2008 Magless

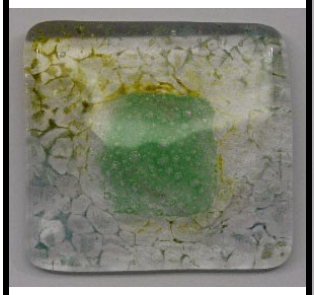
Bold Name: How-To Follows

1 Rosanna Gusler

28 Lynn Golden

54 Richard Jones

85 Joy McDonald



2 Brad Walker

29 Michelle Gotthold

56 Carol Wolfram

87 Wendy Woodring

3 Heidi Vanderwerff

30 Charles Hall

57 Allen Jaworski

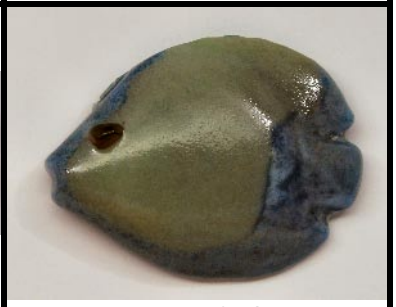
88 Pat Loboda

4 Denise Demarco

32 Tom White

58 David W

90 Dave Nutty

			
5 Robin Grabowski	**33 Lib Elder**	**59 Molten Gecko**	**92 Loraine York**
			
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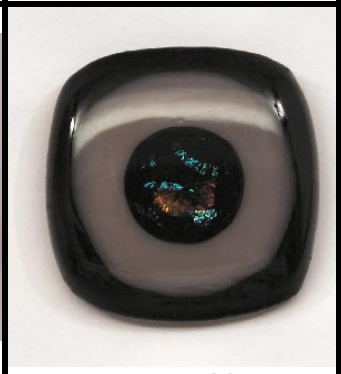
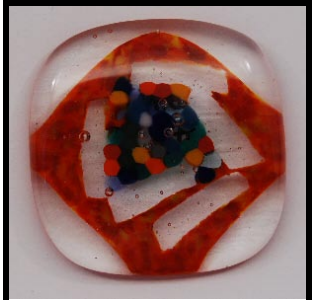
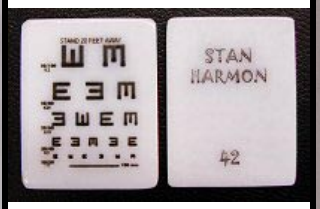
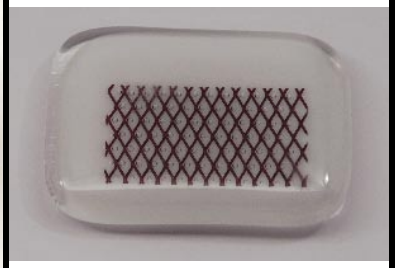
			
7 Cynthia Gilkey	39 JJ Jacobs	**61 Susan Robinson**	94 Nancy Barry
			
8 MaryLou Burnside	**40 Jennifer Polver**	**62 Lori Love**	**96 Alice Trumbull**

			
9 Valerie Adams	**41 Ross Wirth**	**63 Patricia Allen**	100 Michel Labine
			
11 Julia Smoak	**42 Stan Harmon**	**64 Jill Wilson**	**103 Lynn Chappell**
			
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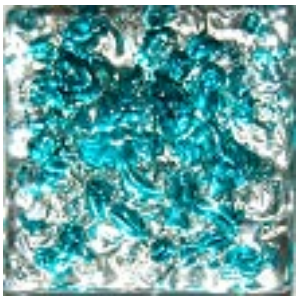
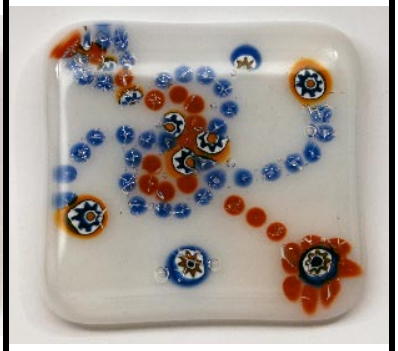
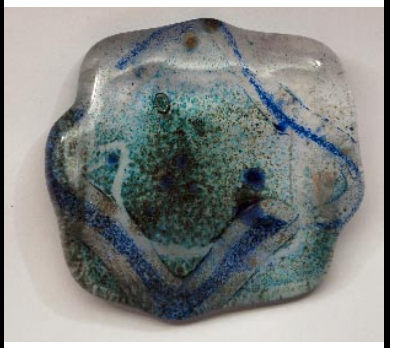
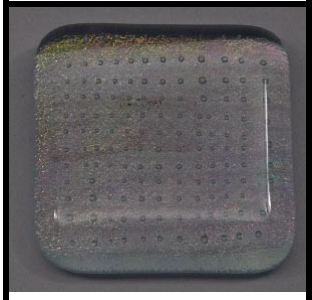
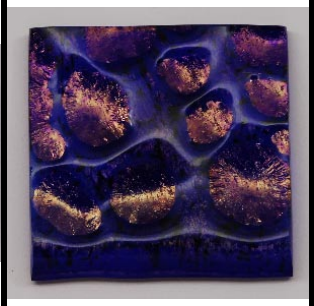
			
14 Monika Libor	**44 Barbara Cashman**	**68 Barb Ridgley**	105 Heidi Crowley

 **16 Andrea Raeburn**	 **45 Lawatha Wisehart**	 **69 Jackie Iverson**	 106 Karen Masler
 **17 Nanette Bowring**	 **46 Jeanette Bailor**	 **70 Dianne van de Carr**	 **107 Susan Loubser**
 18 Kim Watters	 47 Sandie Walsh	 **78 Jeanne P / Jennifer B**	 **108 Tony Roberts**
 **19 Jan Barker**	 49 Kathy Kollenburn	 79 Linda Lucke	 109 Mary Farrell

 **20 Linda Hassur**	 50 Carolyn Ledbetter	 80 Nita Crawford	 **112 Judy Harris**
 **21 Terry Curtis**	 51 Carole Smith	 82 Jennifer Franji	 **113 Zoe Topsfield**
 **22 Deb Compton**	 **52 Laurette Rose**	 83 Notorious Women	 116 Deb Robinson
 **23 Kent Allen**	 53 Jim Wolverton	 **84 Zane**	 **117 Kimbery Mullen**
 **24 Sherry Selevan**			

MAGLESS HOW TOs

#5 – Robin Grabowski

Since I do not normally do production work this posed a challenge for me to do 125 magless pieces. I decided early on that I only wanted 1 firing and I used scrap tekta 3mm glass. I wanted to test and try all the different paints I had collected over the years and here was a great chance to do that.

So...I did these in batches of 12 that would fit into my small kiln, 6 in each color combo. I brushed the bottom layer with a color then on the bottom of the top piece drew a line of glassline 'bronze patina' cause I like the bubbles it makes. This dried then I drew on the top design that started out as flowers and evolved into my favorite pony with spots. When this layer dried I added another border of copper mica and put them into the kiln. Ta da...This slower method helped me not burn out and in 10 or so firings I was done.

#6 – Faye Malench

Used commercial candy molds in the shape of toy rubber ducks in a variety of BE yellows – canary, sunflower, and marigold (few Uro lemon yellow). When I ran out of yellows I re-ordered 2 lbs but found I still did not have enough. Some of the ducks decided to be turquoise, spring green, aventurine, orange and purple!

The molds were prepped with a light coat of cooking spray on the first freeze. Afterward I found that was not necessary to be able to pop the ducks out after freezing. These were first done in batches of 12 and a few small bubbles showed up in the first batch. Later I prepped the trays with a light coating of Jet dry dishwasher surfactant to prevent those.

I used a small pre-fired frit to make the rounded eyes and they tended to drift out of position, resulting in a few cross-eyed ducks. I placed the eye and then used a tiny amount of stiff orange powder with water and packed into the beak area – shaping with a small paintbrush. The body powders were much wetter and I partially filled the head and body cavity, and then tapped out bubbles. I attempted to fill in the thicker parts of the body with clear fines and then another layer of powder. Lots of blotting. Each batch was different in the amount of freezing time – ranging from 4 hours to about 30 minutes. They froze quickly and 4 hours was simply not needed. They also ranged from an immediate firing to being left overnight.

I did not like the unpredictability of the coloration. All of the colors were irregular and mottled. The firing schedule was 350 dph to 1310 and hold for 5 minutes. It left them with good detail and mostly a shiny surface. I felt the firing times/temps may have been insufficient to allow the colors to fuse and develop completely so I fire some to 1475, which flattened them and did lead to a more consistent color throughout. It also made them look like a hybrid between a parakeet and baby chick – not a duck at all.

When my reject pile got too big, I'd take a handful and toss into a "duck melt" using a saucer method I'm trying out. The pot melts were great – the ducks were not! At some point I felt I was throwing good money after bad and had to start accepting ugly ducks. After making about 200 ducks, I ended up with about 60 "good" ones, 20 not-so-good ones, 15 parakeet Easter chicks and two nice pot melts. I complete my 120 maggies by including other small projects I had on-hand.

There are a few pocket Angels made by cross cutting some black and white gameboards – making white bodies with black wings. Those were embellished with some bits of dichro. By the end I was still short and added in a few pieces that were already made into magnets - a few mini-pot melts and some "almost" pendants.

What I learned:
The freeze and fuse glass discoloration does not seem to be effected by how long the frozen piece sits and absorbs on the shelf.
Some colors are more likely to mottle than others – orange.
Mixing transparent and opaque colors results in a dry brittle appearance post-fire.
Higher temps resolve the mottle appearance in most cases (not in orange), but loses the shape and detail.

I have no patience, and there are enough odd magless-sized projects in my house to complete next year's exchange if each one could be unique.

Never, ever announce your magless plan – it discourages people from pursuing any similar project.

#7 – Cynthia Gilbert

Thanks to Rosanna, Terry, the sorting crew and everyone who took the time to create a 2x2 inch piece of art. This has been great fun!

My maglesses were designed using powder wafers. Most colors were intentionally selected to create color reactions. I kept the wafers with their organic edges to enhance the weathered effect of the color reactions.

I used all Bulleye glass and powders in these colors: French Vanilla, Turquoise, Spring Green, Dense White, Black, Red, Cinnabar and White

Here are the tools that I used to make my maglesses:

Brush for clean up, fleur-de-lis stencil made from a strip of manila folder (tape was used to reinforce edges and create lifting tabs). paper punch from Hobby Lobby, ½ of a tea ball for powder sifting, fettuccine pasta.

Step 1:
Use fleur-de-lis stencil to sift an even layer of powder onto a kiln washed shelf. (pic A)

Step 2:
I used fettuccini noodles to create a grid to stencil the background color.(pic B) Why fettuccini noodles? I tried to think of a way to create a stencil that I could lift and not drop powder everywhere. Paper would be too flimsy to cover the shelf and all I could see was a huge mess. Luckily I had a package of pasta in my pantry and laid out the grid and it worked! After sifting I could lift each noodle one at a time with minimal mess. It also created a small gap (pic C) between the wafers which worked out perfectly. I was able to lay out 25 wafers on my 7" shelf.


pic A


pic B


pic C

Step 3:
Fire the powder wafers in my Studio 8 kiln AFAP to 1280 hold for about 10-15 min (time depends on color) until powder fuses just beyond tack fuse. Turn off kiln and let cool to room temp. When using powder wafers the shelf side is the "face" so I scrubbed them with a Scotch Brite pad to remove any kiln

wash residue. Powder wafers shrink quite a bit (pic D) and the amount of shrinkage depends on the colors used.


pic D


pic E


pic F

Step 4
Cut 1.5 inch squares.. Lay 2 squares topped with frit wafers (pc E) on thinfire topped shelf. I could fit 16 on the shelf. I used a small (8 x 8) manual kiln so I don't really know what the rate/hr translates to but here is my schedule

Turn dial to 4.5ish to 1000 (takes about 60 min) Kiln is vented for thinfire burnout
Turn dial to 5 to 1200 & hold for 10 min
Turn dial to 5.5-High to 1480 Hold for 15-20 min until fused. I left a little contour.
Turn dial off, unplug kiln to cool to room temp. The kiln cools slowly enough for anneal.

Step 5
Clean, sign, tag and bag and mail! (pic F)

Things I learned:

I just can't get a perfect powder wafer every time…or even most of the time. Thank God for the word "rustic". No matter how much powder I had piled on as the backing I should have added more.

I got tired of the squares of glass shifting & turning every time I wanted to adjust anything on the shelf. I took the advice of many Warm Glass posters and used Rave hairspray to stick the unfired glass squares together. It made laying them out on the shelf a breeze. Amazing what a dab of cheap hairspray will do.

Making 120 maglesses is a great way to practice techniques. I also learned a lot about how each color had different personalities. The French Vanilla and Dense White were easier to create a clean stencil while Spring Green was a little looser and Turquoise seemed to be "clumpier".

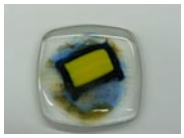
Next year….start earlier.

#8 – Mary Lou Burnside

First, what I learned? Get started on design as soon as I sign up for the next Magless. Second, don't procrastinate. There is always something more pressing to do, but it really sucks when you have to submit something you're not really happy with rather than default.

The design I had at the back of my mind for several months just didn't work out. This I discovered after much trial and error about a week before the deadline.

Plan B. I had in my inventory, a pattern bar, a combed piece and a murini tube piece. So my new design was to slice these up and sandwich them between clear. I ran out of slices after about 90 so I made up more murini tube using slices of opaque glass rather than stringers. After slicing them I did not think they worked as well as stringers but toooo late to worry. Had to get that last batch in the kiln to meet the deadline. Hopefully the returned ones are from the last batch. Next Magless I will do better.



#9 – Valerie Adams

In choosing a color palette, I usually think "bold and bright" but springtime this year convinced me to appreciate the beauty of soft pastels. It's always with anticipation that I watch for the first blossoms of Dogwood trees, my favorite.

In choosing a design, I went with the "no two exactly alike" concept which allowed me to simply free-hand cut my pre-fused squares on my little 4" trim saw. Dogwood petals are actually notched on the tips too but that would've been another 960 cuts, so I've taken liberty with the shape.

I had pre-fired my white and pink blanks as large sheets, then hand cut them into squares. I added fine and coarse frits to the centers in a second firing, which also "rounded up" the petals and softened the sharp points.

I hope that my little blossoms bring a bit of spring wherever they land.

#11 – Julia Smoak

I used ¼ float glass for mine.
1. Use glue (Elmer's worked fine for me) to make dot pattern on magless and wait to dry.
2. Paint or air brush blue enamel (I used Ferro Sunshine) on top of each magless.
3. Carefully remove glue dots with an exacto knife.
4. Fire (I fired to 1450 so the float retained its shape but the edges were no longer sharp).
5. Mask front of magless (painters tape worked fine) and sandblast back.

#12 – Stacy Reed

Plan B

When plan A fails, you move on to plan B.

Plan A was an attempt to cast paper weights but everything was conspiring against me; weddings, shipping mix ups, my own steep learning curve, and the US District Court (jury duty). I had to switch to something I knew I could do, and do quickly…Freeze and Fuse.

My inner-hippie took over and I carved daisies out of wax-base clay, I then made individual molds out of silicone.

I used different colors of Bullseye frit powder, some are solid color, and some are mixed. A few came out looking like tie-dye. I thought it was cool.

My schedule:

600F ramp to 1000F. Hold 30 min.
400F ramp to 1350F. Hold 20 min.
AFAP to 970F. Hold 60 min.
150F to 700F. No hold.
AFAP to 500F. Off.

I'm determined to get this casting thing down. Next year there shall be paper weights!

#16 – Andrea Raeburn

All of the magnets were done with the freeze and fuse technique. I tried several different techniques depicted in the first picture, with interesting results.

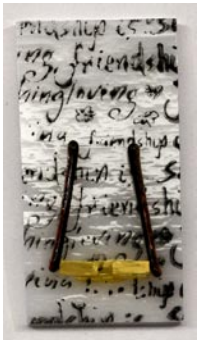
Firing schedule
Out of mold and on to kiln shelf.

300-500
500 1hr
300-1310
held for 5 min
then 9999 to 960
then turned the kiln off and let them come to room temperature.

I enameled the eyes and the beaks with Reusche mixed with clove oil. I ground all the edges and removed all sharp edges then fired them at 300 degrees up to 1275 and held it for five minutes and then 9999 to cool. This cured the magnets.

The hardest part of the whole process was figuring out how much water to use and how much blotting needed to be done. You had to have enough water for it to flow into the mold and then blot the excess water with a Kleenex.

#17 – Nanette Bowring



My magless are eyeglasses resting on scrap pieces of newspaper!

The lens are BE regular thickness with edges painted with Fusemaster enamel. The arms are Wasser. The scrap newspaper is BE; some are regular thickness and some are thin, with text rubber stamped on using Fusemaster enamel.

Order of process was I stamped the newspaper glass with text and fired them with the Wasser arms beside them (to basically prefire them to how I wanted them to look before putting onto the newspaper) to 1325;

then cut and painted the edges of the lens and put them on edge onto the newspaper (it was best if the paint was still a little tacky so it would stick in position! Most have a bridge line painted on as well and that helped them to stickupright too!).

Prop the arms on edge against the lens and fire that to around 1215.

Sign, bag, and ship! Enjoy!

#19 – Jan Barker

	Here is my model, Ozzie. He is a 13 year old Eclectus parrot. 
	These are my molds – made from a polymer clay model and RTV silicone putty. I made 6 molds so that I could make lots of Ozzies at once. Molds are filled with BE powder mixed with distilled water. I then put them into a cooler with a layer of dry ice on the bottom – they freeze solid in about 20 minutes.
	And here is a shelf full ready for their overnight drying and then fusing the next morning. And the end results are heading your way in the mail! Jan

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#20 – Linda Hassur

I started with Spectrum clear krinkle glass. My original idea was to create bubbles using this glass. As the project progressed, I found that the pieces were too small to make any real bubbles.

I used an air brush to coat each small piece of glass on the textured side. I used Fuse Master opaque enamels using soft violet. I coated the top piece once and the bottom piece twice using the textured sides of the glass. Dry the piece with the double coating before spraying another coating. I used a copper scrubber for the gridwork design inside the piece. I pulled it apart and put it into the kiln at around 400 degrees for a few minutes to get the metal to "relax" or anneal. I then cut up the copper scrubber into the size that would fit onto the piece without going beyond the edge so it would seal. The metal was placed on the glass with a double coating and the single coated piece was placed face down over the
glass and metal.

Occasionally I had a problem with the metal ending up too close to the edge and not getting a good seal. I just ground off and refired. In fact, I doubt there weren't many that didn't have the edges ground and refired to get better looking edges.

An interesting thing happened with two different mediums I mixed with the enamels. The water friendly medium by Fusemaster would fire into the soft pink/violet color. When I mixed denatured alcohol with Mountain Dew (equal parts) the enamel turned into a light grey color. The alcohol Mountain Dew mixture was taught in a class I took for airbrushing on glass.

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21 – Terry Curtis

Friendship Magless

I wanted to try the mica set I purchased a couple of years ago. I did a test batch and all came out fine. So I cut 130 black squares and 130 clear and proceeded stamp each with the Chinese symbol for friend.
I used Sepp Leaf micas and tried it in gold, silver, copper, and bronze. Loaded up the kiln, fired to full fuse and found that only the 40 or so done in gold kept the image – the rest burned out. What to do???
I could have done more in gold but I was pretty tired of that stamp – so I decided to try all the other nifty items I just had to buy but had never tried. I thought I'd change the theme from friendship to inclusions. That's why, in addition the planned friendship magless there are also maglesses with copper, thin fire painted with glassline paint and dichro slide inclusions.

Enjoy!

#22 – Deb Compton

I used Spectrum glass #I/100C. I used iridized glass for the most part. The irid coating doesn't burn out on the piece of glass touching the kiln shelf, even using glass that isn't specifically designated as fusable.

Cut squares of even size, most of mine were 1.5 inch squares.

The trick to trapping the patterned bubbles is the lay out. The cords in the glass are sandwiched together in a perpendicular fashion. (If the cords on the bottom piece of glass are going right to left, place the cords on the top piece of glass up and down. It will look like a plaid pattern.) The smooth sides of the glass are the outside of the sandwich.

Fire without a bubble squeeze.

#23 – Kent Allen

This year I decided to do something using the Freeze and Fuse method. The mold that I used was the Egyptian "Eye of Horus".

Searching the web for the meaning of the eye I found: The eye of Horus is designed to resemble the eye of a falcon, this symbol is called the Eye of Ra or Eye of Horus represents the right eye of the Egyptian Falcon God Horus. As the udjat (or utchat), it represented the sun, and was associated with the Sun God Ra (Re). The Eye of Horus was believed to have healing and protective power, and it was used as a protective amulet, and as a medical measuring

device, using the mathematical proportions of the eye to determine the proportions of ingredients in medical preparations) to prepare medications.

Since this is an Egyptian figure, I used BE Egyptian Blue powder, packed the mold, froze for at least 2 hours. Removed from mold and let dry on the kiln shelf for 4 hours. After the 1st firing, I sanded the edges and cleaned.

The eye was then hi-lighted using either Thompson's Liquid Bright Gold or PMC3 Silver slip. I initially tried the Ferro gold pens but found that the pens difficult to use and coverage wasn't what I wanted. Switching to a fine tipped outlining pen and a bottle of gold, they came out like I imagined. For the silver ones, I painted the silver PMC3 slip on the design, let it dry and fired. The silver was then burnished. Finally, both the gold and silver magless's were polished using simichrome.

#24 – Sherry Selevan

These "leaves" came out of experiments to make pattern bar leaves for a necklace I was working on. I made lots of pattern bars, some with similar colors and some not. Also, I arranged some colors so there would be chemical reactions. Sliced the pattern bars into ~ ¼ inch slices, cut the slices diagonally, put two halves together in a chevron pattern, full fused face down, trimmed to general shape, and used a grinder for the final shaping. I did a final full fuse to smooth the top (this time face up) and to give rounded edges. I wanted to play with colors, and different shapes/sizes, so there's lots of variety.

Lessons learned:

Pay attention to prior years' magless descriptions, and don't choose something that takes HOURS and HOURS of cold-working!

I had a devit issue with some of the glass . . . so I used directions on warmglass.com and from Nikki O'Neill to solve: Sandblasted the leaves and brushed on borax+water+a little detergent, ran a test run side-by-side with "un-boraxed" leaves, and found that it really make a difference. So did that to all. That worked well in general, but if the borax isn't <u>really</u> smooth, there are little marks. (sigh)

#28 – Lynn Golden

Many Meows

I used decals for this year's magless. These are high-fire decals, so I only needed to do one firing. When the decals arrived, I realized that some of them were too large to fit my projected (and already cut!) glass squares. So I scrounged out some more glass and made about 3 dozen larger ones. I like to take the opportunity to use glass remainders pieces too small to incorporate in other projects. So you will find a variety of System 96 colors in this clutter of cats. I was even extra thrifty and used some glass leftovers from my quilt magnets from 2006 (turn yours over to see if you have some of this patterned glass). This was a simple project: slide the wet decal onto the top layer of glass; squeegee and let dry. Secure the top layer to the slightly larger bottom layer with a tiny dot of glue, and fire at 500Fdph to 1425F. Soak 10 minutes.

On a personal note, the tuxedo cat decal looks very much like my beloved Adventure, who is playing with his sister and their friend Silly just across the rainbow bridge.

#29 – Michelle Gotthold

Little Blue Penguins

I wanted to learn about the freeze-and-fuse technique, so I made these little blue penguins. I made six different models out of Sculpey, since I wanted to see how well different features in the models worked in a production environment. I wanted to have separate color fields for the feet, beak, tummy, and background and it took some experimentation to find designs that I both liked the detail of and were relatively easy to fill when doing many at a time. I made the molds using *Amazing Mold Putty*. I followed the freeze and fuse directions that I read about on the *warmglass* board: I mixed clear and colored glass powder with distilled water, filled the molds, repeated blotting and vibrating the molds until most of the water was out. I had the most success with freezing the molds for about 1-2 hours, and demolding onto a room-temperature kiln shelf. I used a bit of snipped-off stringer for each eye. Since I had about 10 molds and I wanted to fire a shelf full of penguins at a time, some sat on the shelf several hours before firing, while others sat only half an hour. I didn't notice any difference between these. In my 18" Jen-Ken, I fired these at 600 dph to 1300, with a 10-minute hold. I hope they make you smile.

#30 – Charles Hall

Green Eggs and Ham

This year's magless was a default to what I really wanted to make, which I determined was too difficult to try. Dr. Seuss is a favorite, so this idea popped into my brain.

I first made the platters and eggs. Egg yolks were Bullseye Rods clipped off thin. Fired to a mid-fuse-1325 in my small kiln. I used Bullseye Salmon Pink for the plates, because I bought 3 sheets of it in a dark warehouse, and thought it was French Vanilla, so I used some of it here.

I made the ham out of Polymer clay, then made a single one piece silicone mold. With this mold, I made wax copies, and used them to make a 5-station two piece gang mold. This made it quicker to make 140 or so waxes with sprues.

I stuck the waxes into a silicone 10" cake pan. I could fit about 20 in each pan. Filled with a fiberglass strengthened 50/50 silica-plaster mix up to the bottom level of the ham. Then topped off with straight 50/50 to finish the investment.

Steamed out the wax, and added 20 grams of Bullseye casting billet to each ham. The sprues acted as perfect little reservoirs for the glass I cut the billet on a tile saw- it seemed the easiest way to get a consistent weight, despite the glass loss from the blade.

Fired at a pretty quick schedule. As each batch was done, I sandblasted, then cut off the sprues. The sprues were very useful in sandblasting and cutting off, as they gave me something to hold on to. The sprues went back into the next mold to make hams. By the third or fourth firing, the glass was starting to get a little tired. The ham bone was painted on using a Pebeo glass paint from Michaels, then cooked at 325. After cleaning, I sprayed the hams with Verathane semi-gloss, and was very happy with the results- better than mineral oil, and gave them a nice shine.

Made forks from twisted wire and polymer clay handles. Drilled holes (.75mm triple ripple bits) for the forks, and glued everything up with 5 minute epoxy.

Labels, box, and get them the %*#@!! out of my shop and my life.

I learned: Casting often gives susurrations on the glass- small voids and rough spots for no discernible reason. Happily, the subject, a ham, lends itself to that look. The triple ripple bits gave me about 40 holes before giving out. The polymer handle didn't shrink around the fork as I hoped, so I had to glue them on. Another step. This mag was harder than I anticipated. As usual.

#32 – Tom White

Starfish were made using frozen frit technique using a Wilton candy mold filled 1/3 to ½ full then fired to 1340 F. Two pieces of 1 ½" square of Spectrum 318.15S were stacked with a small drop of hairspray between them. Top of stack was wet with pump hairspray and sand painting sand sifted to cover well. A 3/8" diameter of sand was removed where starfish would go. Squares were fired to full fuse @ 1450F and loose sand was removed from surface. Small drop of Spray-A was applied to area of glass without sand and starfish was positioned over it. Squares with starfish added were fired to 1340F to tack fuse starfish the square.

#33 – Lib Elder –

Field with Sunflowers

This one was pretty simple; I haven't done much with enamels so I thought I'd use Magless as a chance to try some.

Step One- cut 120 squares of BE thin clear, 1.5" x 1.5".

Step Two- randomly toss a LOT of fiber paper "flowers" that I had left over from another project all over a shelf covered with thinfire, then place the glass squares over them again in a random pattern, and fire to 1350.

Step Three- paint the insides of the flowers with low fire enamel "Mango" and fire to 1225.

Step Four- paint a full sheet of BE thin clear with low fire enamel green, and drag through with a tool to make a "grass" pattern, then fire the full sheet to 1225.

Step Five- cut the full sheet into 1.5" x 1.5" squares and layer the squares with the "grass" piece, paint side down, capped with a "flower" piece, paint side down, and fire to 1350.

Step Six- flip and fire to 1425.

Viola, "Field with Sunflowers".

#35 – Deb Williams

Bugs Ate My Roses

I am in major mold making mode right now and am making molds of everything that isn't nailed down and some things that are. I found a plastic ring with a great rose type flower on it and made a mold of it. (Pic 1) I made several molds actually. I then used them for the very popular "Glacé" technique. (The crowd

whispers....WHAT?) For you that aren't familiar with (glah-zay) it is a term I created for Freeze and Fuse. Doesn't it sound much better than Freeze and Fuse? Ooo-la-la. This is how they look in their frozen state. (Pic 2)


Pic 1


Pic 2

Problem: The petals were too fragile and out of approx 175 flowers, I maybe got a dozen that are perfectly shaped. The rest look like they have a bug bite out of the side. Oh, I mean I meant to do that. ;-} I wanted them to look natural (yea sure). So if you got one that is perfectly shaped, you must be very special! You win the prize and your million dollar check will be arriving soon!
Enjoy!

#40 – Jennifer Polver –

Worn Wallpaper

Begin by cutting your base layer, French Vanilla in this case, and your top layer (Steel Blue) into 2" x 2" squares

Gather the following supplies:
Powered Frit (French Vanilla)
Stencil of your choice
Application tool (I use a plastic spoon)
Hairspray (I use Sauve pump Hairspray)

Load your Kiln with the base layer

Lay your stencil on top of the top layer and sprinkle frit on top of stencil (a light hand is desirable for the look I wanted, but you could go heavier)

Pick up the stencil carefully and shake the frit onto a piece of paper so you can return it to the container

Spray the frit design with hairspray
For a really worn look, spray heavily

Lay the top layer on the base layer you have already loaded in the kiln and fire according to your kiln.

Scheduled used:

500 to 1050
50 to 1250

250 to 1450 hold 10 minutes
AFAP to 960 hold 60 minutes
100 to 700 off
Allow kiln to cool to room temperature

#41 – Ross Wirth

All glass was Bullseye mottled art glass bought from a stained glass store that was going out of business. I got a large sheet thinking I might be able to slump great looking bowls, but found that the great color differences in the pattern were lost at slumping temperature. This project then became one of how to salvage what value I could from this otherwise great looking glass.

Since I am a 96 COE studio, I decided to find a way to use just that one sheet of glass fusing with itself and not even try to see if the glass was compatible with 90. That meant a full fuse of two 1.5" x 1.5" pieces with "something" for decoration. I had a Christmas present of some mica that I had not worked with yet, so testing mica became a second learning objective. To add something more interesting than a single fuse with mica, I decided to test dimensional fusing (a third learning objective).

#1 full fuse – 2 layers with mica sprinkled on top

Segment	Rate °F/hr	Temp °F	Hold min	comment
1	400	1000	0	
2	1000	1410	10	Fusing at my normal 1465 led to some kiln wash sticking. With testing, I found that 1410 was a perfect full fuse for this glass
3	2000	1100	0	Not flash cooled – this segment is a hold over from my normal program
4	2000	1000	8	
5	300	960	20	
6	150	800	0	
7	400	120	0	400 is AFAP for my kiln below 800

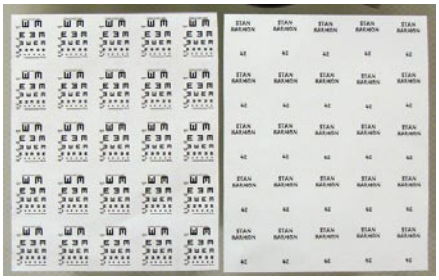
#2 dimensional fuse – added nipped pieces of glass on top

Segment	Rate °F/hr	Temp °F	Hold min	comment
1	350	1000	0	Slowed a bit for 3rd layer pieces
2	1000	1325	5	Sharp edges rounded and slight slumping
3	2000	1100	0	Flash cooled to 1200 (7 sec. open a half inch & 5 sec. closed) then AFAP
4	2000	1000	9	
5	250	960	30	Slowed a bit for irregular 3rd layer
6	125	800	0	
7	350	120	0	

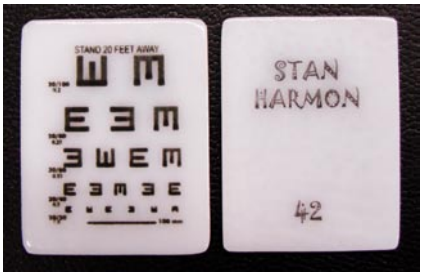
Learning:
Devitrification was not a problem (actually, I didn't even think about this until I was about half way done with the project).
Smearing mica around with a Q-tip was not only messy, but really didn't give me the look I wanted. Sprinkling with my powder shifter worked well, but did leave some mica that failed to fuse during the full fuse. This easily washed off, though it did try to stick to everything else in the process. Clear capping would have helped, but that would have also required compatible clear glass.
As I went along, I did some taller pieces for the dimensional fuse to produce some interesting effects. However, some of these pieces slipped off the base prior to becoming fused.

As I was getting ready to do the dimensional fusing, I read on the Warmglass Board a warning to slow down on tacks and dimensional fuses due to possible stress introduced by irregular surfaces fusing. Hopefully I adjusted enough – time will tell.

#42 – Stan Harmon



My magless was created using a black decal printed on decal paper with my home computer printer. You have to create a file with your design, mine being replicated “eye charts” arranged so that I can just make a few cuts in the fired glass blank to create 25 magless out of each of the 5 decal glass blanks which in turn yield 125 mags total. Once you have the top side “eye chart” file and the back side “name and #”, you are ready to print the decals. I usually print in the regular standard paper mode.



Once the decals are printed they are applied to the appropriate size piece of white glass, front and back and allowed to dry until no water remains trapped between the decal and glass. Any water remaining during the firing process will boil and disrupt the image. I use a 1” glass rod as a rolling pin, rolling over two paper towels covering the decal squeezing the water out. It takes rolling from several directions usually to remove all the water. I then leave it on the light table to dry for an hour, then fire.

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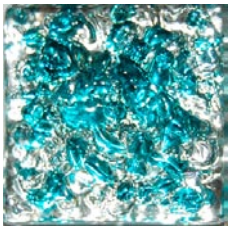
#44 – Barbara Cashman



I used GNA, which I particularly like for the clarity of the glass. GNA clear with the color sprinkled on top, with a hand-applied clear mirror on the back using a UV-cure optically clear adhesive. I really love this glass for fusing, although there is a limited color palette. Please encase in silver or apply a magnet. Enjoy however you wish.

#45 – LaWatha Wisehart

Well, I had grandiose plans for my magnets, but I couldn't get the etching quite right, at least not in multiples, so I decided to go for a pretty little tree in sepia instead. This leafy little tree is permanently fused in sepia by means of a fusible decal. I purchase my decal paper from beldecal.com. Lots of free images can be found online in the public domain (no copyrights) and also Microsoft offers a lot of free clipart, of which this is one.

I print the decals out on my HP LaserJet P2015, and let them sit overnight. Meanwhile, I cut beige glass (Spectrum COE 96) anywhere from 1 1/4" to 1 1/2" squares, a few rectangles, and then cut white glass to fit in the center of the beige, small enough to leave a bit of a beige border showing when stacked one on top of the other. I like to pre-fuse my pieces, but I have also just applied the decal at this point and then tack fused, with no problem at all. But for these, I pre-fused. I started out tack-fusing, but because I nded up fusing most of mine overnight, I wasn't awake to flash-vent the kiln at the point they were tack-fused, and they ended up full-fused instead. That's not what I intended, but they still look nice. I finally gave up on the tack-fusing idea and just did full-fusing on almost all of them.

Once fused, I cleaned all the pieces and applied the decals, using warm water. Just set the trimmed decal in water, watch it curl, and about 30 seconds or so later, it's ready to slide off, onto the glass. I should mention, I like to print my decals in mirror image, so that I can flip them upside down onto the glass, print side facing the glass. That way you can rub them without any of the toner coming off or smudging. Once you've arranged the decal where you want on the glass, squeegee all air bubbles and excess moisture out, working from the center to the edges. I just use a soft paper towel, but some people use rags, and I think they even sell a little squeegee for just this purpose.

I let the decals dry thoroughly, and then load them into the kiln. At this point, I slowly ramp up to 1,000 (300 per hour) and then full ramp up to 1250-1300. Soak for 15 minutes, and then I flash-vent back to 1000, and then let them anneal. After cooling to room temperature, I etched my name into the back of each of them using a dremel. I then bagged them and shipped them on their way.

Here's a picture of my finished magnets. Unfortunately I didn't think to take pictures of them in progress... but I will next year!

#46 – Jeanette Bailor

This magless is made from Bullseye glass sheet and powders. Squares of white and clear were cut and taken to a full fuse. Some magless have two layers of white and some have a combination of one layer of white and one layer of clear.
The fused magless were then topped with sifted stripes of powder. My intention was to determine how thick the powder should be and how hot to fire to give a slightly rough yet glossy texture, in hopes of using this technique on accent tiles for a bathroom remodel. After numerous tries, the desired result was attained by laying stripes of powder 3/16 deep and firing at a temperature of 1405 with a 3 minute hold. At that temperature the powder stripe melted enough to become glossy and flow while maintaining a reasonable amount of surface texture.

#49 – Kathy Kollenburn

I signed up for this being relatively new to fusing. Note to self: If you suspect you will be having hand surgery in the near future, you might want to reconsider signing up for the magless exchange. As I wore a cast for 8 weeks, I tried to figure out what to do. I decided to experiment with copper inclusions. I purchased some 36 gauge sheet copper and started tracing leaf designs into them. I cut out each of these and attempted to flatten them out while still leaving the design. I used both Bullseye and Uroboros green scrap I had and cut 2" squares as well as Tekta for capping. After washing everything well, I put the copper leaves between the green and clear and fired using a basic fusing schedule.

The first round had too many bubbles. I looked at some threads on the board and found another schedule that seemed to have worked for others with copper. This was more successful. I could do about 16 maglesses in a load in my little kiln. Occasionally I would need to pull one or two because of an excessive bubble. There are 4 leaf designs--although the majority of them are maple leaves--and a few different shades of green. This was a fun project, although a bit frustrating at times, and I hope you enjoy my maglesses.

#52 – Laurette Rose

I figured if I was going to make 125 of something, I should use it as an opportunity to learn something or get some practice. I got a lot of practice in cutting strips and squares of the same size - and got in some sandblasting practice.

Step one: Make the base
Full fuse a layer of 3mm tekta topped with 3mm white, and sprinkle on a layer of glass powder (08 frit) made up of various blue shades – some translucent, some opaque – to be a sky.
Step two: Compromise
Originally, I was going to sandblast a snowflake. With the airy background, and the sandblast texture on the snowflake, I think it would have been cool. However, the snowflake punch I had to cut the resist was too small and it just looked ridiculous. So I switched to the daisy punch.
Step three: Sandblast
Using the daisy paper punch (from the scrapbook section of the craft store), I punched the shapes out of the resist, and then applied the resist to the base piece, pushing down to ensure good adhesion. Then I sandblasted them… one at a time… A year later (it felt like), I removed the resist and cleaned them up.
Step four: CMC & Powder
I mixed up some yellow 'liquid stringer' with 08 powder and CMC gel. I used this to apply the yellow dots in the centers of the daisy, and let dry over night.
Step five: Re-Fire

#54 – Richard Jones

My first experience of making anything with glass was at a taster session at the (UK's) National Glass Centre in Sunderland, when I made a red and yellow fish. So, I thought for my first Magnet Exchange I'd do something similar – but quite a lot smaller! I wanted to choose something that I could make from fairly simple shapes, that wouldn't need loads of grinding. I made one sample fish first of all, to try the idea and make sure that it was going to work out OK. I cut out the pieces and assembled the whole thing, using a pre-fused small black 'sphere' left over from a previous project for the eye, and fired it all to 745°C for 15 minutes. This was the result

So, the 'face' didn't quite fit, the tail was a bit pointy, and I didn't like the way that the body and tail overlapped. I decided to make the tail a slightly different shape and fire the real ones to a higher temperature, but I didn't want the eye to sink right in, so that would mean using a second firing.
The first real firing was to make the fish eyes, just by firing some 8mm squares of 3mm black opal (and a few other random shapes!) as fast as possible to 790°C for 15 minutes.

I made myself a sheet of templates for the various shapes, in Word, and printed it out. Then I cut out the other components:

- A 7mm wide wavy piece of 3mm Tekta, cut diagonally into the base layer of the fish tails.
- A 12mm wide wavy piece of 3mm transparent violet striker, cut diagonally to make the upper layer of the fish tails.
- A 27mm square of 3mm transparent turquoise, to make the base layer of the body.
- A 30mm square of 3mm Tekta, with a quarter circle cut out of one corner, to make the upper layer of the body.
- A matching quarter circle of 3mm transparent violet striker, to make the upper layer of the face (I cut two of these from opposite corners of 30mm squares, so I've ended up with a lot of bow-tie shaped offcuts!)
- A load of tiny triangles cut from copper foil (although I used 7 pieces for the prototype, I cut this back to 5 for the real ones, which still added up to a lot of triangles).

I then assembled these in loads of around 16-20 fish at a time. Even though I could squash them in a lot more closely, I decided it

wasn't worth it, as I just ended up knocking other fish apart as I tried to balance the pieces in the right places.

The first batch were fired at 250 degrees per hour to 593°C; 278dph **to 780°C for 15 minutes**; as fast as possible to 516°C for 30 minutes; 117dph to 400°C. For the second batch onwards I just went up **to 760°C for 15 minutes**. The fish now looked like this:

Some of the tails did have a few pointy bits, particularly if the tops and bottoms weren't quite aligned properly, so I gave the undersides of the corners a quick touch against the grinder. Then I added the eyes and fired again at 170 degrees per hour to 593°C; 278dph **to 720°C for 10 minutes**; as fast as possible to 516°C for 60 minutes; 70dph to 370°C. For this firing I could fit a lot more fish in at a time, because I didn't need the space between them. However, a few of the eyes did slide off, so those fish had to go in again. Here's a finished shoal of fish.

Afterwards, I've realised that maybe a transparent body wasn't the best choice if anyone wants to stick a magnet on – however I guess you can use a couple of small pieces of magnet behind the face and tail.

Even though I'm not a big contributor to the WarmGlass board, I certainly appreciate all of the advice and information that people have written there – that web site is where I first found out that it might actually be feasible to melt glass at home and make something with it. So I hope you like your fish,

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#56 – Carol Wolfram

What started out as a 120 geckos wound up being an assortment of geckos and sea turtles. Why? Little gecko toes were too easy to blast off with the sandblaster! I knew I wanted to play around with rapidmask HD and HT and the Letralite unit. Thought the magless project might be a good way to trouble shoot the differences between the two masks. I chose a cute little gecko that would look good on a square piece of glass (I had a bunch of irid scrap strips left over from other projects so I decided that square was the
way to go.) I transfered rows and rows of my gecko image to a sheet of clear transparency. Popped that and (over time) several sheets of rapidmask into the letralite and away I went. After attaching the mask to the glass strips I then moved over to the sandblaster where I proceeded to blast away little gecko toes.....poor geckos. Out of the first 130 geckos a good third of them had amputated toes and feet and wound up in the scrap heap. At about that time I went back to the computer and worked on another image. Yep, sea turtles without little toes. Back to the letralite with my transparency and back to the blaster for a bit of turtle torture. Who knew you could blast their heads off with rapidmask HD? BTW, the HT worked much better for me on saving little toes and heads. I know some of the losses came from me being too impatient with smoothing the mask onto the glass. A little bit of rushing easily ruined the piece but the HT seemed more forgiving to me.

I then cut the strips of geckos and turtles into individual squarish pieces. Originally I had thought of doing a kind of double irid project but bailed on that when I bought a Kemper pen and some Hanovia gold. Wouldn't it be more fun to put gold accents on all the maglesses? Nope, not really, but I wound up doing it anyway. Some wound up with many multiples of dots of gold and others wound up with only a few. I wound up with a sore wrist. However, I love how the Kemper pen works as a dotting tool and I was

amazed at how far a tiny drop of gold in the pen went. All the dots on all of the maglesses were done with a bare drop of the gold dripped into the pen off a piece of stringer. Amazing.

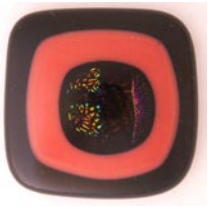
The single layer maglesses were put into the kiln and fired to 1300. Just long enough to round off the edges, shine up the blasted background of the gecko/turtles and bring out the color of the gold.

#59 – Molten Gecko

We live near the wonders of the Gulf of Mexico and South Padre Island. Many of our shows and sales revolve around island events and we know that our glass has traveled from the island to new homes all around the world. To celebrate the wonders of the ocean and beach we have created the SEA Fire Collection: Elements of Sea, Earth, and Air transformed through the Fire of our kilns and torches. Our maglesses capture the squishies of the surf, the jellyfish. Derided as dangerous, ignored by scavenging seagulls, the squishies have a beauty all their own when in the open ocean. Our jellyfish are created of fine silver foil and copper wire captured between a clear cap and their oceanic background. A portion of the profits from each Sea Fire Collection purchase is donated to the Sea Life Research Center located in Historic Port Isabel, Texas. (See them on the web at http://www.spinaturecenter.com/) For the Magless Project we are making an individual donation as if we had sold these pieces.

The prototype for our squishies used a dichroic cap for the jellyfish body, we quickly realized we didn't have nearly enough dichro for the number of squishies required so we experimented with other inclusions. In the end the silver foil gave a great organic feel and even the shift in colors and the halos occasionally found with the silver did nothing but enhance the pieces. For the lucky person who gets the Golden Squishy I apologize, it's really just silver like the rest, who knows why it transmogrified. We did discover that making 120 of something was not what we are particularly good at. A long time elapsed between kiln shelf one and kiln shelf seven. And do you know how much insulation must be stripped off to make 120 5 legged beasties? Who knew that there are 19 strands of copper inside an 18 gauge wire? Or that wire likes to sneak out of the edges of glass and poke you when you least expect it? Hmmmm, maybe squishies are dangerous after all?

#61 – Susan Robinson



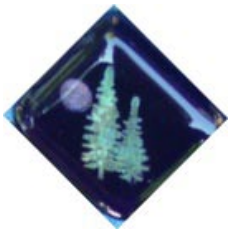
For this year I'd thought of playing with pattern bars or pot melts, but didn't have my big kiln up and running early enough, ran out of time, so stuck with what I know, to some degree--dichroic jewelry work (pattern bars for next year, I guess!)

Fused 1 1/2 x 4" bars of dichroic patterned strips on black irid glass, capped with tekta
Cut bars into roughly 3/8" squares, grind, clean
Laid dichro squares on top of 3/4" colored opal glass, on top of 1 1/4" squares of 100 black.
Fuse to 1500, 15 min hold.

Several Issues and things learned:
I experimented with an intermediate step of fusing the dichro squares into little round cabs before fusing onto blanks (step 3), but liked the effect better with fusing the raw cut squares. The depth of the fused squares (at 1/4") sinking into the colored blank gave a nice concave effect on the dichro (at least on some pieces).
I got much more varied effect than anticipated with the opals--I'd decided to use a wide range of colors, and this application really played up the subtleties of the different viscosities of the opals
My tests with using a 3mm blank of black yielded little pointy bits on the corners, probably lack of enough volume at the edges? But I didn't want the pieces to spread too much, so tried 2 pieces of thin black to

form the base, and it worked fine, sort of interesting: same volume but 2 thin sheets interacting at the edge solved the problem.
If I were to do again, or had time to do more, I'd avoid the blue and purple range of the dichro and irid, they were too dark and the details got lost in the final fuse.

#62 – Lori Love



As it has been over 2 years since I have worked in glass, I was using the magless exchange as a way back into the studio. As I had never worked with mica and stamping I based my magless on this technique.

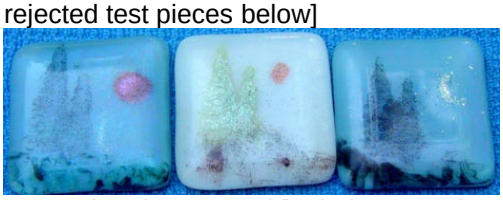
For the magnet, I used two rubber stamps – one of evergreen trees, and the other a moon shape – with Rogers Perfect Media Stamp Pad and various micas.

- "Ink" the rubber stamp using the Rogers Perfect Media Stamp Pad and then stamp your glass.
- Apply mica using a small artist brush and tap mica in place.
- Let mica dry completely, and then remove excess – After trying a number of different brushes, I settled on a larger foam brush for clean up [whisking over surface to remove excess mica].
- Repeat process for second stamping. For the trees, I used sage blue mica that fired green. For the moons, I used gold, silver, copper, blue, purple and red micas
- Cap with clear glass and fire:

rate / top temp/ time
400/ 900/ 15 min
600/1250/ 15 min [could probably eliminate this step]
9999/1420/ 20 min
9999/ 960/ 0 min [then off and let kiln cool]

Lessons Learned:

1. Two years is a long time away from glass, I even had to relearn how to program my kiln!
2. Making a 120 of anything is hard! [All that cutting, cleaning and stamping!]
3. Test your micas:
    a. On various colored glasses [dark colors generally work better - see photos of various rejected test pieces below]



    b. Capped and uncapped [I tried many micas from various commercial sources and didn't really notice a difference with the brand of mica. The metallic colors generally do better – as many of the other colors either faded with capping and/or turned a metallic color. After I had completed this part of the project, Linda Steider posted helpful hints about micas on Warmglass that I wish I knew before I started: http://www.steiderstudios.com/mica.html.

4. Stamps with narrow edges – like the crescent moons were difficult to stamp evenly.
5. For the firing of mica, the information from Warmglass BB suggested keeping the top temperature 1425° F to prevent burnout.
6. Next project: learning how to photograph glass!

#63 – Patricia Allen

Shirt on Hanger

Used 18 gauge copper wire for hanger, glued with small amount of Aleen's tacky glue between sleeve and shirt glass pieces. Glass used was wasser, bullseye and uroboros 90 coe and one kiln load of system 96 coe. No two shirts are alike. They were decorated with buttons and stars of wasser. Bullseye stringers melted over candle flame and assorted pieces for pockets, stripes and designs. Very time consuming making each one different. Curve to make collar of shirt was done with a 1 inch speed grinder bit. All were brought to a full fuse depending on type of glass used. Had some failures with glass moving and the copper staining too much on some colors of glass. Had the satisfaction of completing and meeting my commitment to this years magless.

#64 – Jill Wilson

The Trials and Tribulations of Fuse and Freeze

Because I had 30 bottles of Spectrum 96 powders & frit purchased after a Jane Persico class, I wanted to use System 96 for a Freeze & Fuse Magless project. Little did I know that this typical cub scout troop project would overwhelm my technical and physical abilities. I've been fusing for three years. I sell my jewelry through Pismo and at art fairs in Colorado. After classes with many instructors including Brock Craig, Avery Anderson, Richard Lalonde & Parrish, Phil Teefy, Jonathan Schmuck, plus numerous classes with Gail Stouffer, I thought I was fairly accomplished. But, never having tried freeze and fuse, I thought it would be fun to try. The pitiful story follows.

In February, I ordered a number of silicone molds off EBay and was ready to roll. The first batch was produced before Glass Craft Expo in Las Vegas. I filled eight different molds, some of which were sheets of 12 butterflies, honey bees, dogs, fire plugs, Harleys, etc. A few were individual molds, such as lips, feet, skulls, and dinosaurs. These were mixed with water only, frozen for 1 ½ hours, fired at 1325, and came out okay. The details weren't really acceptable on the skulls or Harleys, but most were passable. The lips were great big pucker-uppers out of Bullseye because I hoped to use them on a mermaid project. I intended to have a variety of butterflies with bees and puppies peeing on fire plugs.

Paul Kimball had a booth at Glass Craft Expo and I purchased supplies there. I didn't take his class because I had his magazine article and all the Freeze and Fuse threads off the Warm Glass Board. However, I watched several of Paul's demos in his booth and the technique looked easy. Everything was downhill from this point. I bought a chemical from Paul that would make the details more clear. It really worked. The glass came out of the freezer with much more defined details. However, from that time on, every kiln load was a mess. Most of the items were large blobs of melted glass. Sometimes, they'd be reduced to powder in the kilns. I tried adding a drop of Dawn to the mixing water. I tried not freezing them as long, not leaving them on the kiln shelf as long before firing, and firing at different ramps or different temperatures. The worst was when I tried freezing them over-night. Everything was reduced to powder by the next morning. However, many of the butterflies were still identifiable, so I just kept firing while trying to find a solution.

Then the itching started. First it was around my eyebrows, then my entire face, then my hands. I was scratching like crazy the moment I touched the powders. We were leaving for vacation in Buenos Aires and I was on a deadline. Regular production was necessary in addition to the multi-colored blobs and I could no longer touch any glass. At that point, I bought three boxes of gloves and started wearing them

for everything. I also resorted to a full respirator, not just a paper one. Nothing helped. Eventually, I gave up. A friend helped me label and bag what we could salvage and we sent off 74 magnets. Most were Spectrum butterflies GLUED to BE. When the time came, I couldn't find 96 locally in the Fracture-streamer pattern needed. Some are dogs on a S96 ivory glass that turned out to be a striker to peach when fired. Two were the most passable feet, both ugly. I still have tons of 96 powders in my BE studio.

This project was a disaster. I haven't touched glass in 3 weeks and I still have the itching and dermatitis effect around my eyebrows. It may be from the glass, or new vitamins, or prescriptions. At this point, it is an unknown. However, when I return to the studio, I will be wearing gloves.

The problem may be the shallow depth of the molds being used, or not. With more time, I will contact Pyros Glass and get suggestions. While I kept struggling with this project, Gail Stouffer kept suggesting I switch to micas or pattern bars, or anything familiar. But I am determined to conquer this supposedly simple technique. I can't wait to try it again and will keep doing so until I can produce a crocodile or dog bones like Mike Jordan or duckies like Faye, but please, please, no more blobs or itching. Maybe I'll eventually even get back to filling orders instead of creating piles of ugly blobs.

#66 – Charlie Spitzer

Prepare a real oreo by spraying it with krylon enamel rattle can paint. Let dry completely.

Spray cookie with mold release and lower into 2 part urethane. Let harden 24 hours.

Unmold cookie from mold and let harden for another 24 hours.

Use mold for normal Freeze 'n Fuse with Bullseye Woodland brown powder. Cut circles from white glass. Fire to round off edges. Glue together with a dot of silicone.

#68 – Barb Ridgley

Inspired by the aspen trees in my yard, I decided to create powder wafer aspen leaves. The maglesses went through 3 firings, the first to create the leaves, the second to round the edges of the single layer of white for the background, and finally to tack fuse the leaves to the white.

To create the powder wafers, I sifted powdered frit in various colors over an embossing stencil directly onto my kiln shelf. I fired these slowly at 150/hour to 1220 holding 5 minutes and then shut off the kiln. The white backgrounds were fired to 1350 with a 10 minute hold to round the edges, and then annealed. The leaves were tack fused at 1240 with a 5 minute hold, just to give the appearance that they were sitting on top of the background piece.

Lessons learned: I tried to do two shelves of tack fuses, and found out my kiln is slightly hotter in the bottom than the top. The hotter temperature caused some of the powder wafers to curl a bit on the edges. The reason for this curl is that the wafer softens before the background, and attempts to pull in on itself in its quest to be ¼ inch.

#69 – Jackie Iverson

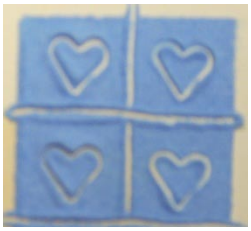
Cut Out Hearts

Lately I've been working with powder wafers. One of my biggest challenges is sifting evenly over a large area. This simple design gave me a lot of shifting practice and demonstrates how much the powder shrinks.

To make the powder wafers I used cardboard stencils that were 2" x 3" or 3" x 3" blocks. After sifting a thick layer of powder I drew lines with a bamboo skewer to create 1" squares. The heart design was "cut out" with a small cookie cutter. I placed the cutter in the middle of the square and gently wiggled it to create an open outline between the square and the heart.

After the wafer was fired, I carefully separated the squares and hearts and cleaned off the really rough edges with a diamond file. The wafer and its cut out heart were then placed on a single layer base and tack fused.

The base glass is Spectrum Turquoise Green Opal. The wafers are either Dark Green Opal or Dark Blue Opal powder



Powder wafer before firing

Power wafer after firing

#70 – Dianne Van de Carr

My plan was to explore reactionary colors with Bullseye glass. The maglesses on the left were fired in a reduction atmosphere in the kiln provided by 2 charcoal briquettes placed in a stainless steel container and put into the kiln when it reached 1300 degrees.

The maglesses on the right were done in a regular kiln atmosphere. Both sets of maglesses have the same components: french vanilla stamped with pmc paste and a color that would react with the FV; either turquoise, jade green, dense white or white as the base piece. The photo shows the jade green base for the top two maglesses and dense white on the bottom. It was a very interesting experiment.

#78 – Jennifer Briggs

Materials:

- Stringer glass cut into 1" squares
- Clear glass cut into 1" squares
- Small scraps of pastel opal glass cut into very small mosaic type squares
- Copper foil

- Hole punch of a flower … punch flower shape out of foil

Process:

1. Stringer squares on the bottom
2. Place two cut flowers onto stringer glass
3. Place clear glass squares on top of each set of flowers
4. Full fuse (too fast will cause bubbles)
5. At the same time full fuse all the mosaic squares, they will turn round and form the center of your flower.
6. When this process if complete open kiln and remove all the “dots”, clean them and place one in center of each flower.
7. Close kiln and tack fuse
8. Then you have fun flowers !!! Happy spring

#84 – Zane

Stone flowers

I made my maglesses out of System96 glass and turquoise Glassline.
To make each one :

- I started with 2 inch squares of white glass
- Using a small kitchen sieve, I dusted about 3/8 inch, more or less, area of black glass powder around the top, outer edge of the white square.
- Using a small paintbrush and Glassline, I painted flowers on 7/8 inch squares of iridescent black glass. Let dry.
- Place iridescent black, flower squares in center of white squares leaving the 1/4 inch or so of white glass, that is covered with black powder.
- Score thin strips of clear glass, clean scored glass, break into strips.
- Continue breaking strips with mosaic nippers to form small pieces of clear glass -- thousands of tiny pieces
- Carefully scatter clear pieces of glass around the black irridized piece trying to avoid the flower in the center but trying to get as close to the black square without disturbing the black powder too much.
- Clear glass pieces and black powder can be sifted and reused as needed. Some parts got 2 layers or more of clear glass -- especially the corners so they would not shrink too much.

Fire to full fuse or contour fuse as you wish. I liked both effects so some maglesses were fully fused and some were contour fused. I did both. The powder and clear glass bits are balanced precariously (sometimes with the help of tweezers) and are quite difficult to move from work area to kiln because I did not use any adhesive for fear of disturbing the movement of the black powder as the kiln heats up. This movement makes the pebbled look around the edges.

I used a sickle stone to make sure there were no sharp points on the corners or around the bottom edge. Count, label, package and deliver.

#85 – Joy McDonald
Canis lupus gray wolf
A wolf inclusion suspended in clear glass

Wolf Spirit came to me.
He said, “Create me and send me all over the world; so that I might protect and heal and give inner vision to all who receive me.”

The wolf is a symbol of all domestic dogs we love today. Although I first thought of representing six different breeds in my maglesses; I felt it unfair to exclude some breeds that fellow artists may have so I went back to the original source of where dogs came from. There are a couple of theories regarding the origin of domestic dogs; and, utilizing my artists license; I created them around my own beliefs. Canis lupus and Canis lupus familiaris- beloved ancestors.

As an update, I lost Dion (black Standard Poodle) to cancer last June which was a most devastating experience. I wasn't sure if I'd ever be able to love any other dog after him; but, in December 07, I was lead to rescuing the white Standard Poodle that now possesses my life; namely, Denis**. *My MUSE, my INSPIRATION in this project!***

He amazes me everyday and has proved I can love more than I ever did before! Subconsciously, I think I chose a white wolf because of him. Just having him these past 4 months has been an interesting journey in itself. Watching a shy, unsure dog gain his confidence and trust has been wonderful to experience. He has found his voice. Yes, he barks now! Territorial barks, but when I hear the strength and timbre of his voice, I also hear Dion and that's so comforting to me!

While creating my pack of 125 wolves, I thought of the origin and meaning of wolves. Though feared by many people, wolves are a symbol of beauty, strength and solitude, especially the white wolf, regarded as a symbol of purity, mystery and pride. These qualities I feel, can describe artists too!
The day I signed up for the 2008 Magless Exchange, I was so excited--I cut all my 2 inch squares that very night! I had many ideas but knew I would need 250 squares of glass regardless!

Over the next couple of weeks I had made a few test runs from ideas. I made various molds for a kiln carve effect. I wasn't happy with the first trials. Then one day I was walking Denis near the riverbanks and I found a little hand carved wooden wolf lying in the grass. I picked it up of course, cleaned it off and kept it in my hand the whole walk.

The wolf instantly reminded me of a blind friend of mine. He loves wolves. Posters, T-shirts, mugs. He has the most beautiful wolf paintings in his apartment I've ever seen. I so admired his strengths and talents; how he'd coped so well after losing his sight at age 40 from Diabetes. I finally understood how he felt about the wolf. More wolf memories flooded my thoughts as I walked along with Denis. Years ago, I was going to a specialist for chronic pain management. In meditation, she asked me to imagine something I felt had strength and power to me. I could use this figure in my meditations to attack and consume my pain.

Well, I chose 100 white wolves! White, because I wanted purity in my body. A wolf because they would ravage and devour my pain. 100 because that's a sum total as in 100% that I wanted to end up with. So, while meditating; I would conjure up my pack of wolves. Then concentrate on where I would send them throughout my body. Neck, chest, back, arms, stomach, legs. All on a quest to hunt out my pain then return to my mind where I would thank them and release them till I needed them again.

The rest is history, so to say; as I stated in my opening: Wolf spirit came to me. I hope he comes to you!

#88 – Pat Loboda

How to Flip Flop

I cut the foot patterns from Blue Granite Float Fire 82 by Armstrong (F1250), and fire-polished them in the kiln.

Next, I drilled a hole near the top of each one for the strap.

I cut a 4 ½" piece of 20-gauge copper wire, and coiled up one end. Then I strung 38 seed beads on each piece of wire . I bent each piece of wire in the middle, squeezed the wire together at the middle with pliers to fit in the hole in the glass, and then coiled the other end – to end up with 19 seed beads on each side of the strap. I placed the seed bead strap into the hole and bent it over underneath the flip-flop. I applied a little glue to that part of the wire, and also some glue on the inside of each coil to attach to the sides of the glass flip-flop. And that's glass flip-flop magless #88.

#90 – Dave Nutty

All of my pieces used the frozen frit method ... powdered & fine frit BE glass that is mixed with enough water to make a slurry and cast into silicon ice cube trays. Vibrate enough to disperse air bubbles ... blot off excess ... then freeze. Once rock hard ... place in kiln ... let sit for about an hour or so ... then fired at 600"/hr till 1100 - soak :10 ... then afap to 1275 - soak :20 or :30 ... then anneal at 980 for 1:00.

Since i did not mount any of the pcs like i planned (still life flowers in the bottles, etc) ... please incorporate this pc into something of your own ... tack fuse at 1250 or so to keep the shape.

#92 – Loraine York

"Tiffany" style Maglesses (following Peter McGrain's Vitri-Fusaille technique)

I purchased the necessary items to try Vitri-Fusaille about 1.5 years ago. With the deadline for magless approaching quickly and a few failed attempts at other techniques, I pulled out my ingredients & went at it. I am very excited about what I have learned & the ease of painting the lines. Having been a cold glass artist for years, I liked the ease of creating "lead lines" on warm glass & hope to use this technique on a few upcoming projects.

How-to's: System 96 clear base, 96 cathedral scrap glass

I laid the small pieces of glass on top of clear using superglue to hold the edges in place. In some cases, I overlaid cathedral on cathedral (total of 3 layers vs. 2) and really liked the effect of the glass after firing. I took the blank to a full fuse.

Due to time, I cut the blank into the smaller sizes & used Reusche Best Black (lead free) powder mixed with a little gum Arabic & vinegar. I used a piece of textured architectural glass to blend using a palette knife. The consistency of the paint was a watered down pudding. I had an eye dropper handy to add more vinegar when the paint dried. I used a #1 brush to draw the lines. These small squares were placed in my kiln & taken to 1400 degrees for a fire polish. The paint will cure at 1150-1400. I held for 10 minutes, which I found was too long as I had needles on quite a few. My test maglesses were held for 5 minutes which wasn't long enough so I would settle in between, next go 'round.

#94 – Nancy Barry

PROCESS:
Cut 7”square tiles out of assorted Spectrum opal glass. Sprayed each tile with cheap pump hairspray. Using a plastic spoon \, sifted assorted fine Uro COE96 frits over each tile. Using a mesh strainer from the $$$ store, I sifted assorted powder over the frit

After firing I used Titan saw and an Inland Swap-top saw with glass blade.
Part of the intention was to compare how these 2 pieces of equipment work.

FIRING:
Paragon 22 front loader kiln with top elements

Schedule 1 450/1380/20
Schedule 2 500/1380/30
Schedule 3 500/1400/20

OUTCOME:
Schedule 3 produced most “melted” tiles with a bit of edge buckling.
Schedule 2 produced the effect I like most. I will decrease the hold to 20 min.
Schedule 1 left the most texture in the applied frit. This is also a look I like and will continue to explore.

Inland Swap-top is a nice saw for small projects. Glass size for cutting into smaller pieces is limited to a bit less than the diameter of the blade as the blade guard apparatus gets in the way.
Installing the hose so that there was a continuous drip on the saw blade was quite a challenge.
Glass dust built up in 2 places that needed attention in the cutting of only 3 7”square pcs
IT was:
A bit of a challenge to empty and clean
A bit of a challenge to get the blade centered and adjusted.
A useful piece of equipment within its boundaries.

Titan saw is much easier to use and set-up was easy. Ditto clean-up. This saw moves the glass on a Velcro-top plastic guide. The Velcro on my top was not applied correctly. It was impossible to get straight cuts with the top in this condition. I also cut up several thick pot melts. The saw cut those as easily as the thinner glass. I have also used it to cut off a bottle bottom. I LIKE this saw

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#96 – Alice Trumbull

I used scrap pieces of glass, leftover frit, stringers and dichroic glass to create my Magless.

Although I used the same basic process, the use of different combinations of each allowed for an interesting selection of designs when I was finished. This helped me to have alot of fun with this rather than feeling like I was mass producing which is definitely not my thing!

All glass is Bullseye 90coe. Each piece of scrap glass was sprinkled with a bit of white glue and embellished with a variety of the frit, stringer and/or dichroic scraps then fired to a full fuse. Each was then trimmed and sanded and then using my ring saw, I cut a labyrinth* pattern into each piece. They went back into the kiln with the kiln shelf on the floor (kiln heats from top) I used a tac fuse schedule so the cuts would come together but not disappear.

This is my first Magless and I had read about how difficult it was for some to make so many pieces in order to participate in the past. Thanks to that input, I decided to make this a fun, relaxing project. I think the variation of each design and the labyrinth pattern were useful in helping me to attain my goal of a calm peaceful magless experience.

Can't wait til next year!

**Walking a labyrinth offers us the opportunity for reflection and meditation and the chance to become more aware of ourselves- a time to focus on our inner tranquility."*

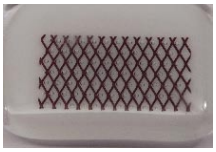
#103 – Lynne Chappell

My maglesses this year are kiln-cast. This is a new technique for me so don't judge too harshly. There are three sculptures, Aigairn, Cameo, and Self-Portrait. These were sculpted in wax, a rubber master mold was made, and waxes poured (oh so many waxes). These were then invested in a plaster/silica investment, the wax steamed out and then filled with Bullseye glass.

Most of them had dry powder put into the depressions, and then were backed with sheet glass. A few were done with pate de verre techniques where the powder was mixed with CMC and water and packed into the cavity, sheet glass added for volume. Some are made with sheet glass only.

I tried to make this a true learning experience. I used different investment formulas, different firing schedules, and different ways to pack the glass. Kept copious notes, had lots that were total failures. I do feel that I learned a lot. The most important thing I learned that was when one is doing production work, it is worthwhile to make sure that your original sculpture is as perfect as you can make it, so that you are not cleaning up each and every wax that you pour.

#104 – Jane Morgan



I found some copper mesh used for making molds at a local crafts store and thought it would make an interesting inclusion for the magless. I hoped that the pattern would produce small bubbles within each diamond. I cut the mesh, placed it on a clear base (which was larger than the top), and capped with either white or black. After fully fusing, I flipped and fire polished (placing the clear on top and fully fusing didn't give the same visual effect – this was tried first). This was my first magless and I was challenged by the number required and the size of my kiln.

#107 – Susan Loubser

Tiles with a Beaded Beat

OK, after last year's unique tiles, I racked my brain to find something else for 2008. As the year progressed, and the time for the new magless exchange drew closer, I started to panic. Then I spoke to an old school friend of mine (we only see each other once every 3 years!) whose daughter and her friend play around with glass, and the idea came up to experiment with different inclusions. I tried some of my flameworked beads, but these were too big and the bead release could not be totally cleaned away. So then came the trial and error part with various sizes of beads, and the degree of clarity that I could get from using different sizes and colours together. The number of experimental tiles grew and grew and somehow it started to take shape. To make it a bit more interesting, I started using millefiori pieces. The

first tiles were a bit rough, but as I got to know the glass and beads and the limitations of each, a whole new world opened up and some beautiful tiles were fired.

This year I used a smaller kiln than my normal kiln, as I was working in a different area where I could not move my large kiln to. I could only do ± 15 tiles at a time, and with all the 'mishaps' and "no, this is not good enough's", I fired the poor kiln to the brink of exhaustion.

The tiles took a lot of time to make, as each of the tiny beads had to be placed by hand. Each tile then had a layer of clear glass placed over the beads. It then had to be carried and placed into the kiln, and I learnt a whole new language that has never been written down before with any clear explanation - each time I accidentally dropped a tile on its way to the kiln, or, INTO the kiln on top of all the others! That meant that I had to redo them, and as it had been arranged in a random pattern, not using the same patterns over and over, it never came out exactly the way it had been before. I fired the kiln slowly up to 815ºC, then soaked it for about 10 minutes, giving the clear glass and the beads enough time to "bond". If the beads were too big, bubbles would form that were unsightly. If the beads were placed too closely together, it would come out as a fuzzy line also not good.

My maglesses were again inspected and approved by Bob, the Quality Control Parrot. He was unusually 'busy' this time throwing the tiles around and tossing them all over the table while I was trying to sort them and count the number I had

Well, everybody, I enjoyed it this year just as much as last year, and hope to do so again in 2009! I do hope there is not a limit on the number of times that one can participate?

Thanks to everybody, and enjoy all the wonderful glass and reading! Till next time!!!

My gorgeous Bob 'rearranging' my desk….. (and 'Bobbiefying' everything he could lay his beak on!)

#108 – Tony Roberts

My Maglesses are samplers, to remind people of what can be done with recycled materials: they are made from clear bottle-glass, stained with powdered metals (not oxides or compounds or bought frit). The metals I used were:

bronze - green-brown
brass - turquoise-black
iron - green-red

copper - green-blue
silver - yellow
mica - sparkle
cobalt - blue
chrome - lime-green

In each case the metal is mixed or capped with home-ground glass from the same bottles (all the bottles were from the same manufacturer). Not all pieces have all these metals, but they're all in there somewhere. Oh, and each is marked with the stamp I use on the reverse (it says 'tr').

That's it!

#112 – Judy Harris

Lesson in Frit Sifting

I cut French Vanilla and Clear Bullseye glass into 1 1/2 inch squares. I laid out the french vanilla squares and sifted bullseye powered frit over a round plastic canvas sheet. I used another stencil for the clear, using at least two different color powders. The clear was layered on top of the french vanilla and fired to a full fuse. I have a small kiln, so I was only able to fire about 20 pieces at a time, so this project took over a week of firing and sifting!

That was the easy part, This is what I learned!

Frit colors DO NOT fire to the same color as they start out with. They also react with other colors. I did my sample on white glass with turquoise frit as the bottom color. It turned out beautifully with clear, vibrant colors. When I went to buy my glass for the maglesses, the store was out of white, so I bought french vanilla instead. The beautiful turquoise frit turned a muddy, khaki green after firing! I also learned that if you overlap frit colors, they will react with each other and turn various colors also.

2) I learned how to use my Morton's cutting system to cut LOTS of inch and a half squares.

3) Not all stencils are great for frit stencilling. It is best to use a stencil that has large, open spaces rather than the ones that are highly detailed. It is also easier to use the flexible plastic stencils used for crafts rather then the large metal ones. It is easier to use small pieces of stencil, so I cut the stencil into pieces and only used the piece that I wanted.

4) The razor blade is your friend. I used a standard single edge razor blade to gently lift the stencil off the glass to avoid smudging the powder. If I did smudge the powder, I was able to use the razor blade to gently push the powder back to where I wanted it.

5) If you don't like the look of the powder, you can easily dump the powder off, wipe off the piece and start over again!

I really hope you like my magless and I am already looking forward to next year.

#113 – Zoe Topsfield

I started this way too late like many of you. One thing that was clear from looking at previous how to's was that anything that involved fiddling with each individual magless was asking for trouble. I have loved copper inclusions of late so decided to go with that as a concept. The original concept involved copper leaf and twisted pieces of mesh. A few of you will have those…most won't. The mesh was much too prone to causing craters. I would lose 1 in 5, not a good ratio considering how late in the day it was. Most of you have copper kitties, which were much more consistent. I took Rosanna at her word that the mags didn't have to be identical; there is a lot of variation. Some are backed with opal; some are clear/mica.

Step one was copper leaf between clear and opal (or on one sheet I put down a bed of mica and scrap clear so that there is some mica adhering to the back, nice effect but not sure it was a good choice for magless because its not totally flat). Got a lot of big bubbles on first fusing but planned to soak them out on the next firing. Then I took the fused glass and built a glass box around it so that I could fill it with copper foil inclusions (punched kitties out of copper foil) and colored frit. I was aiming both for some color reaction and contrast to the copper blue.

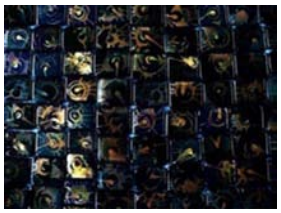
After the color frit was added I topped it up with clear frit. Fired it again. Attacked it with the saw. Coldworking: I confess here that I turned to my trusty professional coldworking assistant, aka Anthony, my son aged 13. He has a really nice eye, better than mine by far (so if yours has good edges, I didn't coldwork it). Then I fire polished them. Maybe I will do it again next year, maybe I won't...

#117 – Kimberly Mullen

To-dos and not to-dos…

Do: Enlist the help of your ten year old…and convince him to share his old "baby toys" (Lite Brite FX)

Do: take the time to read the "to dos" from years past
Do: pay attention when they say "keep it simple"
Do: understand that 125 of anything takes the simplicity out of everything.



Do: read the manufacturer's instructions (Glassline paint clearly states "for best results tack fuse individual sheets of glass before stacking your full fuse.")
Do not: wait until you ruin your first batch of 50 to read the manufacturer's instructions ☺
