" or "floating debre". The "sun" on the dove piece are premade dicro dots made from scrap dicro. They melted a little more than I would have preferred but I did it in one firing instea d of a second tack fuse which would have left them more as a dot. Thus I got some really funky looking "suns".
Fired at 400 degrees to 1450 hold 10 than afap to 960 hold 15 than off.
Used evenheats big bathtub kiln which cools very slowly . Two firings one for dove set and one for frog set. Had great fun and planning to do it again next year.

#45 Jennifer Frangi

#46 No Submission

#47 Nanette Bowring

Where are my glasses?" In your pocket, silly! Thin BE base and lens with Wasser pocket and piping full fused first. Pre-fire the glasses arms. Put arms in place and fire to a tack fuse. What I would do different: I would put fiber paper under the ear piece of the arm so it would remain straight and not slump to the shape of the pocket. Some arms slumped more than others. Once again I enjoyed myself designing and creating the 2007 Magless! I hope they make you smile!

Nanette Bowring

#48 Notorious Women

Notorious Lip Power-
Freeze and fuse technique
Magless Project 2007

Once again this year we wanted to do something feminine, SYMBOLIC and meaningful. We also knew we wanted to use the freeze and fuse technique so after a session of gossip and coffee we sat down together and started with clay. Lots of lip designs were considered including one that said "notorious" across the bottom lip and also one that put the word in-between the lips bu t we finally decided that a kiss is still a kiss and THAT was all we needed to do to send a positive message to each of our fellow participants.

After we decided on our pattern we made one rubber mold and then a test firing was done. We made some adjustments for shrinkage and then several wax patterns were poured into the rubber mold so that we could make a larger rubber mold that would make several lips at a time. We ended up sharing three single molds and one large five lipped monster mold and began experimenting with different colors of powder frit. Our early attempts at custom colors were disappointing and the mixed frits gave a severe chapped lip look. We decided to stick to opals in (mostly) red and pink.

After that we were off and running and it was so simple a child could do it:
Choose a powder and add water to make a slushy mix like soft serve ice cream.
Fill your rubber mold and tap to bring the extra water to the top.
Then blot with a paper towel to remove all the water.
Place in the freezer for a little while.
Place on a freshly kiln washed shelf and let them rest half an hour or so. We fired in small batches and found that ramping as fast as possible gave the prettiest results. We went beyond tack fire stage to get a shiny lip.
Before you know it you've got hot lips! (Rinse mold and Repeat!)

Then it's just a matter of time before you have an army of luscious lips.

We tried to make sure all lip color choices had some representation.

And then we threw in a few blue ones for that punk rock girl-

Then they all had to be cleaned – a little cold work around the backs- and signed.
Then bagged and tagged with our assigned Magless exchange number (48).
Then boxed, and delivered to the post office.

So that we can send this message to you:

Your lips can be an inspiration and a force for positive change in the world so

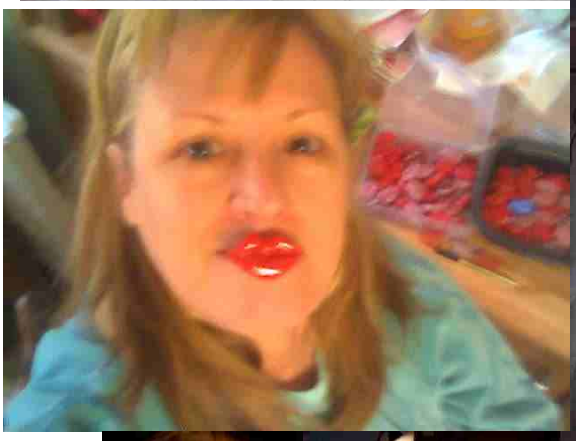
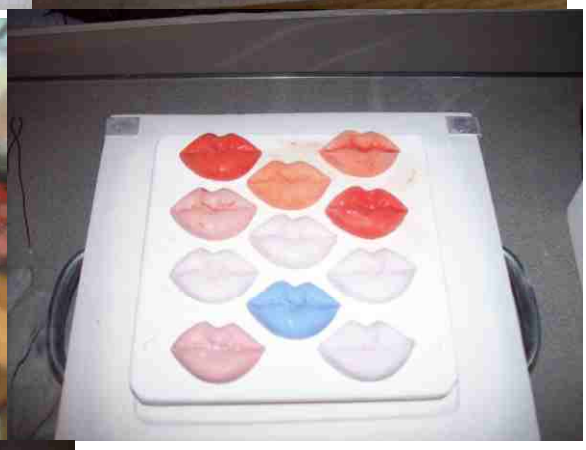
PUT ON YOU LIP POWER AND USE IT!

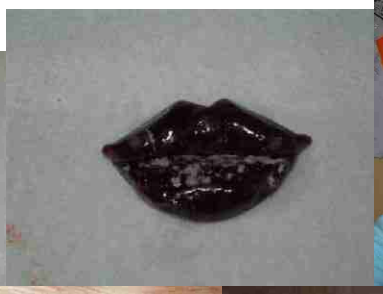
SENDING YOU LOVE AND KISSES- from all of us at notoriouswomen.com

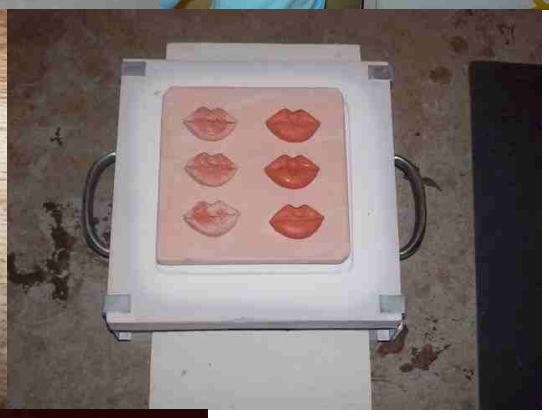
PUT ON YOUR LIP POWER was created by
Lynn Gay
Jenn Frangi
Casey Albritton
And features Gwen Frangi as the littlest glass artist at notoriouswomen.









GLASS CUTTING SU
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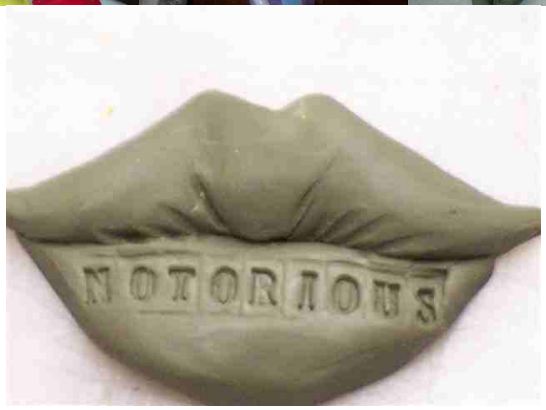
Norton Glass Wo
NOT FOR RES



#49 Marian E. Gorman

2007 Magless Exchange
Marian E. Gorman
Freeze and Fuse Bunny Butts

I'd heard about freeze and fuse, but had never seen it done – the Magless exchange seemed like a good opportunity to try it – I started early enough so if it didn't work, I could fall back to another idea. Did the bunny butt because I figured if I couldn't awe 'em with method and execution, I could at least go for the "Aw it's so cute" factor!

First I sculpted a bunny butt with air-dry clay. After that was dry, the tail wasn't as "fluffy" as I wanted, so I took manicure scissors and cut into the tail randomly until it looked fluffy. Then I used a two part mold compound available in the local hobby store, Amazing Mold Putty, to make a mold. I put French Vanilla powder into the tail area and spritzed it with enough water that it became self-leveling, then tapped the mold until no more bubbles came up. (The powder looked like sand at the beach, near the water's edge, glossy but solid.) I then filled my mold in several stages, repeating the spray, tap, add more powder process until the mold was full. I blotted the finished mold with a paper towel, then tapped again until the surface was glossy again. Stuck it in the freezer for about an hour, popped it out like an ice cube, and put it in the 14-6 to fuse, fully expecting to get a puddle – remember, I'd only heard about this process, never seen it, and was a little skeptical.

Amazingly, it worked, first try. I made 10 more molds, so I could do a reasonable quantity each time, and began to custom mix a bunny color. (I was actually trying to

match the color of my new car, since it's not a color currently in Bullseye's palette, and since burnt orange is extremely popular here in Austin – Go Longhorns! I didn't count on it taking 8 tries before I got the perfect color, and of course the new colors announced for spring include burnt orange! Oh, well.) But all the different color bunnies were so cute together, and I was learning a lot mixing colors, so I just kept changing each batch. I did document each color I mixed, so I can recreate them.

I was able to get 35 bunnies in the 14-6 each time. I discovered I could place the bunnies very close together on the shelf, almost touching, maximizing my kiln use. The freezing took 40 minutes per batch. I did abandon my first plan, which was to make all the bunnies, storing them in the freezer until I could fill one big kiln and just make one run, after a batch I left frozen overnight, out of the molds, had a 50% failure rate in the kiln – a lot of headless or earless bunnies! I don't know if it was just me, but didn't want to risk having to make twice as many as I had to, so I made several smaller runs. I also discovered I could only get about 12 placed on the shelf at a time before the last one placed thawed enough to damage it as I placed it, so I was running back and forth to the freezer. As I popped them out of the molds, I put them on paper plates and put them back in the freezer, so I did not contaminate the freezer with any powder, making it easy to put eleven or twelve on a plate, and take one plate at a time to the kiln. (I could have taken the shelf to the freezer but I have to tilt the shelf to get it into the 14-6 – I could envision all the bunnies sliding off when tilted, like a train wreck!)

Of course, I was three quarters of the way through this project before I thought to look up freeze and fuse on the web! I must like doing things the hard way – Paul Kimball's info would have made this much easier! I learned so much doing this – and I can't wait to get all the maglesses!

#50 No Submission

#51 Robin Hastings

#52 Barb Ridgley

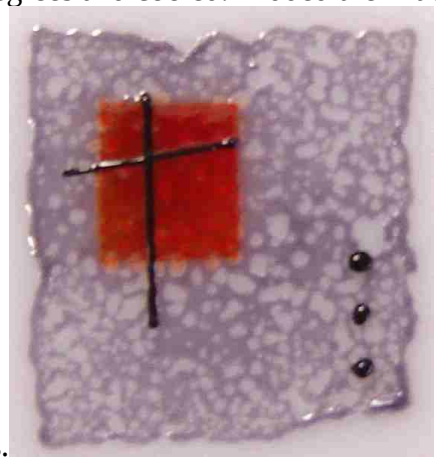
This is a great way to use up pot melt scraps made with System 96 glass! I dug through my scrap bin, and pulled out all of my scraps that were pot melt or wire melt pieces. I didn't have quite enough, so I made a few more pot melts. I made a stencil of the bird body, and wing, and traced the stencil onto the glass. Then I cut out the bird bodies and wings with my Taurus 3 ring saw. I cleaned up the edges a bit, stacked the wing on the body, cut out two layers of yellow beaks, placing them next to the birds. A piece of frit was placed on for the eye. I drew the heart on with Hanovia Gold. I fired the birds to 1300 degrees with a 30 minute hold. This was fun – as each bird is different, and they all have different personalities.

#53 JJ Jacobs

"Serenity Now" by #53 (Judy "JJ" Jacobs from Sacramento, CA)

Products used:
Bullseye White cut into 2" x 2" squares used as base.
Bullseye Deep Royal Purple powdered frit used for 1.25" x 1.25" frit wafers
Bullseye Red for small red square on top of purple wafer
Bullseye Black frit (0002) for small black dots
Bullseye Black rods torched and pulled into thin stringers for cross pattern

I fired the wafers at 1185 degrees; then placed them on top of the white square bases and stenciled a small red square directly on top. Fired at 1195 degrees and cooled. Added the frit and stringers then fired again at 1195 degrees.



#54 Darlene Palmer

Pink Ribbon & Heart Magless

Darlene Palmer #54

I thought about what to make for my 2007 Magless for a long time. Above all, it had to include a pink ribbon somehow, since my daughter has been battling Breast Cancer for the last 2 ½ years. And, if I could add a pink dichroic heart too, that would be great. This was my way of doing something positive in support of a Breast Cancer cure, and then I could add them to my website, with any sales going to my daughter's medical bills. So, I tried a couple of different designs and eventually decided on Bullseye pink, white, clear and irid clear glass, CBS pink/green dichroic, 36 gauge copper, hi-temp wire, and a pink ribbon charm.

I started cutting the Bullseye pink glass. No straight cuts. So, I tried becoming "one with the glass" and still no straight cuts, so I switched to white. Now, most of the cuts were straight, so most of the magless have a white base. Next I punched out a bunch of hearts in the copper and cut the pieces into about 1" squares, with the heart cutout in the middle (kinda). Then cut the pink/green dichroic into about ½" pieces, created my hi-temp loops with my coiling gizmo, cut the clear cap from the Bullseye clear and irid clear, and started stacking:

- White or pink base
- Pink dichroic glued on the base
- Hi-temp wire glued on the edge
- Copper centered on the dichroic
- Irid clear or clear cap glued on the dichroic

Then fired one batch a day (about 30 per batch) using:

- 500/960/0
- 9999/1500/10
- 9999/1000/0
- Turn off kiln and cool down over night
  (less temptation to peek in the kiln when I'm sleeping ;=))))

Completed each by attaching a pink ribbon charm and writing my info on the back with a permanent, thin line, opaque, paint marker, non-toxic, no odor, and gold color.

What I Learned:

- Glastac Glue just doesn't hold copper to dichroic glass
- If the copper and clear cap isn't exactly centered on the dichroic, the clear slides off and you get half a magless
  (let me know if anyone knows of an outlet for magless halfs ;=))))
- Started with the irid clear cap but the irid changed the dichroic pink and copper too much for this project, 'altho I like the effect and may try it more in a different project.
- A permanent opaque paint marker isn't permanent or opaque or non-toxic or no odor or thin line, on glass
- Even 'tho I thought the copper would hold the clear cap long enough to let any bubbles out from under the copper, it didn't, and on some of the magless there is a large bubble(s) just noticeable at the edge of the copper.
- On many of the magless there are small bubbles on top of the copper. These kinda look like small bolts holding down the copper (or it could be the "no-odor, non-toxic" permanent opaque paint marker talking here!)
- Adding the correct magnet to the back is essential, because the business card magnets just don't have the magnetic strength. So, if you actually add a magnet to the back of my magless, it will cover up my info that was written by the "thin line" pen.

- It is very hard to either glue glass pieces together or write your How I Did It, when your cats insist on helping you.
- **And, you will see a wonderful thin green glow around the dichroic heart, when you hold a light behind the magless or shine a light on the edge. I think this may be from the copper oxidizing when it's fired and leaving a very small gap between the dichroic, copper, and base glass. Totally unexpected and beautiful!**

The Magless is done for another year
Like a mother and children, we let them go,
To far away places and waiting hands
They'll be carefully studied so others can grow.
-DP 2007

#55 Sue Sevcik

High Temp Firing

Layer in frame (I used metal frames) pieces of glass. I used frit, powder, stringers, murrini, and different colors of glass. Take up to 1700 and hold for 2 hours. Anneal according to the size of your piece. I then cut the squares on the tile saw and did a fire polish on them.

Sue Sevcik

#56 Pulaski Middle School

We studied about Frances and Michael Higgins in Art Class with 6th graders. One group of students worked on this particular project, 17 kids and one counselor. I precut bases of glass (we use Bullseye) and prefired the little "jewels". The students looked at a Higgins Jewel pattern piece I brought from home and used silver sharpie to make a sunray pattern where they wanted their jewel to be. We made enough to send plus one for each kid. I did all the firing, we have a Paragon Fusion 6 kiln in our classroom (we don't do pottery here, not enough wiring in the building to support a 220v kiln). I started firing the jewels at 1450 the first time then backed off to 1425 when the first ones had a little devit problem.

Our simple schedule:

Ramp 1: 500, target temp 1425, hold 30 minutes
Ramp 2: full, target temp 960, hold 30 minutes.

Step by step:

1. Choose color for base piece (pre-cut, 1 ½ inches square).
2. Make a sunburst pattern with sharpie on the base, we discussed making the focal point off center, some did this and some didn't.
3. Either stack a clear base on top of the opaque color base, put the transparent base on top of a white base, or some combination so that there are two layers of base glass.
4. Place the jewel (prefired, ¼ to ½ inch square or similar) in the focal spot as determined by the sunburst pattern.

WHAT WE LEARNED:

1. I need a Morton cutting system before next year.
2. Sometimes the markers didn't show up as well, use fresh markers and be sure to draw slowly so that there's plenty of ink.
3. Make more: last year we made about 200 so we'd have plenty to pick from. We even ended up making a presentation at our School Board meeting and showing off some of the traded mags then giving everyone there a magnet and talking up our program at the same time. We cut it too close this year.
4. Although I didn't have any gold sharpies (I only had silver for the students cutting dark glass for stained glass projects), I suspect they would work as well.
5. One success, accidentally, was a piece of yellow transparent over black glass, quite lovely!

This is my last year to teach public school, and while there are many things I will not miss, I will miss working glass with children. I have an article coming out soon in Glass Craftsman magazine about our glass program at Pulaski Middle School: I really believe glass can be integrated into many curriculums for many ages. I'll just have to do the maglesses myself next year.

Martha Biggar, www.edandmarthabiggar.com

Magless 2007 –

#57 Dyana aka Tipper
Pool Table – Spectrum 96

Segment	Temperature	Arrive Temp	Hold
1	300	1100	10
2	600	1344	3
3	9999	1000	10
4	100	960	10
5	200	725	5

Pool Table Bottom: Smooth Black
Pool Table Top: Dark Green Opal
Pool Cue: Yellow Opal Stringer
Pool Rack: Black Stringer
Cue Ball: White Frit

The pool table bottom and top are cut 1 ½" x 1". I cut the pool table pockets out on my Taurus 3. I broke the yellow strings into cue sticks. I sorted the white frit for pieces that were close in sizes for the cue balls. I broke the black stringers into hundreds of small pieces and placed them on a paper plate and sorted through them for pieces of the same size for the racks. The racks separated and curled on over 75 while in the kiln. I do not know why some did and others didn't. I the end I had to repair and re fire polish 50 or so I could get 126 that were OK. I used my Ti pen to write my number and year on the back of all the pool tables before bagging and shipping.

In the Kiln

Ready to Bag

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#58 No Submission

#59 Zane Rozkalns

I used System96 glass because that was the one my first fusing teacher used. My new toy was the Taurus3, so I figured it was time to learn to use it well. My ideas were all over the place and since it was hard to settle on one thing to do, I procrastinated. The final idea alighted like a butterfly when you finally stand still long enough. Butterflies, like ideas, seem sparkly to me so iridescent white became the almost life size butterfly on an iridescent black background. I detailed the white butterfly with black Glassline. A slightly smaller clear glass rectangle was the cover glass. That done, the magless was ready to contour fire. I liked the idea that the clear glass cover almost magnified the butterfly. That created the look of a butterfly captured under glass. The black iridescent glass, not covered by the clear glass, made an interesting border too.

What I learned:

1. Even after settling on an idea, after tons of planning/procrastination, I kept tweaking the process, in order to make it better, right up to the last one I fused. And no two butterflies were exactly alike.

2. Using two different kilns with roughly the same interior dimensions, the firing schedules are vastly different. Both interiors were about the size of a six inch cube. I fired only four maglesses at a time. Kiln A took 50 to 53 minutes beginning to end. Kiln B took a minimum of 2 hours 40 minutes.... once I had to keep firing for over 3 hours before it looked right.

Have a great day.
Zane #59

#60 Linda Quarles

What started out to be 150 small Icebergs that started to fall apart I had to re group. Well I still like the originals I had a large double, coated window workers broke and I played around with the pieces. After fusing they have a iridizes wonderful look to them . I stacked the small bits in to piles but after may firing schedules I gave up. The coating would not let them stay together and the slightest bump they would fall apart. I gave up and did the science experiment. 2 pieces of clear, one piece of blue, with a few bit of cooper foil and a splash of light blue mica. A few looked like a ice floating in water but the rest look like a bad science experience. I have learned my lesson do what you are good at and do try something new, Or trey something new starting now and in a year you might have it down. Maybe next year I will have found a way to get the coating to bond to each other. (other than glue)

Thank you,

Linda Quarles

Uffda Glass Works

Boise, Idaho

#61 No Submission

#62 Paulette M. Lizano

lizano's GLASS haus, inc.

3400 Cleary Ave., Suite B Metairie, LA 70002

504-454-1144

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Blue Roof™

Welcome Home New Orleans!!!

A symbol of rebuilding…..our whimsical creations are a sign of New Orleans architecture and more importantly, a sign of HOME!!! After the devastation caused by Hurricane Katrina and no flood insurance, we hesitated to re-open our stained glass studio, but worked and persevered and opened the doors once more to the public. Shortly thereafter and after daily sightings of blue tarp, the idea of a blue roof was conceived...our fused glass houses began as depictions of New Orleans Creole cottages mounted on salvaged roofing slate from damaged buildings in the city. From there the magnets, pins, pendants, tie tacks and holiday ornaments came to be….now referred to as the Blue Roof™ Collection.

We thank you for supporting New Orleans' artists and for your continued awareness to the rebuilding efforts of those affected by Hurricane Katrina!!!

My own personal "magless" experience is one to keep the awarness alive of the post-Katrina rebuilding efforts in and around New Orleans and the Gulf Coast. I was a victim of Hurricane Katrina on August 29, 2005 but was determined to rebuild and re-open Lizano's Glass Haus….. thankfully so!!! We are busier now than ever before……GREAT huh? My 2007 "magless" entry is part of the Blue Roof™ Collection, which I am happy to say has touched many people in and around the entire United States, as of December 19, 2006, we have at least ONE Blue Roof™ in all 50 states, and they

are going international too. In addition to helping us get over our Katrina hurdle, the Blue Roof™ Collection has helped many non-profit organizations in their own recovery efforts. The house sales in and around the city, and out of town too, have benefited City Park's Botanical Gardens, as well as the Preservation Resource Center of New Orleans, Historic Mobile Preservation Society, New Orleans Public Libraries, Habitat for Humanity, Parochial and Public Schools and Mount Carmel Academy, my alma mater, which was the closest school to any of the the levee breaches, taking in over 12 feet of water.

The uniqueness of these "maglesses" is that they are not only depicting New Orleans cottages but are made in Mardi Gras colors…purple, green and gold. Long live Mardi Gras…long live New Orleans!!! Each one has it's own whimsy and I do hope each and every one that sees it can keep New Orleans in mind. What you see on television and hear about in the media is nothing like living it day in and day out, believe me. I am grateful to have been able to participate in this year's exchange and am looking forward to receiving maglesses from other participants. I know this isn't a "how-to" but I figured I needed to explain my reasoning behind the houses. It's a fun rebuilding effort we have going on here and no two houses alike!!! Enjoy!

REBUILD • RENEW • REBIRTH

The following links are stories that have been written about the Blue Roof™ Collection, please feel free to post and or attach in the how-tos for any and all that are interested in reading more about us. Thanks!

New Orleans Times-Picayune, August 2, 2006
www.nola.com/living/t-p/lind/index.ssf?/base/living-0/1154496702137630.xml&coll=1

Boston Globe, July 30, 2006
www.boston.com/yourlife/gallery/the_find/

Mobile Press Register, September 25 & October 3, 2006
www.al.com/news/mobileregister/index.ssf?/base/news/1159176091306630.xml&coll=3

http://www.al.com/search/index.ssf?/base/news/1159866960285070.xml?mobileregister?dnbld&coll=3

#63 Charles Hall

The Jackalope was made in two parts, as follows:

Rabbit head was taken from an antique chocolate mold. I made a wax original, trimmed it, then made three silicon molds to cast wax copies. Two of the molds were boot molds (one piece that

slips off, and one was a two-piece mold. The boot molds worked best.) I drilled little holes in the master copy with the idea that the antler holes would be cast into the glass, and I could avoid drilling out the finished glass. (see: what I learned) I then cast the copies using victory brown wax. I heated the wax, and stuck it to a piece of glass in groups of 8 to make a gang mold. Put a dam around the glass, and poured the investment.(50/50 plaster & silica) After setting up, the wax was steamed out. The cavities were then filled with various grey frits I had around. They were tilted at an angle and fired at 1650. I tilted them to try and set up the approx. angle I needed for the back plate. Heads were broken out of the investment, cleaned, sanded to the correct angle, and sandblasted.

Backplates were cut and fired at 1250 to smooth out edges. Cleaned heads were set on the backplates, then tackfused at 1225. This also put a pretty good firepolish on the heads. A few of the heads had too steep of an angle to sit on the backplates, and were glued on.

Next step was to drill the antler holes. I used a 1.5mm core bit, and got about 50 holes per bit. After wasting time with a jig and a drill press, I used a Dremel, with a trickle of water from an old I.V. bag.

Lastly, I made the antlers. I twisted up the wire with a hand drill, clipped and bent it, glued the antlers in, added the magnets, and happily sent them off.

Things I learned: My attempt to cast the holes in didn't work. The silicon molds had the little hole nub, and the wax copies came out fine with the hole intact, but the plaster was too fragile to maintain the opening during casting. Spent a lot of effort trying to cast the holes, and it turned out drilling was easier than I thought.
I did the whole project in a small test kiln. I pushed too far at the end, when firepolishing and tackfusing the backplates, and overloaded the kiln. More firings with fewer pieces would have given better results.
My failure rate for the castings was way down- about 20%. Last year, I made a puzzle maze, and the failure rate was about 150%
I took pictures throughout the process, just don't know how to send them along.
A fun project- and glad to be done.

#64 JEANETTE BAILOR

This is a simple magless. I wanted to explore using powder to outline various colors of glass to give sort of a stained glass effect. I had seen finished pieces like this that were beautiful, but had not personally tried for this effect. I also wanted to develop a technique of sandblasting and satin finishing to a "sea glass" finish. To that end I have several results that are given out as maglesses, each batch explores a different schedule, powder technique, or some such.

I cut the base out of Bullseye Tekta. I cut strips of Bullseye transparent and opal glass, laid them onto the clear base, used a tea strainer to gently shake black bullseye powder over the strips, then used a paintbrush to dust the powder off the top, leaving just an outline of black between the strips.

I fired at 300 dph to 1450, held 10 minutes, then annealed (my Skutt anneals slowly so I didn't program in a ramp down).

I sandblasted some and fired to 1170, holding 20 minutes to achieve a nice "sea glass" finish. Ihave assorted colors, wanted to see what that finish looked like on non-traditional colors.

On the pieces I didn't sandblast I added gold accents with Hanovia liquid bright gold and using the Kemper pen on some of the maglesses to get an idea of how gold accents would look, and fired 300 dph to 1025, no hold, then annealed.

Lessons learned - I was surprised at how much powder you needed in order to get a really good outline, and how easy it is to "not" get all of the powder off the top of your strips where you don't want it. I think if I were doing a large piece I would have to sandblast the surface after firing to remove any unwanted dots of powder that show up after firing. Either that or I need to get new close-up glasses. You will see a wide variety in the maglesses as far as darkness of outline and clarity of colors. I found I liked the uneven pieces of color with outline better than the "straight" strips. They had a lot more character. I liked some of the gold accents, they set off the black and colors.

I fired some of the sandblasted pieces too long and got too shiney of a satin finish. 1170 for 20 minutes achieved a perfect satin finish in both of my Skutt kilns.

#65 Linda Hassur

used a piece of glass cut to approx 1 1/16 inch wide, laid stringers on it and fired to 1400 and held 10 mins.. I cut a pattern and traced it onto the fired piece of glass. I was able to just make two cuts with a glass cutter and the rest had to be cut with a glass saw. I did some work with a grinder to even up any uneven areas. These were placed in a kiln and fired to 1350 degrees and held 5 mins.

I live in Kentucky and Florida and in both states we have horse racing. The jockeys wear colored silks (jackets) and white pants. Every racing stable has their own colors of silks. The horses also have the same colors on fabric placed under the saddle. Anyone trying to watch a race from a distance will be able to follow that horse by watching his colors. The jockeys change their "silks" before every race so that they have the correct color of the horses's stable.

#66 Nitya Prema

#67 Michele Guthrie

1. Created endless design prototypes. Didn't just create one of each design, created 10 or so, since each would be the ***final*** design and I could get a head start on the actual maglesses.
2. Rejected prototypes and went back to the first (original) design idea.
3. Created large powder wafers with stencils and BE jade green, egyptian blue, and a white backing.

4. Mixed BE powder (white) with CMC mixture. Used a squeeze bottle to apply frit squiggles, lines, and dots to sheets of 3mm tekta. Let dry. Sprinkled a 50-50 mix of powder & fine BE tangerine frit over the dried frit lines. Vacuumed off areas to create spaces.

5. Sprinkled a 50-50 mix of powder & fine BE pink frit over the exposed areas.
6. Blended the colors slightly with a pencil eraser.

7. Added a solid layer of white powder over the colors.
8. Fired to full fuse.
9. Cut the sheets into base squares.

10. Covered each base square with a square of 3mm tekta, a broken bit of powder wafer, and super spray (powder wafers have a tendency to devit).

11. Fired to full fuse.

The final product!

#68 Susan Loubser

Susan' Dream Glass Studio*: "Tiles with a Twist" -*
When I looked through the archives of the previous maglesses, my first thought was that of 'wow! And I have to come up with something different and something unique?' Boy! This blondie sure had her work cut out!

I played around with ideas, but eventually something I had done earlier in the year caught my eye, and I enthusiastically started making the first 10 magless pieces as an experiment. Being a newbie to flamework, but an "older" hand at fusing, I decided to combine the two glass techniques and try to create something different. I used a lot of twisties and pulled moretti's in my fusing work, and they created the most wonderful 3-dimensional effects if your colour combinations were right. By making a whole collection of about 10-15 different colour combinations, thicknesses, varied twirl-sequences, etc., I was able to build up enough "stock" to see me through a firing session of 40 maglesses at 1 go. My gas-kiln is quite large, and I can therefore fire at least 40 at a time. I did 'stretch' it to 72 at one go, but a few melted together, and as Murphy's law would state: the BEST ones were fused together with other less desirable ones, so again, a valuable lesson learnt:- DON'T rush things, go slowly and work meticulously.





Twisties need to be in all shapes and sizes.

BUT: it is one thing to fire 40, but to make 40, is the time-gobbler. Each tile had to be cut separately (I used only Bullseye glass), with a clear tile (also Bullseye) underneath each, which meant 80 squares per firing. After washing each one and drying it by hand, they were then decorated with the twisties. Each piece was cut to fit its own special place on each tile, and colours were never used randomly, because it gave the tiles a 'don't-care' look which I did not want. This meant that although I used only about 14 different base colours, the decoration of each tile is unique and a work of art on its own.










There can never be 2 identical tiles, as the twisties are hand-rolled (from Bullseye rods, noodles, stringers and thin strips of glass) and randomly cut. Each firing "set" of 40 squares took about 3 days to roll, cut, pack and position, ready for firing. I usually fired the kiln at night, so that when I woke up in the morning, I could rush downstairs to the studio to open the kiln like a Christmas present.

I had a lot of "help" from my quality controller, Bob. He just loves picking the tiles up and throwing them down, or turning them upside down. His running commentary was quite welcome, for when you get busy and concentrate for hours on end picking the right pieces for each tile, then a soft 'hello, I'm Bob.' (then a little louder) 'Hello Bobby', (and then, when no reaction is heard) 'HELLLLLOOOOOO!!!!!!!" wakes you up to reality with a laugh. Thanks, Bob!



The box of 'rejects' being inspected by Bob. Even the box has been "Bobbified!" with all the bite marks.

Hope this gives you an idea of all the fun I had! I hope I can participate again next year, who knows?
Enjoy the ones you get this year, I know I am going to enjoy looking at mine!
Susan

#69 Rod Baker

The squares are 0137 French Vanilla, and 1100 Clear.
They were cut to 1-3/4 inches square.
The first frit mix is 1442-31 Irid Neo Lavender and
1408-31 Irid Aqua Blue and 3026-21 Pink Blue Green White (this is not tested compatable, but I fused up a piece to some clear and gave it the freezer test and it passed so I used it.), and 2123 Opal Orange Streeky (I was not sure if this was compatable, so I gave it the same test).
These 4 glasses are cut into small pieces put into the frit masher, mashed until fairly fine to coarse. Then,
They are put on the squares, with a small spoon, and manipulated with the handle of a small wood paint brush.
A popsicle stick, or anything else similar would also work. The brissels of the brush do not work for me.
I keep all frit 1/8-3/16 inches away from edges to insure an even edge.
Finally, I sprinkle a very small amount of 1122-30 Ruby Red that has been finely mashed and sifted, over the top of the other frit.
They are put into the kiln and fired.

400-1000-10
FULL-1475-0
FULL-960-45
150-700-0

Pretty simple, but I thought they were nice. The 0137 French Vanilla starts out alittle carmel colored, and turns white when fired. Hope you like them.....Rod :-)

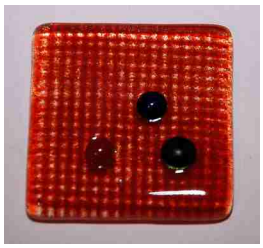
#70 Gary Brown

I've been working with reeded glass for a while, and when the 2007 Magless came up, I decided to work with what was currently in front of me. This was a three stage process:

- Create the “background” sheet for the magless.
- Create the “dots” for highlighting the magless.
- Assemble and tack fuse the the two parts.

I started out with sheets of iridized reeded glass. I went with iridized since it gave a nice “punch” between the filled grooves. The first step was loading the grooves with Bullseye red powder. I used everyone’s favourite spray, ‘Rave’ to hold the power in place while I brought it over to the kiln. The sheets were placed at 90 degrees to each other so I’d get an attractive cross hatch. Fusing in this stage was a bog-standard “full” fuse.

Next it was time for the “dots”. I took a tile snipper and made a zillion little 1/16 inch squares of clear red, blue, and green. Again I took this up to a fairly standard “full” fuse. However, I did go pretty slowly at the top so as to prevent the thinfire from creeping up the side of the little dots. I’ve found a slow fire at the top keeps the edges clean with just about everything!



I then cut the sheets from the first step into 1 ¾ x 1 ¾ squares. For the first batch I did everything with a tile saw…with lots of breakage. Minnesota suddenly got cold, and I really didn’t feel like freezing outside with the saw. I switched over to running a line and snapping with the pliers. A lot cleaner…wish I’d thought of it sooner! I added three dots, one of each colour, to the squares and fired to tack.

#71 Carolyn Ledbetter

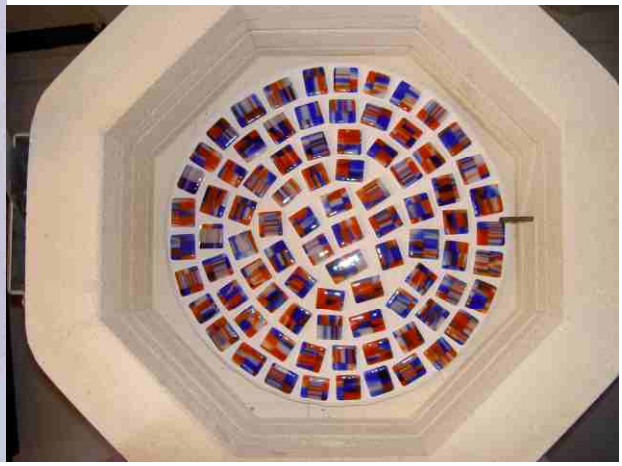
Goal - To create a miniature "canvas" of abstract art in glass. Working with pattern and color, I wanted to free flow the creative process.

I cut narrow strips of Spectrum 96 Spirit glass. Offsetting the strips, I fired them face down over clear glass. When they came out of the kiln, I used a tile saw to cut them into small squares and rectangles. A through cleaning, and then back in the kiln, face up, for a final fire polish.

What I learned (or re-learned) -

(1) Make sure you have a spare tile saw blade handy. (2) Small shapes
can be harder to cut than larger ones. (3) Every kiln is different. I
had to adjust three kilns to achieve uniform results. (4) And finally, don't let your cat walk across projects before they go in the kiln. When I yelled, the cat jumped, and a kiln-load ended up on the

floor, smashed. He wasn't hurt, and after much coaxing, he eventually forgave me.



#72 Debbie Dowding

White System 96 glass
Photo transfer decal paper (from Delphi)

Photo printed on Hewlett Packard LaserJet 5000N printer. HP toner cartridges work well, but this time we had a Universal brand cartridge, Part number 83029. Some of the magless were printed with 600dpi, and some were printed with 1200dpi. I also used the transparency setting. The 600 are noticeably "grainier" and lighter in color.

I used cool water to loosen the decals and slid them into place. The easiest way to get the excess water and bubbles out and not create wrinkles is to place the glass decal-down on a kitchen towel or paper towels and press lightly.

I let them dry at least overnight and fired them to fire polish temperatures.

#73 Charles Spitzer

Ingredients:
1/2lb of 4 different colors Bullseye powder frit Uro clear COE 90 sheet glass

HowTo
1: fuse 4 individual large sheets of crackle texture blanks
2: dam and fuse them together into a thick blank
3: cut up with tile saw into maglesses
4: wet belt sand 4 sides up to 600 grit, or almost a full polish
5: firepolish to finish sides and round off edges

#74 Travis Raybold

#75 Ross Wirth

All pieces were 1.5”x1.5” square 96 white opal with a combination of fine frit and powder capped with iridized clear (iridized side down).

Segment	Rate °F/hr	Temp °F	Hold min	comment
1	400	1000	0	
2	1200	1465	5	Bit quicker to seal the edges sooner and minimum hold to keep the bubbles from rising too much
3	2000	1100	0	Not flash cooled – this segment is a hold over from my normal program
4	2000	1000	8	
5	300	955	20	
6	150	800	0	
7	400	120	0	400 is AFAP for my kiln below 800

Bubbles were created using baking soda (besides the normal trapping possible by the frit). I tried different concentrations of baking soda from 10% to 100% mixing with pale gray powder that added a bit of color to see the mix on the white base, but not enough to impact the finished piece. In the end, I settled on a 50/50 mix as generating a nice number of bubbles with a light dusting. Too much baking soda generated bubbles that were too large leaving little of the clear cap remaining over the bubble.

About 10-15% of the maglesses had bubbles that I considered too large, sometimes with virtually no baking soda. My preferred method of breaking the bubbles was pounding a sharp nail into the bubble. (I quickly learned how sturdy even a thin layer of glass can be.) In some cases, I drilled a small hole when I was unable to break through with a hammer and nail. Dimensional fuse for the second firing was not sufficient to heal the

bubble hole and a second full fuse yielded poor results since many of the other bubbles worked themselves closer to the surface and had to then be fixed themselves. Getting the bubbles evenly distributed is very difficult without an interior barrier like stringers.

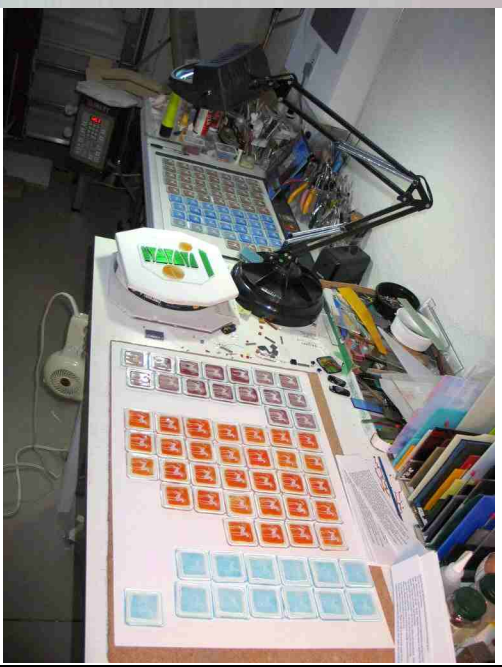
The air pressure in the bubble is determined by the slumping temperature preventing any further shrinking. Recalling my physical chemistry from years ago, I looked up the formula of gasses at different temperatures, pressures, and volumes. From that formula, I determined the air pressure in the bubble at room temperature is about 0.3 atmospheres. Breaking through a bubble with a nail does cause an implosion of the broken glass.

As expected, different color frits melted sooner than others and sealed more bubbles. However, the variance of these results makes it difficult to give many rules of thumb. Most of the best results could not be repeated even if placed next to each other in the same firing.

#76 Merri Roderick

Window Glass - All design and color is applied to the "non tin" side. The magless is assembled with design and color - face to face, making a glass sandwich with tin sides out.
-Spotted Pony design: Bic Wite-Out (shake & squeeze) correction pen. This pen puts out a blobby, crude line. After it dries, the image is refined and "redrawn" with a #11 Exacto knife.
-Terracotta - low-fire red ceramic clay (no grog). Very thin slip is applied with a garden sprayer.
-Blue, lavender & mauve - Mason Stain (a pre-fired ceramic colorant). Mix with water or alcohol and brush a thin layer on glass. After it dries - stabilize with hair spray (I use White Rain, non aerosol).
-Orange and turquoise - C.O.E. 90 powdered glass, sprinkled onto wet hair spry. Additional hair spray may be needed.
-Scrape and clean all edges to get them to seal.
-Fired to 1500 and held 16 minutes in a small ceramic kiln. Some cold work required - clear nail polish used to get rid of grinder fog. Not a great fuse but if I hold window glass too long or too high - the corners go into mighty spikes. - even with the pre-rounded corners, I was getting sharp little puckers. Sigh!

- Conclusions: Window glass is challenging - will keep trying. (Makes me love my 90 C.O.E. glass all that much more.) The red clay is wonderful - behaves nicely between glass up to about 3"x3". The Mason Stain works best when the layer is thin. When thicker - tends to wrinkle and gets blotchy. Still pretty interesting. The 90 C.O.E. is not compatible but smaller pieces will give pretty good results - thinner is better. Some bubbling. The Wite-Out works between glass layers and on the top as well. Good for lettering and probably lots of other things.
I will not be drawing spotted ponies any time soon but all in all I had a good time. Can't wait to see what everyone has been up to.



#77 Jean Paris and Jennifer Briggs

The short story of #77
(or we had 4 weeks to complete the project and couldn't quit our day jobs)

As alternates, we found out about this opportunity at the end of January. Since we hadn't won the lottery and couldn't quit our day jobs we had 4 weekends to get this done. With encouragement from Terri Jones and Jennifer Frangi, who both were still in progress, and said "sure we could do it", we plunged forward.

Weekend one: The plan
Drinking Starbucks, we decide we can use screen prints so we can mass produce quickly;

Weekend two: The screen print

1) Used a real photo as a constant (a tree photographed by Zachary Briggs in Nevada)
2) Brought it into Photoshop, turn it into black and white and shrunk it
3) Printed it on transparency
4) Silk screened through photo emulsion process

It sounds easy, but Jennifer spent about 8 hours in Photoshop, to get the correct size with the appropriate detail. She is now an expert in Photoshop. Together we then tried to get the images spaced on the page for quick cutting. We decided it would look great to have 4 different seasons represented in the maglesses. Jeanne took some paper samples to try prototypes while Jennifer completed the screen printing process. Tests were done on clear glass and then placed over the paper to test the effect.

Weekend three: The execution - Or with two weeks to go, the next generation prototypes become the real thing

1) Jennifer discovered it was easier to cut the squares to size first and then screen print. (So much for all the math we had done earlier to plan the screen prints).

2) We divided squares and each tried to make prototypes in our small kilns (where everything goes to 1500).

3) Due to various schedule constraints, and no time to order more supplies, we move from Starbucks to martinis and we realize that our prototypes will have to become the real thing and that each one will be different. And since we liked our winters best there might not be the same number of each season. Everyone is getting a prototype and each one is different.
4) Jeanne completes hers in two batches large kiln (full fuse)
5) Jennifer learns more about powders and continues in small kiln.

Weekend four: Jeanne goes to Florida and Jennifer completes hers in large kiln and does the packaging… Jeanne owes Jennifer several pitchers of martinis... and we contemplate if we had known about this in November would we have been finished sooner or still be down to the wire…. I guess we'll find out next year.

Notes on materials

Jeanne used the following: on clear glass over the screen print

Winter – fine, medium and course frits for snow; Round dots made by firing small squares for the snowmen.

Spring – pink and adventurine green string for the buds on the trees

Summer – green powders, frits and adventurine green confetti crushed into small pieces.

Fall – orange, red and yellow confetti crushed into small pieces.

Jennifer used the following:

Winter –Snow is Silver mica powder mixed with clear fyr under a clear piece of glass, and white frit for snowmen on top.

Spring – white powder, pink striker frit for the flowers

Summer – Spring green, olive green, mint green powders mixed with canary yellow powder for the sun.

Fall – red opal, orange opal, canary yellow powder for the fall leaves. Sprinkles of spring green leaves.

#78 Aimee Edwards-Altadonna

My magnets were made using the frozen frit casting technique discussed on the board.

I mixed a wet paste of powdered frit and spooned it into Ikea ice cube tray's. Added dry powder to the wet that was dropped in the mold and kept stacking wet and dry until the mold was full. I then blotted all the excess water off the top with paper towels and froze overnight. I found I had more success with the more complex shapes when they froze longer. I used heart shapes, stars, rings and bottles for the different magnets. After freezing I fired them to 1295 with no hold in my small test kiln and annealed at 960 for 45 minutes and I did not open the kiln until it was near room temp.

That was it. The colors I used were predominantly, red, dense white, stiff black, french vanilla, medium amber, chartreuse, egyptian blue, steel blue, deep cobalt blue and I think that is it.

#79 Jane Domke

Juno Glass Art and Jewelry

Making ‘dna’ maglesses:

First, I start with leftover base glass which I’ve constructed using stringers, noodles, frit (both homemade and purchased,) liquid stringer and occasionally dichroic glass. I use these slabs to make plates and jewelry, but always have leftover or otherwise imperfect small pieces. Here’s an example of my current base glass:

Using the leftover tidbits, I arrange and glue onto sections of other leftover glass, usually BE 1101, 4151 or 4400. They are then placed in the kiln. I use an Evenheat GTS 18-13.5 with a rampmaster control and thinfire paper. Here’s an example:

The slabs are fired as follows:
300 dph to 1250 hold 30 min
400 dph to 1500 no hold
9999 dph to 960 no hold
210 dph to 760 no hold

Then, after they are cooled, they are cut into appropriate size using a cutter (I used a Toyo supercutter with wide head) and plate glass running pliers -like these: http://www.crlaurence.com/ProductPages/P/PPG1_770.html?Origin=. They're then cleaned up on the grinder, first on 170 grit and then either 220 or 600. They go back in the kiln for fire polishing on the following schedule (no holds at any temp):

300 dph to 1250
800 dph to 1425
9999 dph to 960
210 dph to 760

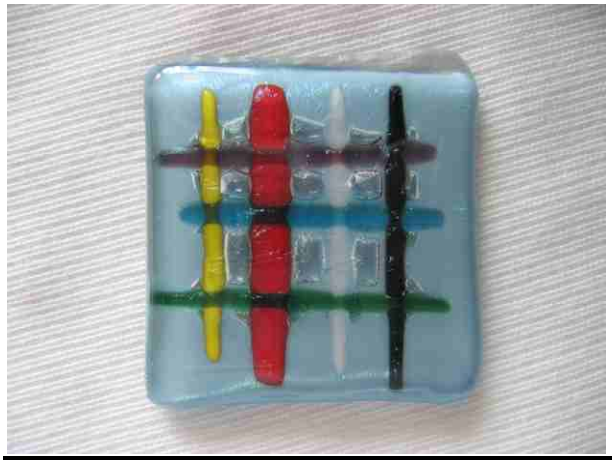
And voila! They're done. Every one is different so I don't get bored making them:

Jane Domke

#80 No Submission

#81 Joanne Coughlin

#82 Grace Kaufmann



#83 Barbara H. Elmore

Started off with silver irid thin Bullseye as a cap over regular irid clear, in a square about 1 1/2 by 1 1/2. Cleaned up with Invisible Glass and a paper towel.

Sprayed the back of the cap piece of glass with Rave hair spray, put the clear with irid kiln side down and let that set up, then cut the dichroic strip to fit, again sprayed with Rave to "glue" before going into the monster kiln. I wanted a rounded/tack fused look.

Firing schedule was:

250 DF to 1100, hold 15 minutes
200 DF to 1350, hold 12 minutes
600 DF to 960, hold 20 minutes
250 DF to 700, no hold, off

I know this was extremely conservative for such a small item, but I can't open that kiln for 24 hours anyway, so might as well push the limit of safe, safe, safe.

Need remedial math skills. Ran out of silver Bullseye irid. Had to go with gold. to finish.

Had two different colors/types of CBS dichroic. One was older, maybe 5 years, and the newer is the red/silver. The older one sort of exploded a bit in the kiln throwing tiny pieces of silver everywhere, mostly on the gold irid ones.

Tried several different ways to use the CZ's. I have a drill press, but didn't use it, found out I could have because I did have a bit the right size (almost). Still would have had to wiggle the correct angle later, tho, with another bit.

First, started the hole with a tripple ripple bit by Rio Grande. Next, used an el-cheapo bit in one of those plastic boxes of diamond bits that you can get at Harbor Freight on sale for $5.00 or less. The combo worked great with the Dremel and the flex tool as it allowed me to wiggle the bit around to match the pointed back of the CZ.

Sometimes I got the hole too large, so I used a larger CZ, and sometimes I got it just right and used the smaller CZ.

When I got it just right, I used E6000 to seat and hold the CZ. When I didn't get it just right and the hole was too deep, I used a combination of medium clear frit (wish I had the fine) combined with wire pulling gel, stuffed it into the hole while the magless was on the kiln shelf, and then pushed the CZ into it, and refired.

That really worked the best of all, because the CZ was then imbedded into a clear base, and you could see the bling of the CZ all the way through. But, it took 2 firings, rather than one when the CZ was chemically bonded, and they rounded off a bit more than I wanted.

Some of the ones I used E6000 on, I turned over, and added a drop or two of Loctite clear glass adhesive, and put them in the sun for the day. Set up well.

Actually, none of the 3 methods above were bad, none easier than the next, and they all worked.....?

What I learned? After the first 50, your design idea is questionable because you've seen it too much. When you've completed 126, you know you never want to work production lines anywhere.

It's like going to have a meal at a Mexican Rest. you have one too many Margaritas, and then you question what that brown mess of refried beans on your plate "really" is.

#84 Barbara Cashman

#85 No Submission

#86 Kate Vickery

<table>
<tr>
<td>  </td>
<td>I decided to keep this deliberately simple since I am a relative newbie and do this after-hours and around the kids' schedules.

Step 1 – Cut lots of squares of coloured and clear glass.</td>
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<td>Step 2 – sponge the coloured squares with Hanovia liquid gold or platinum.

I can't make myself do the exact same thing a hundred and something times, so these are all slightly different.</td>
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	Step 3: Load the kiln. Fire to full fuse. Go to work, or soccer, or … Remove maglesses, and load the kiln again. Repeat. Repeat.
First load of maglesses out of the kiln.	
	Lesson learned #1: even a simple design takes quite a bit of cutting, firing, bagging and tagging. *I'm glad I started early, and glad I went simple this year, Now I know I can do this will try for something more ornate next year.*

Lesson learned #2: resist the spouse who wants to start another ambitious project at the same time. *See those maglesses pushed to the side of our pack project?*	
	*The results of the distraction. Somehow we managed to get a pair of backpacks, tyvek rain jackets, and ultralight fleecies made in between magless firings.* Lesson learned #3: it's good to have started early!

#87 Larry Lunsford

#88 No Submission

#89 Bev Jorgenson

#90 Kristy Sly

Glass Fossils by Kristy Sly
My 2007 magless employs a technique I have been using a lot lately: kiln carving with fiber paper.

First, I used a strip cutter to cut 1 ¾ inch squares of glass, transparent bases and clear caps. Next, using an Exacto-knife, I cut 2 inch squares from 1/16 inch fiber paper. I drew the fish (or the leaf, as the case may be) onto the square, positioning it carefully so I could use both the 'positive' fish (or leaf) that I cut out, and the 'negative' space that was left. I used the detail that was cut out of the 'positive' fish (or leaf) to dress up the 'negative' space. I cut multiple molds and placed them 1/16 inch fiber paper on a kiln shelf. Then I put the glass on the fiber paper molds, and fused away!

The maglesses that were fused over positives have the detail sunken into the glass whereas the maglesses fused over negatives have the detail protruding out from the glass.

Things I learned:

- Cut carefully, and positives and negatives will both be useful
- Change blades often!
- 1/16 inch fiber paper molds can be reused if the glass is removed carefully
- Negatives give clearer detail than positives
- Respirators get uncomfortable when worn for extended periods!

#91 Nicole Hanna

Spend 3 months racking brain trying to think of something to make…should be easy, but the minute I have to come up with something my mind goes blank.

Finally think of something, make a trial, doesn't turn out….do this 6 or 7 times. Realize on January 20th that I am not going to make my self-imposed deadline of Feb. 1st because I still don't have a clue of what I'm making. Be thankful I have until March 2nd.

Take class on painting with glass paint. Try 3 more projects that don't work out right. Contemplate dropping out of magless contest. Realize it's too late for alternate to come up with something so decide to forge ahead. Finally decide to make simple flower as it's too late for anything too elaborate.

Choose pink glass, paint on black flower with Reusche paint, cap with clear, full fuse. Still not happy, but have no choice but to go with it as time is flying. Grind edges and fire polish….still going to be the ugliest maglesses in history. Attempt to add some kind of glitz as glitter always made my grade school pictures look better so what the heck? Mix

CMC with silver mica powder and pipe dots around flower via liquid stringer method, then brush powder around outside edges and tack fuse. Hear 3rd grade teacher's voice telling my mother, "Your daughter isn't very artistic." Contemplate having husband send message to the WG board that I was abducted by aliens. Realize lying will screw up my karma. Cry.

Hear my mother's voice laughing at my teacher, "Maybe she didn't do well on this particular project, but she's always been quite talented in art!" Decide that Mom is always right. I may not have hit my target on this project, but I learned a few lessons.

What I learned? 1.) I am not cut out to do production work. Five of anything is my limit, so 126 was beyond pushing my limit. 2.) I should stayed in lurk mode when it came time to sign up for magless contest. 3.) Remember first two for next year!

#92 Carol King

On the Southwestern Michigan Coast of Lake Michigan is a small town of South Haven. It's a lovely place to be anytime of year, although I do prefer Spring & Summer to the cold & icy Winters. My magless is my impression of our Lighthouse on a clear summer day.

I have been fusing glass for less than a year so mine is nothing fancy. I used Spectrum 96 clear glass cut into loosely formed squares. I cut small pieces of opaque red for the lighthouse and used various shades of blue, teal, and amber transparent frit in mixtures of fine and medium to be the water, sky, and sand. The black on the light house was added with black Pebeo paint.

#93 Stefani Nachatilo

How to for the Buffalo magless:

Hi All – I chose the silhouette of the Buffalo as my background because I love them and they are native to my State of Oklahoma**.**

First, it helps to have a brother who makes vinyl signs. I asked him for some vinyl stickers in the shape of a buffalo about 2 x 2 square. I used a negative sticker, which means the intended shape is the missing part. I centered the stickers on a 2 x 2 piece of white glass. Then I used Glassline paint, brown. I watered it down a little bit and painted over the sticker. Once the paint was dry, I peeled the sticker off and was left with the shape of the buffalo. Then I used some more Glassline paint, dark blue, and painted the clouds. Once dry, I cut a million little pieces of green stringer in three different colors, and glued them with super glue to the bottom of the piece for the grass. I used powdered dark green frit and sprinkled that over the stringer and then I used some red fine frit and sprinkled that in for some color. I covered the buffalo outline with clear frit, hoping to give it some definition, but mostly it just made it a little more shiny. I added a second piece of 2 x 2 glass for the bottom piece and then I fired to 1420 in my kiln. Schedule was 500/hour for 2 hours then as fast as possible (I have a really old kiln!) up to the 1420 – 1425. Used Pebo paints to paint my name and number on the back and heated in the oven to 425 degrees for 1 hour.

What I learned. I liked experimenting and was pleased with my color combination. I could not find brown frit, but wanted to make the buffalo more 3 dimensional. Next time I would experiment more with making my own frit.

#94 Michelle Walters

#95 No Submission

#96 Kent Allen

Named this year's Magless Venetian Teeth
This year I wanted to explore the Flip & Fire technique, Powder and Frit Layering. I must admit the inspiration initially came from reading The Warm Tips - Powder Techniques: Layering Powder and Frit.
http://www.warmtips.com/20060530.htm

Glass Used
Spectrum System 96 Clear – SP100
Spectrum System 96 White – SP200
Uroboros System 96 Turquoise Blue Opal Coarse Frit F5-2334-96-8
Uroboros System 96 Turquoise Green Opal Coarse Frit F5-2232-96-8
Uroboros System 96 Turquoise Green Opal Powder Frit F5-2232-96-8

1st Kiln Cycle – Full Fuse
Mix equal amounts of the coarse frit.
Place Sheet of clear on Kiln shelf used thin fire paper between shelf and clear glass sheet.

Sprinkle and arrange coarse frit on top of clear sheet. Sift, sparingly, powdered frit on top of coarse frit and clear sheet. This will give better definition to the coarse frit. I say sparingly, because I wanted this to highlight the coarse frit, and not really have the powder show up in the clear glass. I completed many test firings using different colors and amounts of the powder frit, black, cherry red, white, etc and finally found the opal green to give me the definition I was seeking. I also completed many test firings starting with the powdered frit on top of the clear followed by the coarse frit. This gave me a different look, but not what I was after.

2nd Kiln Cycle – Full Fuse – With bubble soak
Clean glass, Flip Clear sheet over and set glass on top of white sheet. Again used thin fire paper between the shelf and the glass sheet.

Using a tile saw, cut into 1 inch squares

Lap Grind all edges to clean up the saw marks. I also gave each edge a slight bevel. Although the blade and saw were brand new, the blade chipped the edges quite a bit. Did a little research and found I should have purchased a blade that is made for glass. Oh well, live and learn. Also learned a painful lesson, 1 inch pieces on a lap grinder are hard to hold onto. A couple got away from me, my lap grinder makes an excellent fingernail file, ouch.

3rd Kiln Cycle – Fire Polish

#97 Elizabeth Villarreal

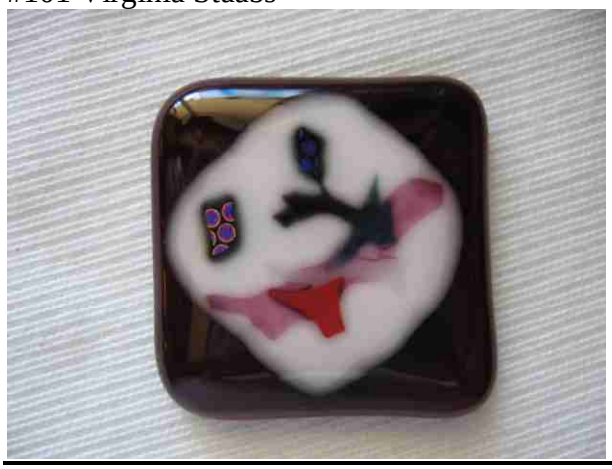
#98 No Submission

#99 Susan Lambert

Round Tuit How-to:
3 1" squares of Uroboros 90 machine-rolled clear stacked (staggered), the two bottom layers each sprinkled with a different color of mica - fused at 1450 till round, then any sticky outy bits removed with the grinder and the 'tuit' painted on top with a stencil and Glassline paint mixed with silver mica and water (I had to thin it because I thought I might run out) then fire polished at 1435 for a few minutes...

#100 Bea Sharp

#101 Virginia Staabs



#102 Nilawan Suwansathien

#103 Deborah Sprague

Each tile is hand cut from Bullseye Glass. I then paint using various colors of crushed glass in a squeeze bottle mixed with stringer glue to create the bulldog image. Once I'm happy with the design I layer it with another piece of color glass and loaded the kiln! 24 Hours later open the kiln and the tiles are complete. Just a bit of sanding on some of the edges to clean up

#104 Karen Marinelli

Stamping with Mica

Materials

glass
powdered mica
dust mask
brushed fine and busy one
stamp - the less detail the better stamp you'll get Perfect medium by Ranger wipe out tool

1. cut base glass, clean and dry
2. using stamp, stamp on medium, then stamp on glass, careful not to smear stamp 3. using fine brush and wearing mask, take a small amount of mica and brush over the stamped medium on your glass 4. remove excess using bushy brush 5. use wipe out tool to clean up lines or missed mica 6. make sure to clean sides of glass and back or the mica will become permanent 7. if using one layer of glass or applying as a final decoration, fire to 1380 ramping up according to size and thickness of glass, holding for as long as needed to round out edges, anneal and cool according to size of glass.

#105 Ellen Vinson

Using a 14 by 3 inch stainless steel frame (purchased from Laurie Spray)

1. put 2 strips of black glass on the kiln shelf, side by side, lengthwise in the form
2. one strip black on edge, on either side of the form, lengthwise
3. 2 strips of black on edge, lengthwise, in the center of the form, separated by fiber paper
4. fill each of the 2 sections with clear bits of glass – I used squares approximately ½ inch. Coarse frit would work as well
5. Sprinkle marigold coarse frit and red powder frit in each of the 2 sections
6. Cover each section with another strip of black glass
7. Heat to fuse, cool, cut (across the glass bars) into 3/8” sections, and heat again to full fuse to flatten, round and polish.

Ellen Vinson

#106 Carole L. Smith

#107 Jenefer Ham

I'm not sure how/why but, in this is my third time doing the magless exchange, and somehow I've managed, TWICE, to commit to be making mags in the chaos after a move. Is this like being pregnant and you just forget how it is when you say "Yes sir may I have another"??? Anyway, I had (and, even better! was able to find) a bunch of square irid pieces I'd cut years ago for a project that didn't end up happening, so half my cutting was pre-done. Deciding to use these pieces also helped narrow my ideas to something I could do with them.

My original thought was to make an extruded multi-colored heart (which would be a reverse of last year's mag: an indented multi-colored heart). Alas, I couldn't find the boxes containing all my small scrap glass, so in the interests of sanity simplified to a single color. I decided on red as it was at hand due to some valentine's pieces I was trying to get finished.

I cut a 12" circle out of 1/8" fiber paper to fit my 12" shelf. Then I cut 20 heart shapes into it with an exacto blade. Then I used colloidal silica to harden it, and fired it so I could use it multiple times. Once that was cool, I applied kiln wash to the mold and kiln shelf, and I was ready.

For each mag, I put the irid square irid-side down over the cut-out-heart, then and covered the irid with the square of color. Fired at 500dph to 1250 (hold 20) and AFAP to 1450 (hold 10), then AFAP back down to 970 (hold 20), ramped down 210 dph to 750, and let the kiln cool from there.

There were a few needles on the finished pieces, so I used a 400 diamond pad to smooth them, and then applied a little Armor All on a rag to help make the grind marks translucent.

#108 Nancy Juhasz

#109 Loraine York

Gangsta' Snowmen

By Loraine York, LKY Glass, LLC #109

Additional pictures may be found at http://www.lkyglass.com/magless2007.htm

My challenge was to push my learning curve & do something that was beyond what I had done up till this point. I have been doing warm glass for just about a year, experimenting in my studio when not doing a commission so I am still very much a student. After playing with a number of tiles, I decided to create **"Gangsta' Snowmen"**. Why that name? After firing, each snowman had a unique expression -- often the hat moved lower on the head or the carrot nose looked like a cigar or just a large bulbous nose -- giving them a sly, mysterious look.

Each Snowman included unwoven ceramic fiber pulled from a woven blanket, rolled into 3 snow balls, a copper foil hat with a painted band placed on head, painted stick arms - all capped with Clear Glass & then an orange nose painted on top, adding a 3-D effect.

I selected darker glass for the base - Spectrum Opaque Medium Blue (S23072F/H) and Dark Green Opal (S22076F/H) Sys96 to create a contrast with the fiber. Through testing, fiber did look nice on lighter backgrounds.

When creating the snow balls, **wear a mask** as the fiber, like yarn, needs to be unwound, spread out & then rolled into a flat ball. I used a small drop of Elmer's glue to secure the balls to the tiles. Flattened fiber will easily blow around. In the testing stage, I discovered that using the fiber in its original yarn-like state, could possibility trap pockets of air between the layers. After creating the base, I glued a small copper foil hat (40 gage) on top & used Glassline paint with a small tip to create a band. Paint on the foil does not stick well so be careful when handling. Also, place all inclusions away from the edge of the glass so that the clear cap covers & creates a seal.

I fired each magless on Bullseye Thinfire & used the following schedule in my Olympic Kiln (being new, it may be overkill but I wanted to be safe than sorry).

- 400/dph to 1000 - 0 hold
- 100/dph to 1220 - 30 min hold
- 600/dph to 1450 - 13 min hold
- 9999/dph (AFAP) to 1000 - 8 min hold
- 300/dph to 950 - 20 min hold
- 200/dph to 800 - 0 hold
- 9999/dph (AFAP) to 120 - 0 hold

Air pockets (vs. tiny bubbles) were an issue but it was difficult to identify the exact cause. Replicating or removing different variables didn't seem to make a difference. Initially, I thought the fiber was too thick but there were many tiles with thick fiber & no pockets. Personally, I like thinner fiber balls that create a wispy looking Gangsta. However, if the fiber was too thin, it would bunch together, creating a "skinny" not very pleasing snowman. Even some of these had a pocket around the man. In some tiles, the pocket was a pleasing or acceptable effect and those I have sent along to be distributed. In other tiles, it was a large bubble and I tried to "fix" those. From the 140+ tiles, green was more susceptible to air pockets than the blue but I got the pockets in both.

In firing, a number of tiles had shiny copper on the edge of the hat peaking out from under red copper. I do not know if it is a reaction (or protection) of the fiber or if I had 2 caps on the man, the bottom being protected by the top but sliding out or separating during the fusing ... I liked that result. You can probably figure that I cut multiple caps at a time & the foil had a tendency to stick together.

With Gangsta's that had large bubbles, I drilled one or two holes using my Dremel & a drill bit suitable for glass drilling (using water to lubricate the drill bit). I refired using the same schedule. One hole worked better than 2 (and is a lot less work). Some holes, if too large, did not close but sealed over. I did refire one of these & added clear frit on top. This worked.

#110 Denise Weinberg

I hate the writing! here goes:

1.)Create design, fire test samples.
Adjust colors and anything else I don't like.

2.)Cut ALL glass needed.
I didn't want all the stems and leaves to be straight stringers, (though it would work), so I fired up the bench burner and pulled my own. The petals are triangles cut from strips. Flower centers are rod slices. Black base, clear cap. All glass in this project is Bullseye. I live in Portland area. If you want to know colors #'s e-mail me.

3.)Cut dragonflies.
This was my biggest learning experience. I have a roll of .001 copper foil from Bullseye. This is what I planned to use. I bought a stamp from Michael's Craft store. (Used my 40% off coupon-ha ha) I couldn't get the detail I wanted to include at this size cutting them by hand. I couldn't get a good cut with my new stamp. The stamp was too dull or the foil was too thin. I tried doubling it onto itself and the stamp still wouldn't cut a good one. It worked on aluminum just fine. So, I got a sheet of copper a little thicker. Voila! It cut out perfectly! For the first 50... after that the stamp stuck closed and tore off the poor little dragonfly wings. Being kind hearted to insects, I went back to Michael's with another 40% off coupon. I now own three very dull stamps. My test fires helped me to determine that I liked the movement of the wings with the cut-outs folded in half. I used a burnisher to make them as flat as possible. There are a few with a bubble at the fold (sorry, I did my best). Dragonflies and mosaics my little nod to Tiffany.

4.) Assemble
To avoid as many bubbles as possible (between the flower petals) I pre-fused the flowers to the base. I would use thin sheets of glass for the petals if I were to do this particular design again. I used a white glue to hold the pieces in place for this fire. For the final fuse I put the dragonflies and the clear cap on top. I fired in this order to get that nice finished color of the copper. It turns this lovely shade only when it's fired between two sheets of glass.

5.)Sign/date each piece
My hand is still vibrating from the moto-tool!

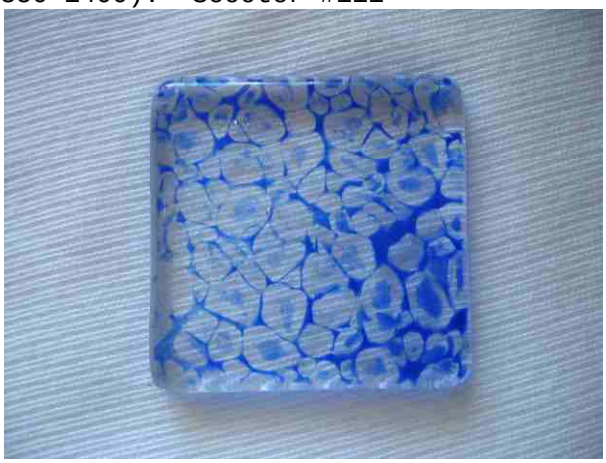
6.)Made labels, put them on bags. Put work in bags.

7.)Post
I insured them for $1000! The post office got them to Terri in 2 days! That'll teach them to crush cookies I send out for the Holidays! ha ha But, that's another story....

8.)Writing the how-to was the toughest part of participating in the exchange! I thoroughly enjoyed the experience. It is a little daunting to try to think of something your peers will enjoy. This was a kick-start I needed after some terrible personal ordeals last year. I have more projects going in different phases right now. The creativity is flowing again! I can't wait for the inspiration I know is coming when I receive your art work. Thank you!

#111 Robert Riegelsperger

For this simple magless, start with a sheet of clear. Over this, spread an even layer of coarse clear frit. Smooth out as much as possible by hand, fill in thin spots. Once you have an even layer, sift a liberal amount of colored powder (deep royal blue in my case) over the frit. Fire to your normal full fuse and anneal. After fusing, cut into 1.75" squares and refire to between a tack fuse and full fuse to round corners.(approx 1350-1400). Scooter #111



#112 Gail Roberts

Texas Bluebonnet

The bluebonnet is the Texas State Flower. It blooms in Spring in fields and beside country roads. Its the most beautiful shades of deep blue. The "textured" look of the blooms on the stem made me think of

frit. Initially started making pendants and night lights and thought it was a good idea for the magless exchange.

My project was made of Bullseye glass COE 90 - white opal for the base, cut 1"x2". Corners were rounded on the grinder. Stems were adventurine green stringers and the flowers built one at a time with tweezers of cobalt, dark cobalt and white medium frit. Fired at 1325 for 15 minutes in a Paragon Fusion 8 kiln. After firing, I took off any rough edges with a hand held diamond sponge.

#113 Theresa Curtis

How To …. Color Reaction Magless

How do various colors react with others? I used this magless exchange as an opportunity to try a number of color combinations to see what reacted and what didn't.

1. First fuse:
    a. Base of 1¾" Bullseye clear (1101) topped with either Egyptian Blue (0164) or Teal Green (0144). Both opals contain copper
    b. 1" top of either French Vanilla (0137) or Light Peach Cream which both contain sulfur
    c. Result
        i. While the French Vanilla always reacted to either the Egyptian Blue or Teal Green, the Light Peach Cream rarely did. The French Vanilla topped ones had a very thin brownish outline separated the two colors.
2. Second fuse:

a. Decorate the magless with various fine, medium, and coarse frits in colors that react with sulfur
b. Result
    i. The Light Peach Cream continued to show little reaction. The French Vanilla exploded with darkening brown shadows. The thin brown line became thicker with golden brown shadows on the edge. Outlining continued around the frit decoration

Decorative Colors Used	
Reactive to Sulfur	
xxxx	-- see list of copper bases
0203	Woodland Brown
0013	Opaque White Opal
0303	Dusty Lilac
0305	Salmon Pink
0334	Gold Purple
1417	Emerald Green

What I learned
I learned that even with a strip cutter, it is a lot of work to make 250+ 1¾" perfect squares. Decorating 126 tops with frit is a long process ~ as I got tired of making flowers, I switched to palm trees, then to scatter "confetti" and back around again which I suppose means I'm not ready for repetitive production work

I also really learned the hot/cold spots in my new kiln. While the initial full fuse was held too long, it really helped me fine-tune my fusing schedule (so thanks all!)

#114 David Nutty

Someone had mentioned a technique where someone had frozen some powdered frit & water in an icecube and fired it to tack once frozen. Since I love casting things I thought id try this out … without Googling anything at first.

Soooooo … I dug up some IKEA silicon ice cube trays with stars & hearts … put some fine ground frit (BE 90) and water mixed to slurpee/iceee consistency ... filled the trays … blotted off water till no more water puddled up ... froze overnight ... popped out and placed on kiln shelf ... Fired up kiln AFAP to 1250 and held for 30 minutes … let cool to 960 for 1 hour … then let cool to room temp before peeking.

It worked … I think my first batch was best … after that I googled something like frozen frit or freezing frit or ??? and found enough info (including a link back to WG site) to see some ppl went to 1300 for 30 min … some to 1275 … but close enough and usually hold for 30 mins.

The casts work best with powdered or fine frit (or a mix of the 2) but the more coarse the frit the more detail you lose and the more it will fall apart. The 'icecube' will shrink about 15 % during firing but you will a nice glossy surface all over with no plaster

to scrub off and no refiring. You should also be able to freeze large works and tack fuse them while still maintaining a shape …. You can pipe in different colors … you can layer colors in the ice cube and the cut into pattern bar once fused.

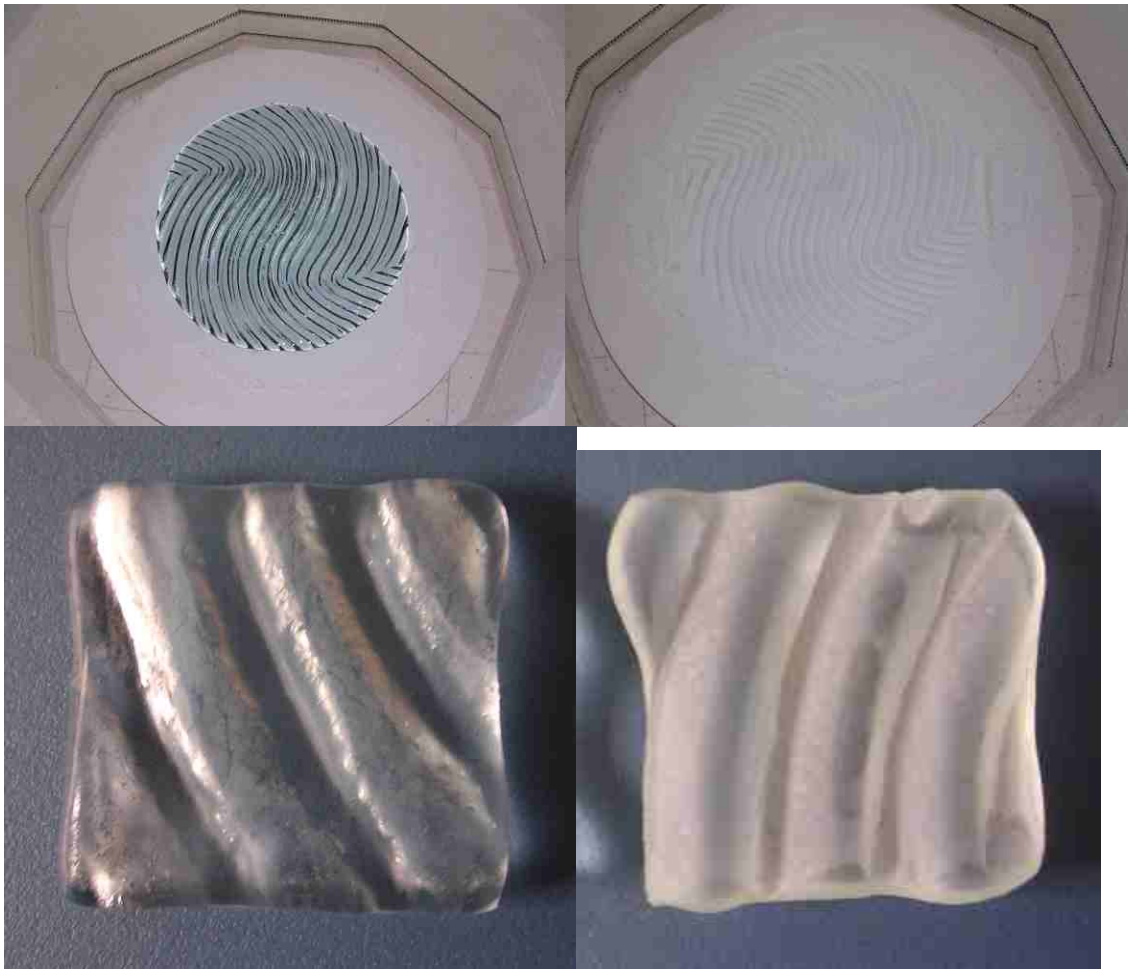
You get the idea … I had fun and will do more frozen frit ice casts in the future.

#115 No Submission

#116 Barbara Low

Float Glass Squares on Dry Plaster

1. Spread out a bed of dry plaster about a 1/2" deep.
2. Press glass disk into plaster to form texture (purchased at IKEA or Pier 1, don't remember which)
3. Place squares on plaster and fire.
4. Some maglesses were sandblasted, one or both sides depending on the "attractiveness" or "ugliness" of the resulting devit.



#117 Roxane Allen and Phyllis Shue

Base layers

BE Clear
BE Orange
BE Lime Green
BE Vanilla

We then layered powders, frits, stringers and pearl-ex powders over the different base layers.

Then capped all the different bases with BE Clear. We then pressed on the cap of clear glass so that the arrangement of frits and powders was all the same height.

Placed in the kiln and fired AFAP to 1360 degrees.

Cooled to room temp and then cut them into 1x2 rectangles. Refired to round off the edges and said a prayer of thanks that we managed to get them done in time to get them in the mail.

Rox & Phyllis

#118 Bonnie House

This glass painting magless is made of Bullseye powders and sheet glass. I sketched a scene on French Vanilla 50, and a tree on a sheet of Tekta. Colored powders were sifted on and the pieces were fired to 1300 to tack the powders in place. They were then fired to 1480 with a sheet of clear 50 on top to create the end result. Rubber tipped brushes work well when trying to control powders. I hope you enjoy the three dimensional effect of your miniature glass painting.

#119 Pam Coleman

#120 Michele Rubin

Sand Stars:

This design has two parts, the Frozen Frit Starfish and the Included-Sand Beaches:

Starfish: First, there have been several threads on the Warm Glass Board describing this technique by those who started/perfected it (Lynn in NC, Paul Kimball, others?). My "How-To's" are based on that information and I thank them for sharing their creativity.

1. Mixing the powder/water slurry: Mix glass powder with water to which a drop or two of a wetting agent such as Jet Dry has been added, until a thick slurry is formed. Let it sit for a few minutes and then pour off the excess water pooled on the surface. Note: After filling the first one or two molds, you may need to pour off additional water if a lot has re-pooled on the surface of the mixture. Reserve the water so that you can re-add some if the powder mixture gets to thick as you deplete it. This is not a fussy process requiring accurate measure of either water or powder, it is easy to add more water or pour more off, and after doing a few you will get a good feel for how thick the powder slurry should be.

2. Filling the Molds: First, if using a sheet of candy molds, cut them up into individual molds. Scoop up some of the powder/water slurry and place/distribute it in the mold. A tooth pick is a good tool for distributing the mixture in a small mold. I used a "bite size", 1¾ in., starfish candy mold. Gently tap the mold to distribute the powder mixture. A lot of water will rise to the surface. Blot the water up with a paper towel. Repeat the tapping/blotting once again. At this point the powder should be in the mold firmly enough to allow you to invert it and check to see if you have trapped any air bubbles, tap some more to release the trapped air, or if it is stubborn, probe with a tooth pick or pin to provide a path for the air to escape. Now add additional powder slurry to fill the mold to the top or however deep you want. Repeat the tapping/blotting, firmly press the powder into the mold. I press with the mold in my hands and for tapping I just rap the mold

on my work bench – not so hard that you distort the surface of the mold, you can pad with some paper towels, etc. Continue tapping blotting until the paper towel doesn't pick up any more moisture from the powder. Set it aside and continue making molds.

3. Freezing: Place the filled molds in the freezer. For these 1¾ inch starfish molds, I found that 1 hour was plenty of time for them to freeze. I placed them on an old metal cookie sheet.

4. Prepare kiln shelf: You want this ready when you un-mold the elements. Primo kiln wash was recommended and that's what I used. The reason given for using Primo was that it had less tooth and allowed the frozen frit elements to shrink/contract. First, I prepared the shelf with primo wash and, since I reused the same kiln shelf many times, I just occasionally sprinkled some dry primo onto the surface to ensure that there was still sufficient release. I fused the starfish in my Caldera, ~ 6 inch shelf, and think I only rewashed the shelf once for the 12 or so firings it took to fuse all the starfish.

5. Unmold the frozen elements: The trick here is to get the frozen object out intact. I made 128 starfish and only one got partially stuck, so I think my technique worked well. I did not use any type of release agent in the mold. First, it is far easier to deal with each element individually so as stated in Step 2, cut up the sheet of molds into individual elements. After your allotted freeze time, remove the molds from the freezer and gently pull at the sides of the mold to release the frozen frit element. Sometimes they pop right out when you tug at the sides. Invert the mold into your hand and let the frozen element fall out. If it doesn't, invert and pull at the sides some more, and invert again. Gently place the frozen element on the prepared kiln shelf.

6. Firing schedule: Note: as the elements fuse, they shrink appreciably. My 1¾ inch starfish came out to be 1½ inch.

    300 deg/hr to 1300 deg, hold 10
    AFAP to 960 deg, hold 25
    150 deg/hr to 710, hold 0

Sand Beaches:

The look I REALLY wanted was of looking at sand and water with air bubbles, which proved somewhat elusive. I used gold irid for the back piece which was effective in adding some shimmer. I struggled with trying to get bubbles (where are they when you want them?). I tried using baking soda mixed with water and painted on the glass, as well as sprinkled in the included sand, but it did not provide the desired effect. In some cases it did react and "puffed up" the bases. While this was cool, it wasn't what I wanted. I did have some success in getting bubbles on those bases that I fired to full fuse a second time. On the second firing, which was done to try and seal the edges around the

sand in places where openings remained after the first firing, it appeared that the irid backing became pock-marked resulting in many small bubbles through the piece. To some extent this even happened on the last, tack-fuse, firing. Not sure what caused this, and suspect it might have been a characteristic of the irid coating on those pieces, and, therefore, not repeatable. It did contribute to the overall look I wanted.

1. Cut 2 pieces of glass per "beach". The irid base is 1 ¾ in sq. The clear glass top is slightly larger, about 1/16 in larger, to help it fit over the sand and seal the edge.
2. Place the bottom piece, irid side down, and put a scant 1/4 tsp of sand in the center. If you have too much sand, or it is to near the edge, the edges of the glass may not seal completely. This was my biggest problem in making the bases. The yield of "good" bases was only around 85% though it improved once I figured out how much sand to use and measured it for each base.
3. Using a stylus or brush, distribute the sand over the surface making sure that at least 1/8 of clear glass remains around the perimeter.
4. Carefully place the bottom pieces, with sand, on kiln shelf. Check that sand did not move during placement.
5. Take the top pieces and lightly brush them with water to which a drop or two of wetting agent, such as jet dry, has been added. This prevents the water from just "beading up" on the glass. Using a sifter, sift loose sand over the top pieces.
6. Place the tops with sand onto the bases on the kiln shelf. Check that the sand did not squish out too near the edge.
7. Firing schedule:

    400 deg/hr to 1200 deg, hold 15
    AFAP to 1440 deg, hold 16
    AFAP to 960 deg, hold 25
    150 deg/hr to 710, hold 0

Type of Sand to Use: I tried several, two kinds from a craft store and builder's sand. For the sand encapsulated between the glass, it all turned reddish. For those pieces on which I also sprinkled the baking soda, it greatly reduced this color change, in some cases the sand was almost the same beige color as I started with. There was no color change problem with the sand that was sprinkled on the top of the bases. It was recommended on the WGB to pre-fire the sand to destroy any organic matter. Some I did and some I didn't. Didn't see any difference in degree of the color change, although the non-prefired sand also resulted in some "puffy" bases.

Firing Schedule to Tack Fuse Starfish onto Beaches:

1. Note: This is the schedule I used. I realize that this annealing schedule is considerably shorter than what is recommended for a piece that is at least ½ inch at the thickest point. I felt that since the glass was brought up to 1345 deg quickly, and only remained at that temp for 6 minutes, that I could get by with a shorter anneal. If I had unlimited time, I would have followed the BE tech sheet.

2. Note: You want the lowest temp & time that will tack fuse in order to maintain the design features on the starfish. This is likely to be very kiln dependent. After several trials I came up with the following that worked pretty well for all the various colors of starfish:

   300 deg/hour to 1150, hold 0
   AFAP to 1345 deg, hold 6
   AFAP to 960 deg, hold 60
   50 deg/hour to 800, hold 0
   100 deg/hour to 710, hold 0

Lessons Learned: Besides figuring out how to include sand in a piece and get the look I wanted, since I used various colors of glass powder for the starfish, I learned a lot about slumping vs. tack fusing in my kiln. I struggled to maintain the ridges on the starfish yet get the glass tack fused to the bases. Color of glass and placement in the kiln were both important factors.

#121 No Submission

#122 Robin Norberg

#123 Sue Masterson

#124 Celyn Collins

I first cut and cleaned my pieces. Each magless consists of an orange base, a clear middle and a clear top. My magless started off with an orange base that I painted leaves and stems on with Glassline paints. After the first coat dried I repainted them so that they were bold. I then added detail in a lighter color.
My next step was to paint flowers on a piece of clear glass. I also painted these twice and then added a detail.
When I was trough painting I put the painted pieces into my kiln and tack fused them to set the paint. After they had cooled I stacked the pieces together and brought them to a full fuse.
Once cool again I added the top flower that I made from stringers and tack fused it.


#125 Terri Jones

I love anything associated with the water so I decided a whale was in order this year!
I started by firing strips 2" wide with frit for my background colors. Took it up to a full fuse of 1420. Yippee, water and sunset.
Next step was cutting whales body and tail. Did them both in white because I wanted to paint on them. Oh what fun cutting and grinding those LITTLE pieces. Oh, and I can't forget placing that beautiful blue(VERY small) eye on each of the whale's heads. I just sprinkled medium blue frit on my hotbox shelf and melted them into balls(VERY small balls). I added some more frit to try and make the whale look like he was coming out of the water. I added opal white and medium blue frit. Fired them to around 1400, and what do you know it's almost a whale!!!!
Next step, painting the whale, the whales tail and fin! Using jeweler's glasses and a very small brush I was able to paint them. After many hours and blurry eyes, I fired it at 1250 to set the paint.

And what do you know, it’s a whale!! (or hopefully close enough that you can tell what I was going for!!)
I don’t think my painting skills are real top notch, but I love doing it and want to practice the consistency of the paint and getting it to be as smooth as I would like.
Hope you enjoy.