2013 Magnet Exchange

#1 Brad Walker

#2 Susan McGarry

#3 Charles Hall

#4 Heidi Vanderwerff

#5 Nancy Barry

#6 Nancy Lappenbusch

#8 Donna Gryder

#9 Barb Ridgley

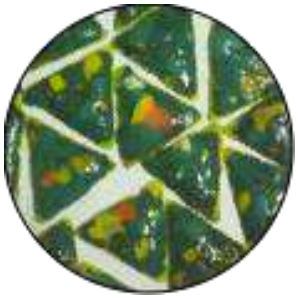
#10 Delberta Dahlquist

#11 Sophie Thibodeau

#12 Tracy Fries

#13 Jennifer Polver

#14 Dana Worley



#15 Cynthia Larkin

#16 Jane Morgan

#17 KaCe Whitacre

#18 David Wingo

#19 Sarah Jimenez

#20 Haley Bach

#21 Brandie Dunn

#22 Phyllis Wendelboe

#23 Corlette Mueller

#24 David Nutty

#25 Kimberly Mullen

#26 Dianne Van de Carr

#27 Deb Williams

#29 Zoe Topsfield

#30 Miriam Silburt

#31 Charlie Spitzer

#32 Amy Murphy

#33 Carole Legendre

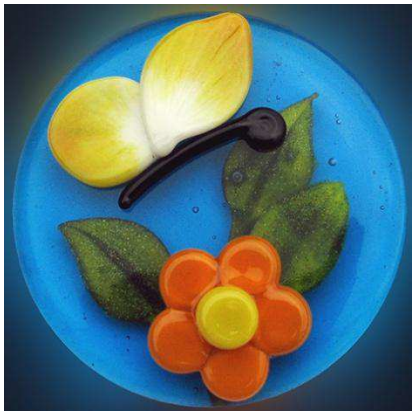
#34 Rachael Malakoff

#35 Barbara Cashman

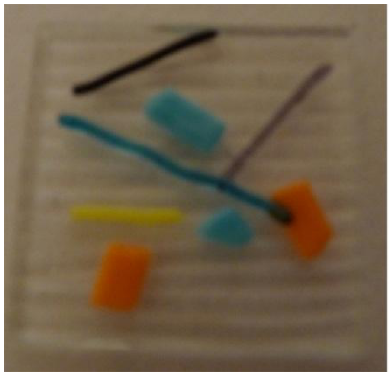
#37 Richard Blummer (Chaim Ascher)

#38 Carole Smith

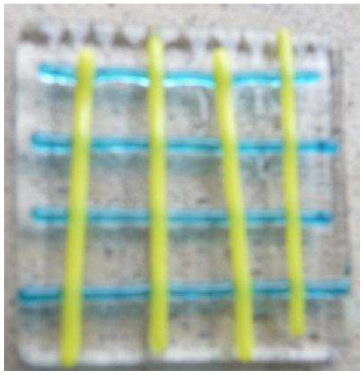
#39 Ann Kleckner



#40 Melodie Triche



#41 Ray Pastore & Kim Tohill



#41 Ray Pastore & Kim Tohill

#42 Zane Rozkalns

#43 Paula Zellner

#44 Valerie Adams

#45 Laima Rozkains

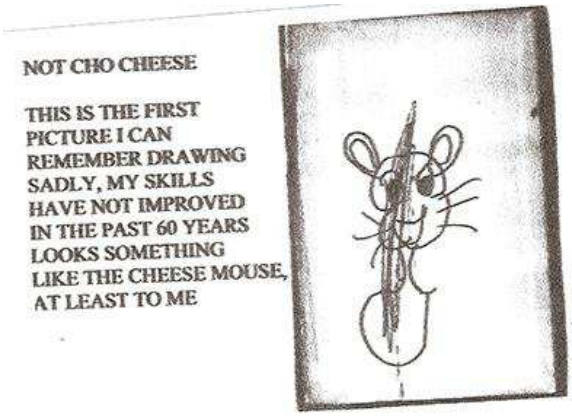
#46 Sandra Heismann

#47 Linda Woodhouse

#48 Sharon Furubotten

#3 Charles Hall

NACHO CHEESE



This magless sort of popped into my head, much to my later regret. It has proven to be very difficult to get to work properly.

Method: I made the mouse and cheese model out of sculpy, transferred them to silicone molds, and then made gang molds to pour the waxes. Then to gang molds for plaster/silica melting molds. I decided not to try a side melt (think cheese wheel on its side with a cavity above for the glass to melt into). I believed that the cold work in

cutting off the excess, and grinding the wheel smooth was too much trouble; I opted to cast it upside down, with the mouse slot on the bottom, and a finished front surface that would be glossy. Didn't like the gloss, and I had to mask off and sandblast the holes on the front, which took way too much time. Ended up sandblasting the whole wheel anyway. I used a combination of frit and stacked glass squares to load the plaster molds, ran out of yellow frit, and put in another color, which turned orange. Just pretend the cheese is a Colby/Jack blend. I had attempted to make the mold so that the hole for the stick would be cast into the glass, saving lots of drilling. Not only were the results marginal, but it turned out that every mouse and cheese matched up differently, so back to drilling. Except that in turns out that it's a whole lot of drilling, and bits were getting eaten up rapidly. Dreamed I was using my tile saw, and woke up with the idea to cut a slot in back, load with a piece of tubing, and use that as a channel. Except that my magnets were now too thin to hold the cheese away from the refrigerator. Order more magnets. Curse the day I thought of this. It seemed so simple. Simple minds like simple things.

Hope you enjoy.

Charles

Nancy Barry #5- How To- Magless 2013

BE Glass
Liquitex glossie paint
1. I have a new wire saw and used to it cut out the top piece. I need to practice to achieve more intircate shapes!
2. Tack fuse the shapes to the base glass and let this cool. Use temps that work in your kiln.
3. I created a star shape from an old wine cork and used it to "stamp" paint onto the small piece.. I also tried splatter look on some of the small pieces... Air dry 24 hours and then bake at ~325* for 1 hr. Allow to cook to room temp. The baking makes this "permanet" and that part seems to work well.

I use these paints when I am unable to kiln-fire painted details. I learned this technique from Robert Oddy.

Magless 2013 --- #8 Donna Gryder

“It'll fall off anyway” – NOT! If only Eeyore could have fused his tail back on!

It's October..plenty of time, have to get Christmas presents made first. November snuck up on me but the holidays are starting...still plenty of time. Okay...it's December and there's shopping..o that means glass, and family gatherings but...have to decide on design.
January....o no – it's 2013 …...Think of a design.....something to represent Tennessee.....UT, Dogwood, Black Bears...something to represent Knoxville.....UT, Sunsphere.....Go in a totally different direction.....

Drive 4 hours to Warm Glass and harass Brad, Jody and Samantha about Delani not being there ...o and pick up glass. Get home, unpack all that lovely glass and ooohhh and aaahhh for a couple of days – still plenty of time.....

Opps – February!!!!!!!!

Time to work.....

Have been working on lots of projects and lots of techniques over the past few months. Decided to try and incorporate several: frit painting, freeze and fuse, contour firing (basically couldn't make up my mind).

Cut 1” x 2” rectangles from Powder Blue/Marine Blue Streaky.
Cut 1” x 2” rectangles from Clear Silver Iridized (my newest favorite glass)
Placing the silver iridized on my 'pattern', used stiff black fine frit to frit paint the bushy part of the tail
Stacked the silver iridized on top of the blue streaky and full fused (knowing the frit would go flat)
Cut 1/4” strips of the blue streaky and then 'nipped' little squares from the strips, fulled fused these in the kiln along with the rectangles to make the tack heads

While the full fusing process was taking place...
Got bow candy mold for freeze and fuse. The mold had ribbons hanging from the bows so had to be careful filling the molds (a few needed a bit of hand sanding along the edge once fired).
Used clear, petal pink and pink opal powder frit to make the bows.

The actual tail pieces were cut from powder blue.

Once everything was out of the kiln, the assembly line started.

All the rectangles were lined up and each bow was glued on. Additional stiff black frit was added since I wanted more texture to the piece. Now for the fun part. Each tail piece was fitted to the rectangle and glued on – amazing how no two were exactly the same size. As fingers were glued together, the tack heads were placed on each tail piece. Then it was back in the kiln for tack fusing.

O no! Eeyore's gloomy cloud struck. For some reason, after tack fusing using my normal settings, the tack heads were determined to pop off. Once again, the assembly line.....more glue, more tack heads and a tack fuse setting that was more of a contour.

I held my breath and crossed fingers and toes as I opened the kiln the next day.....The extra time in

the kiln helped with the fusing of the tack heads but it also softened the bows a bit more than planned. But still ok.

Things I would have done differently:

1) Stocked up on tequila before starting
2) Contoured the tack head onto the tail piece before placing it on the rectangle
3) Bought 2 more bow candy molds
4) Bought more silver iridized as I used most of the half sheet for this project and I am now hoarding my small piece like it is gold
5) Started designing in June and actually fusing in August or September







#9 – Barb Ridgley

I like to use the magless exchange (on warmglass.com) as an opportunity to try new techniques. I've wanted to try Linda Steider's Glass Medium for a long time. I've used the freeze and fuse technique before, but wanted to take it a step further. The beauty of this medium is that you can play with different colors, and manipulate your creations before firing.

I started out by creating a snowman out of wax. I took my little wax snowman and created a silicone mold, using Smooth-On's OOMOO 30 silicone. I then made 6 other wax snowmen and created more molds which allowed me to create multiple snowmen.

After the molds were finished, I mixed up some of Linda Steider's glass medium.

I live at 5600 feet and had to double the amount of medium to water to get it to set up. In my first attempt, I used tap water, but found out that there are many minerals in the water here and my snowmen came out rather gray. In my second attempt, I used distilled water – and found that by heating the water the mixture setup rather quickly. I mixed the medium with some black System 96 powder to the

consistency of cookie dough. I pushed this down into the molds, just into the hat area. I then mixed up some turquoise powder and pushed this down in the mold for the scarves. It wasn't hard, but took some diligence to make sure the powder stay in the right areas. I then froze the molds for about an hour. When they were frozen, I mixed up some white powder with some Super Sparkle Mica (wanting them to sparkle like snow), and pushed that into the molds on top of the turquoise and black. I then put them back into the freezer. When frozen, I took them out of the mold and left them to dry on paper towels.

It took a few days for them to dry completely. Once dry, I carefully peeled them off of the paper towels and used a nail file to clean up the edges. I had to be careful to not get black powder on the white and white on the black. Even with diligence I found it was nearly impossible to avoid this totally.

Once cleaned up, I fired them to 1300 degrees with a 30 minute hold. What surprised me was the shrinkage. I had totally forgotten how much freeze/fuse items shrink, and these are no different.

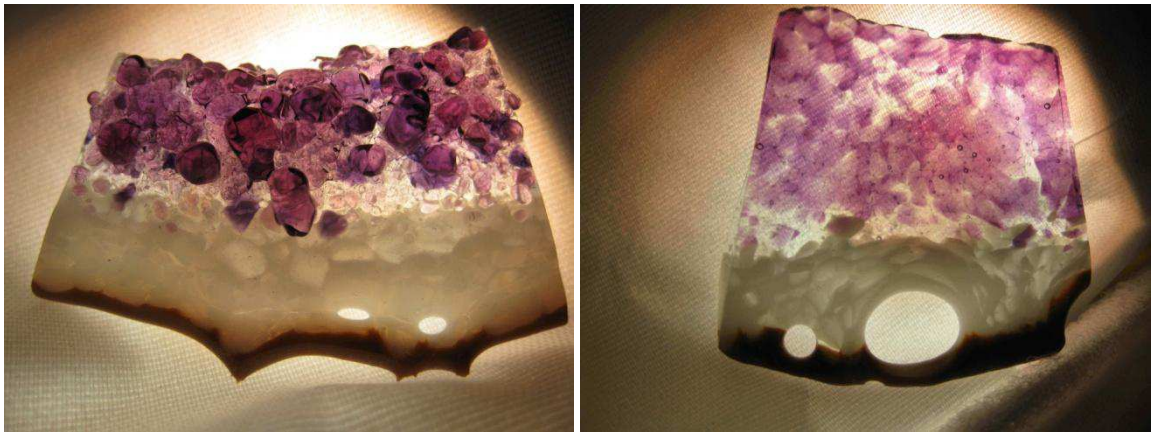
You can see the difference in size between the fired and unfired snowmen here. If I was going to do it again, I'd make my mold 30% bigger.

All in all, I think it was successful, but wish I had accounted for the shrinkage. I will also use white mica instead of the Super Sparkle- just make them a brighter white.

'Slice of Amethyst'

By Delberta Dahlquist

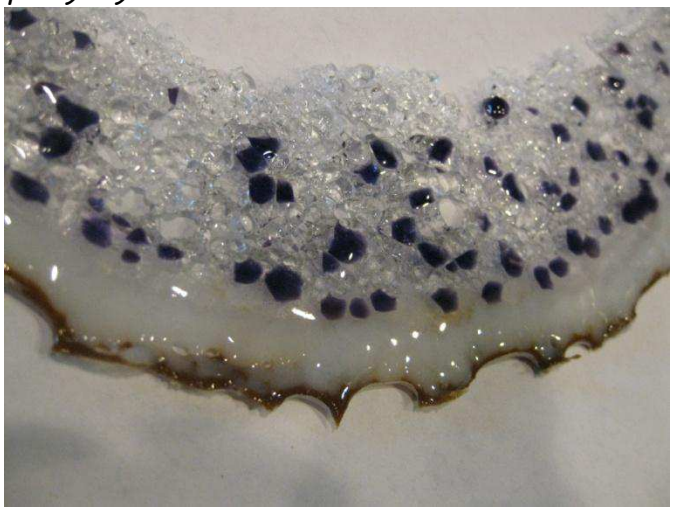
#10



Bullseye violet stryker is actually purple. Not pink as it shows here.

The biggest challenge I had was finding a purple that was light enough. Gold Purple and deep royal purple look black unless they are in front of the light. I saw violet in the beginning but the catalog photo's show it to be pink as above. When I went to Bullseye I saw an actual sample, so near the last minute I found a purple that was great. Violet stryker looks blue before firing, purple after firing and sometimes pink in photo's. You will see when you get your magless that it is not pink. (My first attempt looked like sushi.)

My first base fire. First I formed the fiber blanket on the shelf. I used woodland brown powder mixed with liquid stringer in a little bottle and squirted it all the way around the edge of the fiber blanket. Then I did a row of white and added a few pieces of clear for variance. Started layering clear and then filled the rest of it with clear. I added a little bit of gold purple. Then I went back around the edge and added white powder. Full fused the base. It got pretty spikey by the fiber blanket but I cut that off when I added the 'crystals'



fused base pieces

The slice of amethyst at the top on the left I had put violet stryker powder on first because in previous attempts there were too many clear

spaces. So my next batch I put violet frit covering the clear portion

I liked the 2nd base fire and didn't add 'crystals to the magless pieces. Both looked like amethyst slices but the first ones got a little over fired with the crystals, I wanted a minimum tack so the crystals were still pointed, but at that temperature they didn't all stay in tact.

Sophie Thibodeau

Labrador #11

This winter I was lucky to take a great class with Bob Leatherbarrow this experience put a new spin on working with powder! My Project is a simple application of powder with a stencil. What I learn is do not use white color over dark the result is really bad and control of cooking even with a small project like this, there is a big difference of temperature between some color that affect the final result.

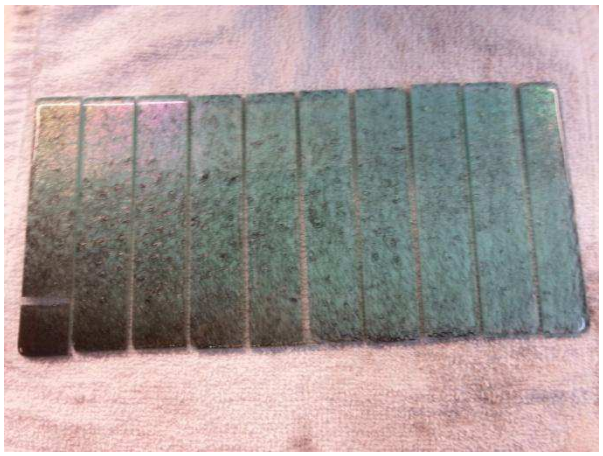
Participant # 12
Tracy Fries, Idaho

I want to thank Brad and all of those who have made this exchange possible over the years. As a newbie to the warm glass world, I was quite excited to find the forum, and even more excited to learn about the magless exchange – I could not wait for the next one to come around. Thank you to Susan for coordinating and to all of those who were gracious enough to help her sort, pack and mail.

Despite being so eager to participate, I had a difficult time coming up with a concept for my maglesses. I spent much time reviewing prior year submissions and realized that every single thing I had thought about doing had pretty much already been done. Imagine that! I was fortunate to take classes from both Richard Parrish and Nathan Sandberg this past January and would have loved to have submitted something using the techniques I learned in their classes – but it wouldn't seem right to submit a magless and how-to based on something currently being taught. I would highly recommend both instructors and encourage anyone who has the opportunity to learn from them to do so.

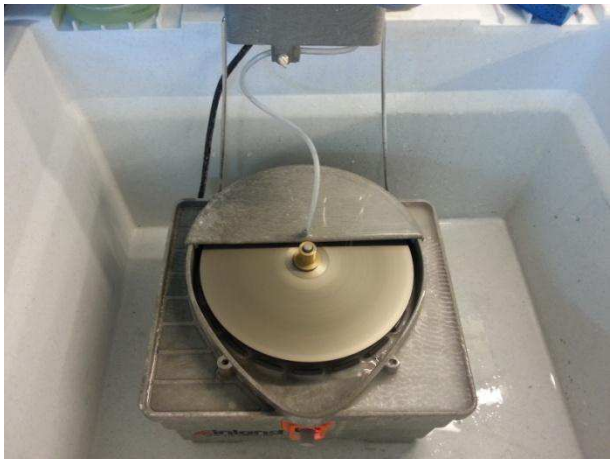
So, that brings us to the actual submission. I've been playing around with reactions lately and decided to go that route. I love the fibrous-metallic-crackly look that comes from combining Bullseye iridized reactive-ice glass (001009-031) with copper-bearing glasses. In order to get that look, you place the iridized side of the glass down against the copper-bearing base glass and full fuse, in this case, Bullseye Turquoise Blue, 000116-030. I would to use this as a design element in some larger pieces, so this was the perfect opportunity to try it out.

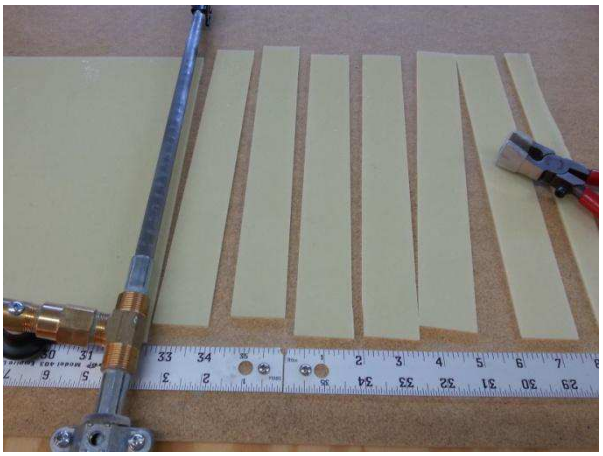
Though it could have been done with standard running pliers, my blank was a bit small and I was pushing the deadline, so I used a craftsman hobby saw with an MK blade to cut my blank into squares.



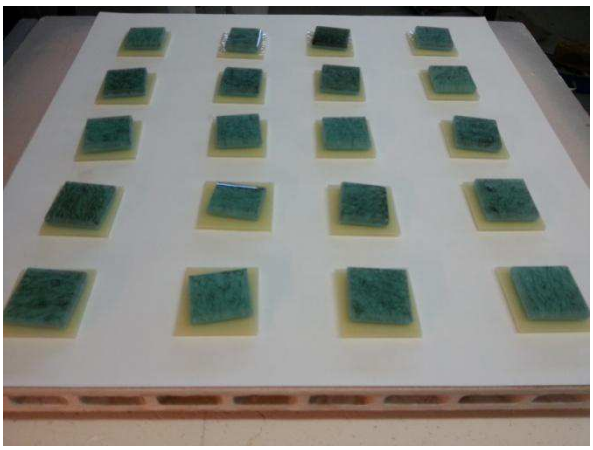
Though the MK blade does a very nice job, the hobby saw is not ideal, so I used a inland hobby grinder to clean up the edges on a 325 grid pad. Unfortunately, the water delivery system on the inland swap-top is no longer very funtional – so I now put the grinder in the shop sink and drip the faucet over it. Who knew it could be so difficult to control the rate of drip from a faucet? I chose Bullseye French

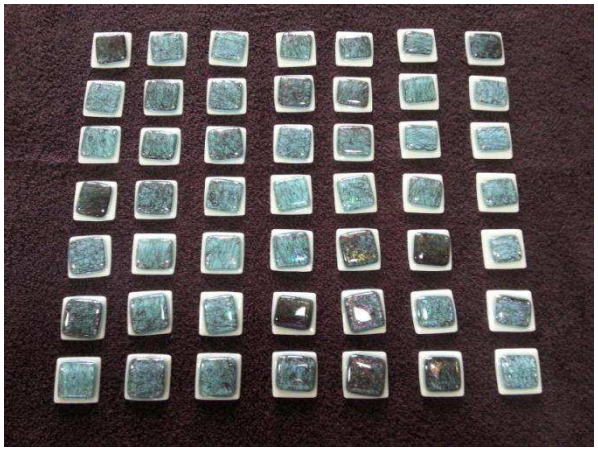
Vanilla for the bases – I'd hoped for more of a reaction line than resulted. I cut the bases on my handy-dandy home made strip cutter built from the directions purchased from the Helios Glass site.





I have a small Paragon Clamshell 16 kiln and fired these 20 at a time, with the odd remainder going in with some additional projects. I probably could've squeezed more on the shelf and completed these in two firings – but I didn't allow time for error and didn't want to have to come up with a CYA plan. I chose to contour fuse these simply because I needed the opportunity to run some tests. I discovered, quite by accident, that I have significant variation in heat distribution in my kiln, so I used these to determine the pattern and extent of the differences.





What I learned:

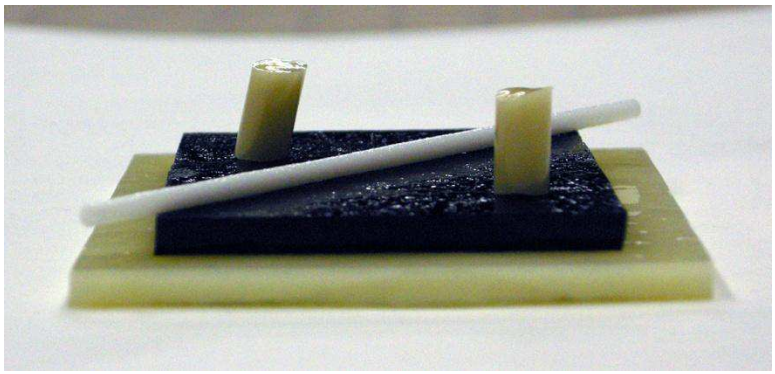
1. Small samples will not produce this effect. I tried multiple times to produce a sample with various copper-bearing glasses in a 2 x 2 size, and none of them would give me the fibrous look – the irid simply did not stretch enough to allow for reaction line development.
2. Not all copper bearing glasses produce the same reaction with the iridized reactive ice – Steel Blue will not produce any stretching or visible reaction lines. Egyptian Blue provides a very dense looking reaction that is barely perceptible, though more tests might yield different results

– I'm going to play with this some more. Light Cyan and Tuquoise Blue produce the most dramatic effects among the opal glasses. I need to do some further sampling with the transparent copper bearing glasses.

3. The look will vary across a piece – I assume this has something to do with the coverage of the irid coating. In areas with a heavier coating, the stretching is less likely to allow contact between the reactive ice and the copper bearing glass and create a visible reaction. Here are three samples, all from this blank, showing the variation across the sheet.

I enjoyed this experience, appreciate all of you who have made it possible and cannot wait to see what lovelies each participant has created. I look forward to participating next year!

Magnet Exchange 2013
Jennifer Polver
#13

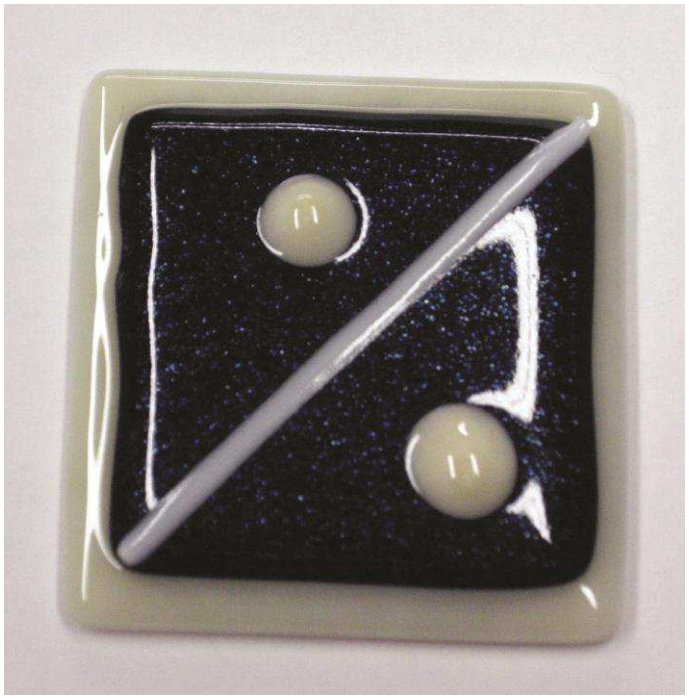


Begin with 2” x 2” square of Bullseye French Vanilla
1.5” x 1.5” square of Bullseye Aventurine Blue
Bullseye stringer of White
2 Bullseye Nougat rods

Stack in kiln as pictured above

Firing Schedule
300 to 1050
50 to 1250
250 to 1450
800 to 960 hold 45 minutes
100 to 700 off
Open kiln at room temperature

Finished Magnet

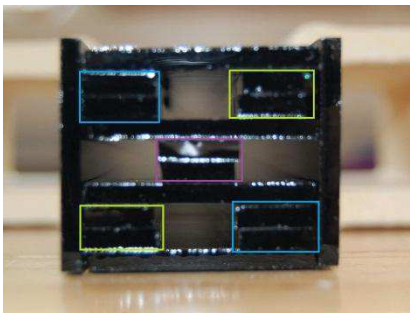


Dana Worley (14) “Stained Glass”

No, this is not me proving I can fuse black blobs, though at first glance that might appear to be the case. If you hold the cab up to the light, however, you’ll see there is transparent color in there. I love the depth and interest that is created when opaque and transparent glasses are used together, and with the layup described below, I was hoping to create a stained glass look.

I prepared a 1 ¼” x 9 7/8” pattern bar, using opaque black for the four sides and for spacers between the transparent layers. I left 6 mm spaces of no glass to allow the black glass to flow.

This is the setup; each of the colored squares represents two layers of transparent glass:



I used the following firing schedule for the first fuse on the bars:

Seg	Rate	Target	Soak
1	500	1100	15
2	500	1475	30
3	1500	950	60
4	100	750	00

The bars were then cut into ½” slabs and fused a second time to create the cabs (firing schedule similar to that shown, but with a 20 minute soak at full temp and 30 minute anneal).

For a more complete write-up with additional layup pictures, see http://jestersbaubles.blogspot.com/2013/02/2013-magless-exchange-stained-glass-look.html.

2013 Magless How To's

Participate #15 Cynthia Larkin

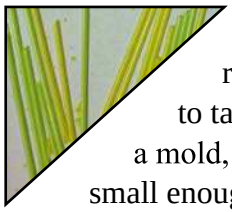
Initially I had exciting plans... well, they were exciting to me anyway! I'm a newbie and even though I didn't have my own equipment I would be able to fire my pieces in the classroom. So I signed up for magless and toyed with several ideas. By the time I was all set my class went on hiatus and I no longer had time to order my own kiln. So I decided to purchase a readily-available microwave kiln. I may have been better off with a forfeit! But there you are...

STEP 1
Cut the glass into 1.25" squares. (The microwave kiln is small!)

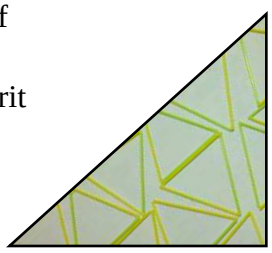
STEP 2
Take a deep breath after seeing that the glass did not break where scored and come up with a new plan.

STEP 3
Take out frustration by pounding glass in to frit. (Very therapeutic!)

STEP 4

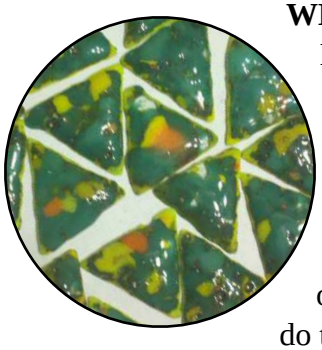


Create triangles out of stringers so there is a repeatable form for the frit to take. (I attempted to use a mold, but couldn't get one small enough for the kiln.)



STEP 5
Arrange frit in triangle and fire... one at a time. (Did I mention that the microwave kiln is small?)

STEP 6
Drop head and moan because the piece is not what I would hope. I'm not certain, but I think the craters are what the microwave did to the pieces of clear dichroic frit.

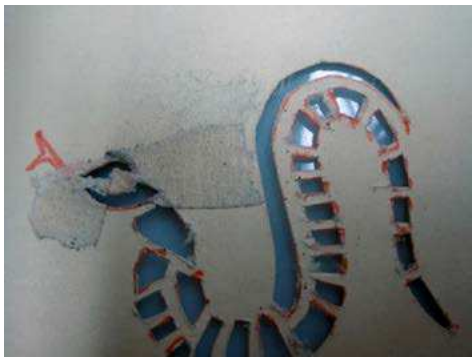


WHAT I LEARNED

Make sure to have all of my ***<u>own</u>*** equipment before committing to any project with a deadline. Microwave kilns work - somewhat. They're not made for production due to their size, inconsistent results, inconsistent firing times and they seem to self-destruct. (To use again I'll need to get one of those re-furbish kits.) And I don't think they like frit... I didn't get smooth edges & when I fired longer, it broke. Microwave kilns might be good for testing color combinations or making small projects now & then; however they do not allow for embeds nor do they seem to like dichroic. I had fun, learned a lot & would do it again! Thanx!

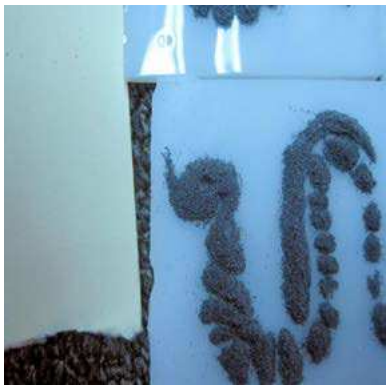
Jane Morgan # 16

Select a variety of blue glasses and use a paper punch to punch out copper leaves. I used 1.25 inch wide copper tape and after punching the leaves, I removed the paper and put the sticky side of the copper onto the blue glass. I then used a small stained glass copper roller (like a small rolling pin) to smooth the leaves onto the blue glass. Cap with clear and fire slowly to minimize bubbles.



Created a snake and cut it out of a manila folder. (Dull knife made earliest cuts ragged. Changed blade.) (image #1)

Lifting stencil to carefully reveal pattern. image #3)



Snake with tongue out. Lots of specks around image. image #5)

YEAR OF THE WATER SNAKE

2013 is the Year of the Snake in the Chinese calendar. This year the element is water. There are 12 different animals the same animals as the months of the year. Then also like the months of the year, each animal has one of the five elements associated with it. This year the element is Water. Thus 2013 is the Water Snake. (The other elements are earth, metal, wood, and fire.) I looked for an image of a snake. I found one with a lot of detail. (body segments). I have cut a lot of stencils in my life, as a lettering artist I have used them to personalize work by creating one-of-a-kind embossings. Unlike using paper with a stencil, using frit was hard on the folder. You can see I did try to use a condiment bottle to apply the frit powder (*image #2)*. I thought it may help keep the powder tight. But it didn't. The small puff of air when I squeezed also complicated the process by sending small particles under the template. I made about 20 of these, but was so dissapointed at the quality I gave up. Lesson learned: too much detail with a frit template leads to a LOT of clean up. Too time intensive.

Because this was my first (drawing with powder using a template). I didn't want to mix the red seal; so I capped the work and fired it; then added the seal. When I capped the

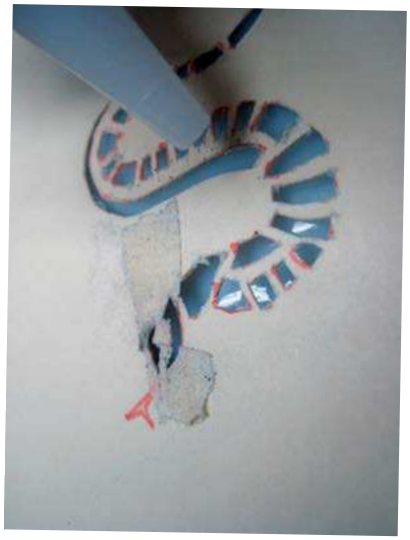


image #2)

Holding pattern above glass to show what was used vs what was reclaimed. image #4)

Smuched image with seal on top. image #6)

Final of the multisegmented snake image #7)

Tried using a stecil I already had to see how using two colors would work. image #8)

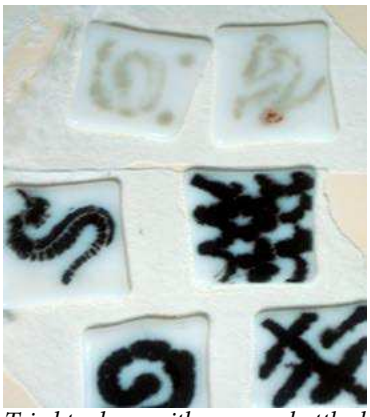
I wanted a simpler pattern so I made this raven. Drew it on a manila folder cut it out with a #11 exacto. Then proceeded to use frit with hairspray to help hold the frit powder in place. (image #10)

Again showing how I lifted stencil to reveal frit. I decided to try a MUCH simplier snake. (image #12)

frit it reacted by "smushing" (technical term for the frit being spread out by the clear Tekta cap). That negated all the cleaning I had done and the design looked even worse if the powder was on thick. It also trapped air between segments. Not please.

I went back to thinking... how could I improve this idea? Simplify... I love simplicity, but do a lot of detailed things... guess I love details, too. So looked at some other stencils. Tried a two color wheat stalk. Didn't like it. So drew a simple raven (I love ravens). You can see it only had two pieces. Much more simple than the segmented snake. What followed were my experiments with the simple shape. Still a lot of clean up. I don't like the errant specks that frit leaves behind. So I would apply frit to stencil after some hairspray; then clean up the over sprayed grains with a fine sable brush. <ugh>

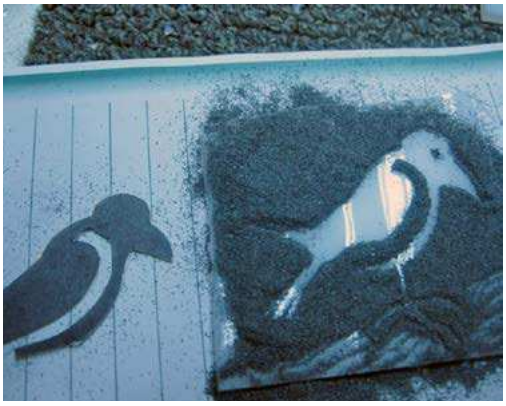
As the Asian idea I was wanting to use is usually created in pen and ink, known as Sumi-e, I decided to take one of my sumi-e drawings and using my scanner create a vector art of it and cut it out. The manilla file folder had worked so poorly that I thought I need something that won't react to the frit. (It hit me. I had three phone screen protectors in a package that I was going to return.) In stead of returning the screen protectors I'd use the carrier for the thin plastic, a ridgid piece of plastic and cut the new design



Tried to draw with squeeze bottle, but too chunky. The tip is too large for the scale I wanted. (image #9)

Then tried a much more open pattern. Drew a crow. It only had three sections. Unlike the snake with multiple sections for stray frit to go. (image #11)

to get it to the point to fire... and still there was more around the feet. (image #13)



I got to thinking... what about spread frit all over the background and see how the reverse process goes. Didn't care for that either. So revisited the snake. (image #14)

You can see there was lots to clean up. (image #15)

...and clean up. (image #16)

*Kiln full of snakes. The tomato red seal (most) are the second batch. The deep red is the first batch that I thought if I fired them again it might help rid them of the bubbles, but it didn't. **Note how smudgy the dark reds look compared to the tomato reds. That is why I fired the second half without the cap. The cap flattened the frit powder and took out the fine line detail I wanted. (image #17)*

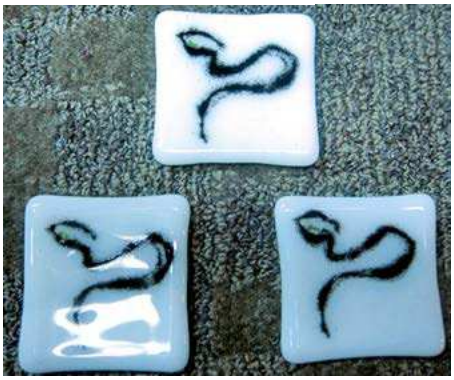
This is the sumi drawing at full size and traced. You can see the patterned plastic carrier sheet for the phone display protectors. I used it for the stencil. I held up MUCH better than the folder. (image #18)

Three snakes from second batch before cap and seal. I fired these by themselves without a top to get the lines more crisp and to allow the green eye to flatten (used powdered frit instead of a chunk of frit). I believe this captures more of the spirit of sumi-e. (right top image #19)

First batch snake. Note bubble where frit was placed for eye color and smuched linework. (image #20) Bottom right

from that. It cut with a bit of difficulty, but once done held up very well to the use.

Now I needed to decide the method for creating my maglesses. I made about thirty that I did in one step. I used the snake template; then added the seal that says: Year of the Snake. But many of the images had excessive bubbles from the frit being a bit to thick and from adding a small piece of larger grained frit in green for the eye. When they came out I decided I needed to fire the snake with eye first, then cap and add seal. So the



Plastic with semi round hole to make a seal. Tap powder over hole. Remove stencil. (image #21)

Once smooth I wrote in the frit with a dental tool I got from my dentist. Note the edges pile up with frit. It took some time to do the writing and have the beaded up stuff not pile up in the wrong places. (image #23)

first 30 I did have a deep read seal. If you have a blue red seal, it is my first batch. The second batch I used a more vermillion red for the seal, called tomato red. This one has its issues too. The white glass shrinks without the cap and so when the cap is added for the second firing the white is often irregular under it. But the snake holds its finer lines and detail better than the "all-at-once" firing of the first batch.

I enjoy the exchanges as I learn a lot. I really need to learn more about firing temperatures, as I still use a rather basic schedule that I use for almost everything I've done thus far. I am not prolific, but I do have more work planned and will probably be doing more adjustments to my firing schedule.

KaCe Whitacre, Tacoma, WA

A finished Water Snake for the Chinese New Year 2013. (image #25)

Drawing in soft powder is too difficult, so I used the outer packaging of the phone display protectors to cover the frit and use my finger to gently tap the frit flat. (Tried not to pack it, just to make it smooth.) (image #22)

You can see the line work is preserved more like a sumi-e painting. There is a "flying white" type essence to images. It has yet to have the seal put on and the cap. To me the line work was more important than the shape of the white background glass. Had the white glass been critical to me I would have cold worked them with my wet belt sander.(image #24)

Haley Bach # 20

I used five combinations of glass, each combination included Reactive Cloud. I made them in two batches, below I give details on how I did the first batch with a couple of notes at the end about the second batch. So first batch had four color combinations and the second just one, for a total of five.

I used Bullseye glass, listed below.

6 x 8 0009 Reactive Cloud
6 x 4 1426 Spring Green
6 x 4 1416 Light Turquoise
6 x 4 1808 Aqua Blue tint
6 x 4 1841 Spruce Green tint

Total area of glass used equals two times 6 X 12.

I marked off a 6 x 12 inch rectangle on Thin Fire, which I put on top of fiber board. I choose to lay this up on fiber board because the way in which I lay out the glass has the potential to trap a lot of air and I was hoping the fiber board would allow air to escape.

All glass was nipped into small pieces. The first layer was Reactive Cloud. Since I used 6 x 8 inches of glass over a 6 x 12 inch area there were gaps between pieces. That was what I wanted. Three layers of glass with a volume equal to two layers of glass.

Next I did a layer of Spring Green and Spruce Green tint, again with spaces. One color over one half of the first layer, the other color on the other side.

I then added the Aqua Blue and Light Turquoise. One color across half of each of the greens, and the second color over the other half. This gave me the four combinations of colors.

I wanted fairly large gaps, and I found that to get gaps I liked I ended up with "leftover" glass for each layer. I did not want holes, so I needed to keep my volume of glass equal to two full layers.

What I did was substitute an equal weight of clear or non-reactive transparent glass for the left overs and added that on top of my stack.

I used dam's for this batch (and not the second, because this was an experiment, after all). Turns out either way works.

I fired with a very very long and slow bubble squeeze, full fuse. I use the firing schedules from fusedglass.org with a few alterations based on my kiln and in this case I slowed down through the bubble squeeze zone and held a bit longer. Then I cut the slabs up on a tile saw and fired them again.

The first batch I fired to a soft fuse, those came out very rounded.
My second batch I fire polished. Twice.

My second batch was a smaller slab using Reactive Cloud, Light Turquoise, and Clear. I did not care for the reddish colored reaction after the first firing.

When I took them out of the kiln after the fire polish I noticed the reaction had darkened some. I decided to fire them again to see if the reaction would continue to develop. It did, to a much nicer (in combination with blue) brown.

One quarter of the first slab was very blah. It was the corner with the green and blue tints. I did not get a reaction from 1808 and the tints combined were too light to be interesting. The quarter with1808 over 1426 also did not react, however the colors did combine nicely (and green is my favorite color).

#21 Brandie Dunn

Bees have enchanted me for quite some time now. It all began when my daughters took great interest in the catch and release of bumble bees off of my rose bush a few summers back. When I saw how fearless my daughters were in their efforts, and realized how focused the bees were on simply doing their own work rather than resorting to stinging their antagonists, it began opening my eyes to their remarkable world. Since then, I have enjoyed chasing bees around in an effort to develop my macro photography skills. I just can't get enough of observing them and have not been stung yet!

For my first ever Magless entry, I decided to take a favorite photo from last summer, and submit it to Amy at http://inplainsightart.com/files/decals.html to have it printed out as decals to be fired on glass. I enjoyed merging two of my creative outlets into one project. Hopefully the recipients will find it worthy to attach a magnet to and hang on their refrigerators!

These decals were not able to be printed with the color white, so they rely on white substrate to allow for any white details to show up (in this case the bees wings). For the tile on the left, the decal was fired directly on white, then clear capped on a second firing. You will note some trapped bubbles and a dulling of the pinks. The tile on the right was actually done in a single firing (up to 1440!). The decal is on gold iridized face down on thin white. The shimmery backdrop gave it a really nice sparkly effect that is visible through the wings and parts of the flower as well. In my experiments I made the pleasant discovery that the magenta pinks from my picture stayed most true and popped more when fired *directly on an iridized surface*. (Sorry not pictured…)

For this Magless exchange I pre-fired the base tiles. Thin white was topped with gold iridized face up.

200 1100 10

200 1240 30

Full 1440 10

Full 950 45

150 750 0

Next I applied the decals per the instructions found on inplainsight art's page. Thank you Amy! : http://inplainsightart.com/files/decals_apply_fire.html

Finally I used this schedule to fire on the decals:

50 200 300

200 800 15

275 1300 15

Full 950 60

50 850 0

200 600 0

Venting and directing air out of the garage during burn off was a priority.

What I learned:

- **BEE sure to take a picture of the finished product…** In an effort to get it there before the deadline, I forgot to do so!

- **BEE true to thyself**: Even though some glass purists might suggest the use of decals is like "cheating", I am pleased with the results of

merging multiple passions: glass, bees & botanicals, and photography.

- **BEE Ever Curious!** I wonder what the decal would look like fired on an iridized white background with clear cap? What other techniques could I attempt that would fully convey the sweet light that was on the bee's wings?

Magless 2013

- #22
- Phyllis K. Wendelboe, Granite Bay, CA
- Title: Cheers!

Short story:

- Bullseye glass: amber, clear and white medium frit and stiff black powder
- To achieve little beer bubbles, used a dremel with small drill bit and drill little divots in the glass (almost drilling thru but don't)
- Schedule of first fusing:
    - Rate 500 to 1100 hold 10 minutes
    - Rate 475 to 1450 hold 10 minutes
    - Rate AFAP to 1100 hold 0 minutes
    - Rate AFAP to 900 hold 1 hour
    - Rate 150 to 700 hold 30 minutes
- Grind now ☺ and clean up each piece.
- Screen printed with stiff powder logo on to each magless
- Schedule of second fusing:
    - Rate 500 to 1100 hold 10 minutes
    - Rate: 475 to 1380 hold 10 minutes
    - Rate AFAP to 1100 hold 0 minutes
    - Rate AFAP to 900 hold 1 hour
    - Rate 150 to 700 hold 30 minutes

What I learned:

- Start early. See confession.
- Try not to grind anything before first fusing
    - Try to make part sheets first instead of single pieces
    - Let the kiln work for you (aka less grinding!)
- Take really good notes with pictures. (still working on this)
- At some point stop testing and go for it.
- Regarding screen printing: Small logos are too difficult for powder, maybe enamel?
- For screen printing, try doing this on a light box to be able to line up multiple pieces, ended up having to screen print each one since I could not get multiple pieces done – part sheet here would have been perfect.

Long story: (won't be insulted if you just pass right by this)

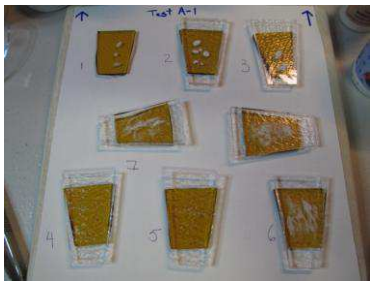
Confession first ☺

First, as many people will say, “Start early”. I started so early – it was fall 2006 for the 2007 magless. I signed up with my girlfriend who has been a participant since 2003 (same girlfriend who got me hooked on fused glass, thanks Marsha) (#22 in 2003) and remember it was 100+ magless and I had cut everything and started some testing. I was a terrible glass cutter (still am) and felt everything needed grinding before putting into the kiln – so I started to grind my 300 pieces and realized that I was not gonna make it and unceremoniously drop out. I felt terrible. I would never ever sign up unless my magless was done. In fact I think I stopped reading warmglass.com for a few years out of guilt.

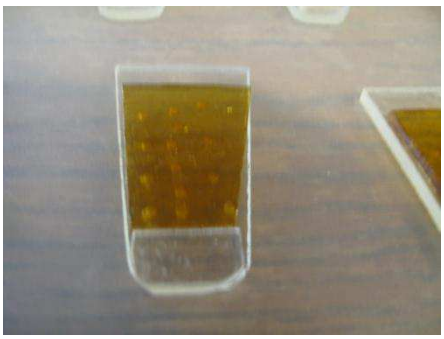
Turned out Susan McGarry was sorting for this year and saw some of my tests (having to unpack from back of the closet) and she said go for it. So I did. (Thanks Susan) I would have liked to have something with float glass, since I was lucky to have taken Barbara Cashman’s Maverick fusing class in Arrowmont last summer (omg it was great!) But since I had all the glass cut and 1/3 pre-grinded I have decided maybe next year to do float. Since I took my first screen printing w/ powder at Bullseye with Stacy Smith (omg another great class!) last summer w/ participant #47, I decided the glasses need a little logo on them.

Here is a picture of some of the pieces I tested in 2006/7 but I could not figure out what I did from my notes – bp, I think was baking powder, or bubble powder – not sure!

So did another test: (baking soda, baking powder, bubble powder, clear frit etc.)



Didn’t like any of them, and did a few more tests, and found making marks w/ a dremel made the bubbles the right size – I know I could have worked out more tests but I got a bubble size and placement where I wanted them. I could quickly dremel quickly the amber that would be on the bottom and then do a fuse up to 1450 degrees and still have nice little bubbles.



Grinded each magless so they could stand up ☺ and then screen printed on the logo (Sunchase Studios is my business name) and fired up to 1380 degrees. (I did try a more generic logo but didn't like it and there are a few of the 50 that that have a smaller logo). They didn't look perfect but decided that the logo looked ok like an old beer glass that was in the dishwasher too many times…Life is short, celebrate, and Cheers! Thanks to my friends who made me get off my butt and do this ☺ and Linda and Susan for putting up with me ☺

SUNCHASE BREWERY 2013 - #22

Corlette Mueller #23

Using David Alcala's sand to glass technique, I made 3 large panels, then fired them.


unfired



I cut each fired slab into 22 pieces. After experimenting with enamels mixed with various binders, and application techniques, micas, rubber stamps, dry enamel, flexiglass and prepackaged glass paints, I decided that I need much more practice on most of these. Settling for Glassline pens, I embellished some of the mini landscapes with trees, dolphins, boats, birds or cacti. Next, they were fired again. Done! I hope everyone enjoys them.

David Nutty # 24

I am posting a How-To on MAKE magazines projects page but until then this brief overview.

I casted tiki heads from carved wine corks. First I drank 50 bottles of wine ... or rather I collected 50 corks from ppl & cafes. Carved into corks using basic box cutter knife (snap off, wide blade). Eyebrows, eye sockets, nose lines, mouth shape, lips, cheeks, top/bottom slices, back notches cut out in that order. One batch was cast into large mold but later batches used drink cup molds with 2 corks per cup. A flow hole/glass reservoir was molded from clay and pressed into cup bottom. Corks had metal T-pins stuck into them and then pressed into clay form. Pins keep cork from floating up in the plaster medium. Arrange corks so they have space between walls & each other.
Mold mix of 50% plaster, 50% silica flour was used. Cup volume determined by weighing water in grams ... subtracted weight of glass going into mold (34 grams ea, determined after lg batch was done) to get amount of mold mix needed to fill mold cup. Used chart but basically need 60% of volume to be water ... Measured that out ... Mold mix is double the water weight ... measured that out in grams. Shook mix into water and let slake/settle for 3

min undisturbed then mixed for 1 minute into creamy consistency. Poured mix over corks & clay completely in one batch ... If measured well you will have min excess plaster.
After molds set up for a couple hours remove paper cup & clay from around corks. Gently pull out metal pins leaving only the corks. Fire in kiln to burn out corks and cure mold. I fired @ 190f for 2hrs to dry out water in mold then ramped up @ 350/hr up to 1400 for :10 ... Then cool down. Corks will burn out around 450f. After cool, gently vacuum or blow out ash from mold void. Pour kiln wash (Primo wash) into mold and pour out, invert and let dry.
Measure out glass into cups - 34g per cork. Pour glass into dry mold, tamping gently to let glass settle in cork void and flow hole area. Place into kiln and fire. I sit at 190f for a short to dry out any moisture in glass ... Then ramp @ 450 up to 1225 ... Sit for :30 ... Then ASAP up to 1475 ... sit for :30 or 1hr?? ... Back down to 1100 for :15 then down to 960 for 1hr ... Then 800 for an hour more - finis.
After cool gently break apart plaster medium to release glass tikis. Make sure completely cool before washing. I soaked in vinegar to remove kiln wash/plaster bits ... Gentle scrub brush ... Ground off excess glass or bubble blips ... Washed again. Last batch did not get the best wash so some ppl may want to soak theirs again.
That's it and thanks to all my fellow mag'rs!!

Pictures on my FB page David Nutty Art & Craft ...

http://www.facebook.com/pages/David-Nutty-Art-Craft/599933340035469?ref=stream

26 Dianne Van de Carr

All glass is Bullseye. The base is 0116 (turquoise), and a slightly smaller square of 0313 (Dense White) is the 2nd layer. I placed a stencil on the glass and 0137-08 (French Vanilla Powder) was sifted onto the stencil. This was fired to 1440 with a 20 minute hold. There wasn't as much of a reaction as I hoped, so I fired again to 1440 a second time. This time the reactionary colors were more vibrant. Different parts of the stencil were used so each magless will have a different pattern.

27 Deb Williams

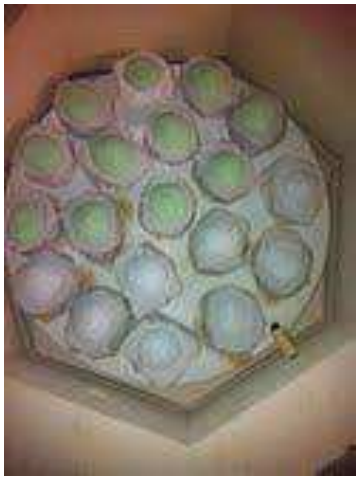
Original Metal

Rubber Mold 1

Rubber Mold 2

Plaster Mold

Molds ready to fill



Molds filled ready to fire

Molds after firing

Finished Magnet

How to for #29 Zoe Topsfield Bee

The bees were screen printed using the photo emulsion method (not going into that here and I am not any kind of expert anyway! Please email me any questions if I might be of help). I used Reusche Series 5 black enamel (Tracing Black) and the Reusche water based liquid painting medium which seems to give the best consistency. The screen mesh was 220. I had done a little screen printing before (Bullseye does a nice workshop) but there was a fair bit of trial and error. I put the images onto Uroboros clear machine rolled. I had several ideas for creating the honeycomb and I do think that a vitrigraph option would be great....but I ran out of time to mess about with the setup. So I found a honeycomb stencil and used Uroboros Rootbeer powder onto Bullseye French Vanilla. I tried the BE Golden Amber as well but it was difficult to get the application of the powder thick enough to be dark enough. I did try one section with the rootbeer fired once, added more powder and fired it again. That actually gave a nice look but added another firing so I didn't pursue that further. The pieces were made in sheets fired separately first. The enamel has to be fired first at a lower temperature to set it. Both sheets were then fired full fuse together, face down, and then cut up into individual sections and firepolished. We have eaten a lot of honey candy. Note: I experimented with firing the enamel on the underneath of the clear and on the outside. The inside resulted in a nice glossy finish with relatively little loss of detail. The enamel on the outside was a touch less glossy and so I was going to fire them all with the enamel on the inside until a couple of "friends" exclaimed how much more it looked like the bee was crawling over the honeycomb on the one fired on the outside (and it did, I admit). So I did all of them with the bees on the outside, in my larger kiln, which fires a tad cooler than the test kiln. Consequently bees weren't glossy at all.... Sifted fine clear powder over the top and refired. Ggrrr.

#30 Miriam Silburt

Magless
In the first firing I used Robert Leatherbarrow's crackle technique for the blue base for the magless. If you ever get a chance take his course as he is an amazing teacher.
In a separate firing I made the tine circles be stenciling with powder.
In the third firing I tacked the circles to the base.

Number 32 Amy Murphy

I cut each square then used just my nippers to finish each DOG WITH SUNGLASSES

Rachel Malakoff
(imaglassydiva@aol.com)
Participant 34 / Magless 2013

“Inky Blue Brush Strokes”

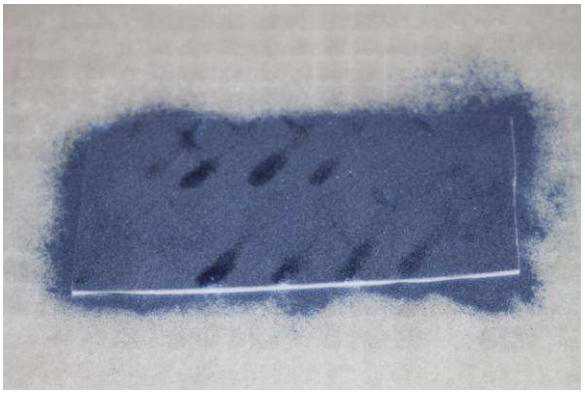
First off, I would like to say that I am very glad that I choose to participate in the 2013 Magless Exchange after lurking around in the shadows for the past two years. I have learned so much since I started glass fusing in February 2011. Everyone has been so helpful and the WarmGlass board is one of the greatest resources available! The people who are behind the board, asking questions, patiently answering questions, and offering suggestions, ideas, thoughts, and guidance are a group of people who are simply AMAZING!

Since I had learned to use powders at Brad’s class this past summer, I decided that, for the my first Magless Exchange, I would do [Bullseye’s Methods and Ideas] “Inky Blue Brush Strokes”. I wanted to make the Japanese letter for strength on each magless; strength for the strength of the glass, the strength of art throughout the ages and the strength of the glass artists I have met. This method, per Bullseye, “is the perfect way to make saturated, gestural brush strokes in kilnforming”.

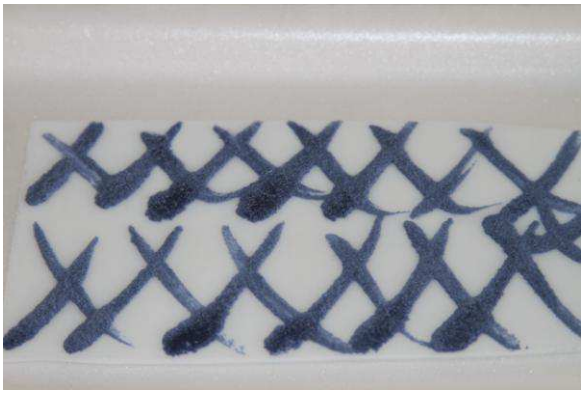
I started out using the tools per the Bullseye instruction sheet; Glas Tac and Aventurine Blue Powder.

I made a few sample 1x1 squares and quickly realized that not every idea can be taken down to a small size. Using the small square, I was unable to get the Aventurine Blue Powder to “POP OUT” since I could not use too much Glas Tac and still have a clean design.

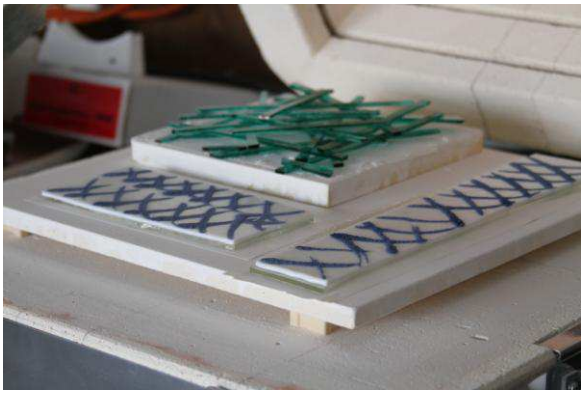
On to Plan B! Although I was able to use the method, I had to do it on a large scale, in an abstract form, and then cut the part sheets down to size. This time I made ‘abstract strokes’ with Glas Tac and then covered the entire piece of glass with the Aventurine Blue powder.



Once covered, I picked up the piece and rapped it sharply on the table to remove the excess powder, leaving the powder where the Glas Tac was.



Each part slab was then full fused over a piece of Tekta.



Once fused, the part slabs were cut apart into mainly 2 x 1 inch squares although some of them were cut a little smaller. (I figured a Magless Exchange is like a holiday cookie exchange; no two home-baked cookies are ever identical). After cutting them down to size, I put them back into the kiln for a fire polish. Finally! I was done! Or so I thought until I realized that out of the 50 pieces I had in the kiln, two had fused together and although I snapped them apart, the 2 pieces now had rough corners. So, although I had 48 good ones, I needed 49; thus another batch (already made up to the fire polish stage) went back in to the kiln.

Finished Magless 2013!

What I learned:

- ✓ **DON'T PROCRASTINATE AND START EARLY**. Even though I had read this on EVERY How-To page from the 2007 to 2012 Magless Exchanges, I didn't follow this advice. Next time I will.

- ✓ Have a good Plan B in place!

- ✓ Not everything can be done small scale, and I am sure, conversely, not everything can be done large scale.

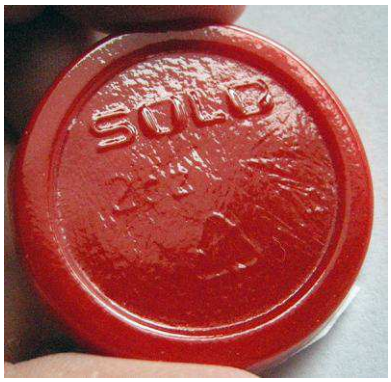
- ✓ Don't load the kiln so much so pieces are touching; *"Haste Makes Waste"* I can hear my my Home Economics (yeah, remember those classes) teacher saying to me!

- ✓ Have some good friends and great chocolate (and spirits) on hand to help you tag and bag the Magless pieces for mailing.

- ✓ **MOST IMPORTANT!** Enjoy the process; be proud of what you did, where you are coming from, and where you hope to be in another year from now.

Rachel

#35 - Barbara J Cashman - "Let's Have a Party!"



After all too many failed attempts at making my original magless idea a reality, I realized I needed much more time to perfect it and decided to table that idea until next year. So, now what do I do? I happened to have several small plastic mixing cups and noticed they were "Solo" cups. Immediately that silly song popped into my head. But it made me laugh, so I proceeded to "have a party". Uroborous Flame Red was exactly the right color. Unfortunately, my distributor shorted me on that color and I had to substitute a deeper red (Dixie cup red?) for some of the mags. More attempts at making an actual 3-dimensional cup failed miserably...(*Charles Hall...paging Charles Hall...*) so I gave it up. My maglesses are a very simple freeze 'n fuse, but if they bring a smile to your face, then that was the point. Of course, if the song gets stuck in your head, it's not my fault.

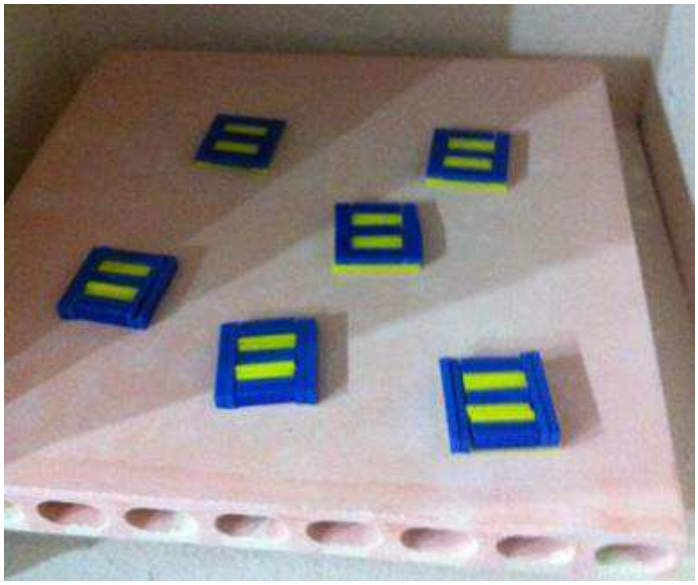
Participant # 37 Chaim Ascher

2013 Magless Exchange

Blue/Yellow Pattern Bar Slices

How To:

1. The test firing: Using 1/4 inch strips, try two different arrangements: a single layer of strips on top of a yellow layer and edgewise strips with no underlayer.



2. While the test firing is baking, go ahead and cut all of the yellow and blue opal that you have into 1 1/4 squares, and 1/4 inch strips.

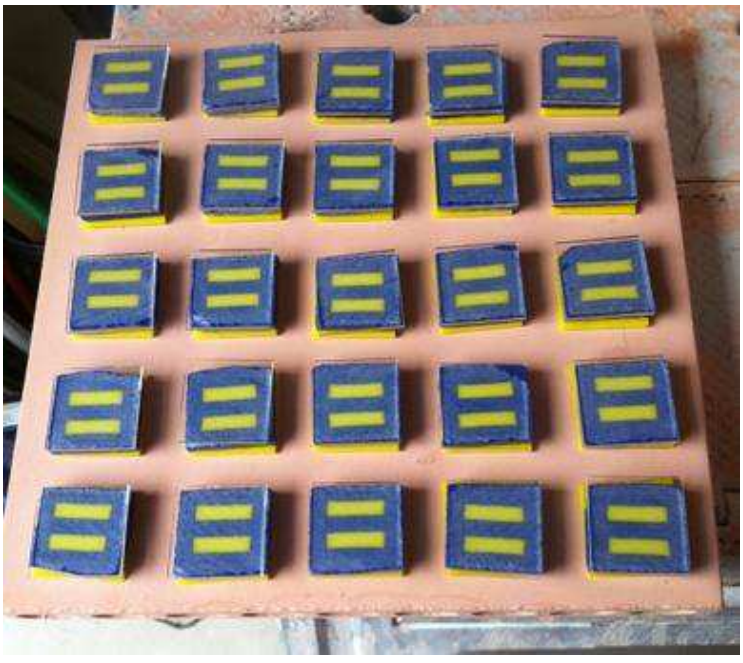
3. After the test firing, pour cut strips into scraps bucket and start over.

How to re-do:

1. Drive to glass dealer, and purchase yellow and blue sheets.
2. Make pattern bar assembly. Forget to take pictures of the pattern bar assembly.
3. Slice pattern bar into nice 1/4 inch slices on tile saw.

4. Arrange slices in various configurations with clear caps, no caps, various sizes of frit caps with and without glass undersquares, and fire. Decide that the best results are: uncapped slice on top of yellow.

5. After deciding that the clear cap on the blue and yellow squares makes the yellow read just slightly green, arrange slices on top of yellow, and cap with clear glass. Take a picture of this, and start kiln.



6. When temperature in kiln reaches 110 degrees remember that the clear cap on the blue and yellow squares makes the yellow read just slightly green, open the kiln and remove the clear caps. Forget to take replacement picture.

7. When the finished pieces are cooled, sign in relief. Decide that the integrity of the pattern is not compromised when the second pattern bar is inexplicably more rectangular than the first, and complete second batch as before.

Carole Smith # 38 Mag Less Exchange

Celebrate Your Path

All glass was 96.

Mica & Perfect Medium
20 Gage Copper Wire
36 Gage Copper Sheet – Cut in to small confetti like pieces.
Glass Paints
Different Frit – Color Shape and Size

Step 1 – Use Perfect Medium on the sides of the glass
Step 2 – Add mica over the Perfect Medium
Step 3 - Add Copper wire
Step 4 - Add Frit and Copper Confetti
Step 5 Clear Cap.

Lessons Learn. Copper will thin and stretch out in the klin. If using copper ensure that copper will not be around the edges when you fire the glass, if copper is sticking out around your edges after a piece is done, you really cannot fix it. Always used extra glass when working with copper, you almost want to use too much then go back and clean up the pieces.

Ann Kleckner
ArtGlass Delights
Magless Exchange Participant #39

How To:

This being my first Magless exchange, I decided to go with a simple leaf design. Also, since I have rarely ever made the same design more than once or twice, making 49 of anything was a challenge and I had no idea how long it would take.

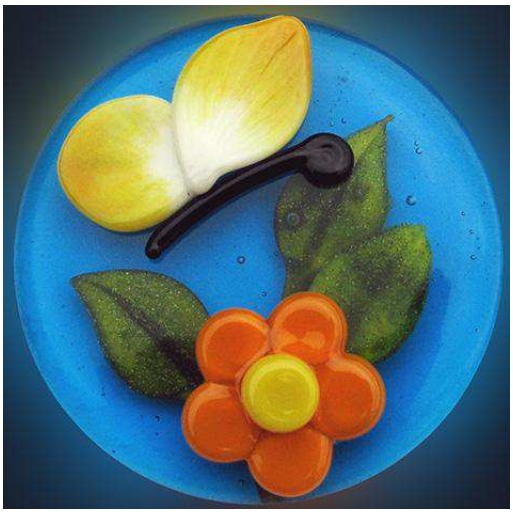
I started by cutting black Bullseye glass into 1 ¼" squares. A second set of black Bullseye glass squares were cut slightly smaller than the first ones to make a second layer. I made them two layers so that the image would not distort when full fused. Then I painted the leaf design onto the larger glass squares using pre-mixed Unique Glass Colors (warm brown) and a small paint brush. You could also use Glassline paints or mix your own paints from powdered glass. When dry, I used a pointed metal stylus to scratch the paint off to create the veins on each leaf. The resultant paint dust was removed using a soft brush and a Q-tip. The painted squares were adhered to the smaller squares with a small amount of tacky glue (hairspay also works) to keep them in place. They were then fired using a normal full fuse firing schedule.

Lessons learned:

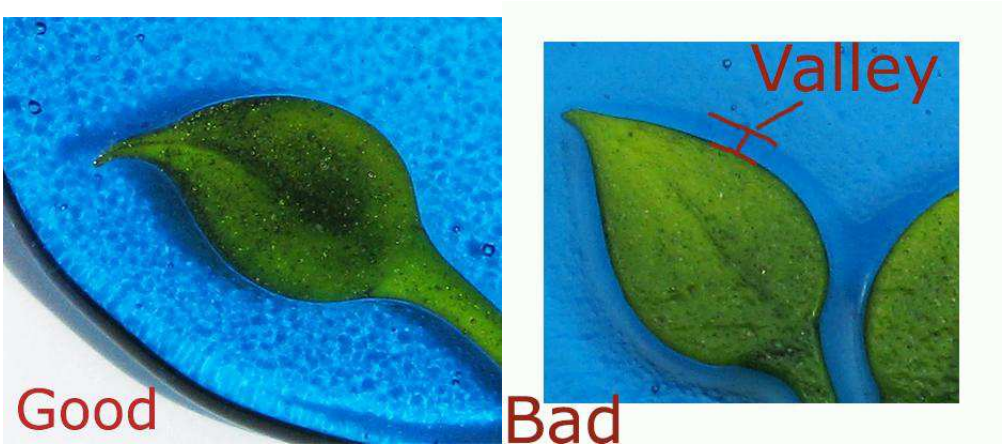
Test fire one or two before making a large number of anything. Fortunately I had enough sense to do this. I really wanted to use a single layer of glass but the color of paint I chose did not fire fully at a lower temperature and when full fused the glass bunched up too much causing the painted image to distort. By added a second layer of glass, my magless maintained it's size and image as painted. Despite firing to a full fuse the paints still have a textured appearance. I'm not sure why. They have fired to a smooth finish in the past.

Melodie Triche #40

I decided to make something outside of my comfort zone this year by doing a piece that wasn't as realistic as my normal pieces. I also wanted to see if I could fuse my lampwork in between the layers of glass. I used BE Turquoise Blue (in hindsight I realize I should have went with Light Turquoise) and clear for the sheet glass and BE Aventurine Green, Spring Green, Vanilla, Pumpkin Orange and Stiff Black rods for the lampwork. I also used powdered Canary and Pumpkin frit for the coloring on the wings.



First fire: I cut the 3mm Turquoise circles just slightly larger than the Clear circles because I knew I would be firing the single layer of Turquoise to a high enough temp that the edges would start to pull up. I glued two leaves onto the face of the single layer Turquoise and fired face down. It took a few tries to get the time and temp just right. In my small kiln this was about 1380 for 7 minutes. I needed the lampwork to be totally surrounded by the Turquoise after this first fire. At cooler temps there was a bit of a channel around the leaves that I knew would cause bubbles when capped with the clear. When done correctly you can barely feel the separation between the two glasses. The edges of the Turquoise did start to pull up and the top had slight bumps where the lampwork pushed the sheet glass up. Neither of these really mattered because I had planned on the edges shrinking in slightly and the next firing would even out the tops.



Second fire: After cleaning the Turquoise bases I placed a 3mm layer of clear on top of the leafy side. Hope that makes sense. On top of the clear I glued (I use plain ole super glue) a leaf somewhat overlapping the ones on the Turquoise base. I fired this whole setup face down again. I was a bit concerned that the additional leaf would somehow distort the other two but it didn't. I did a long bubble squeeze and ramped slowly up to 1300F and then a bit faster to full fusing temp.

Third fire - A and B: After cleaning the mag bases went back in the kiln for a flip fire to polish off the leafy side. I did happen to have a devit issue with this fire on the test piece that I don't normally have. I changed brand names of glue so it may have been that. I added a layer of powdered glass before placing them in the kiln to help out. It did in most cases … except for the edges. Sorry. Turned out I didn't fire hot enough the first time around so back in they went to a higher temp. Shouldn't have had to do this, I knew better.

Fourth fire: Created the lampworked wings and then tacked the top wings to the bottoms so they wouldn't slip when placed on the mag bases. Made the bodies out of black stringers. The flowers were created on a cab mandrel. I glued all the components onto the base and fired one last time to a slight tack fire. I would like to add that the glue is only used to keep the lampwork on the base until it gets to the kiln. I make sure the pieces are not sliding off before I add the glue.

Ray Pastore & Kim Tohill #41

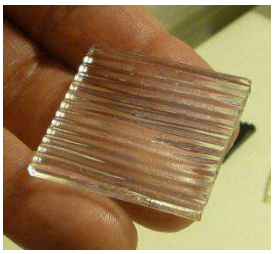
As newcomers to the world of warm glass, we were excited to find this opportunity to learn from others and participate in the exchange. We bought a Paragon Fusion 16 and did our first firing with a bottle slumping in November and are still trying to figure out what works best with this kiln.

Since then, we did two bottle slumpings and two full fusings with Yough COE 82 class.

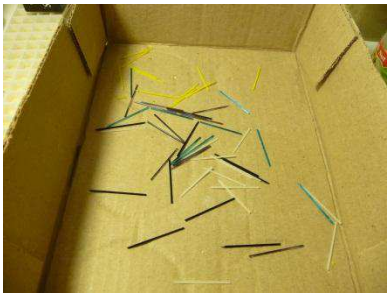
We decided to use System 96 for this project so we did a test firing with various combinations of 1.25" x 1.25" black and clear textured chord glass with frit, stringers, and noodles. We used the System 96 firing chart schedule at http://system96.com/Pages/FiringGuideF.html. Once the temperature reached 1400 °F, we flash vented to 1100 °F. We found that this temperature melted the ridges so we decided to lower the forming temperature to 1350 °F. We noticed that the squares near the firing walls fused more which was to be expected. We also found a few bubbles in some of the pieces and also adjusted some of the holding times (see schedule below).

We look forward to learning new techniques and experimenting with various types of glass and if you have any comments, questions, or advice for "fusbies, AKA fusing newbies", email us at raymondpastore@gmail.com. Following are pictures with comments:

In order to create our magless, we used System 96 Clear Chord Texture glass, which we cut into 1.25" x 1.25" squares.



We then broke up stringers and noodles of various colors; for the magless that have the crisscross pattern, the stringers were broken to the approximate length of the squares.

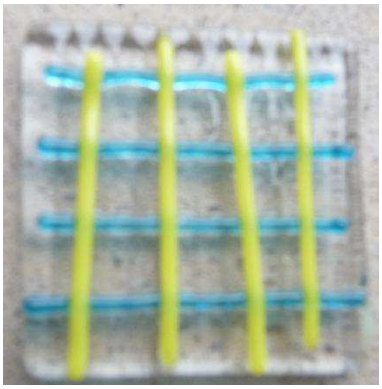


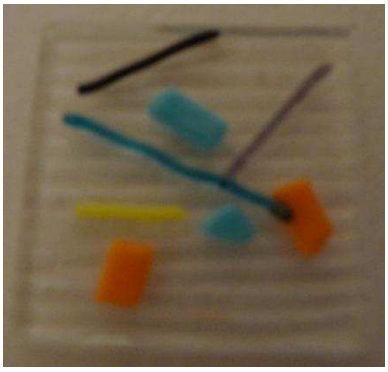
Putting a thin layer of Elmer's glue gel on the clear glass helped to keep the pieces in place (especially the crisscross) for transfer into the kiln. To maximize our firing, we filled the extra space in the kiln with a frame and other magless using Spectrum 96 Black Chord Texture glass.

We opted for a tack fusing in order to preserve the texture using the following firing schedule:

	Rate	Temp	Hold
Heating 1	300	1150	30
Heating 2	200	1370	20
Heat to Forming	400	1400	0
Annealing 1	Full	950	60
Annealing 2	150	800	10
Cool Down	300	100	0

You've received one of two styles of magless that we created for this year's exchange.





Zane Rozkalns # 42

Due to feeling poorly all last year and major surgery February 14 of this year, my maglesses were fast and simply made. I took two squares of glass and made lines or dots with glassline. Then I ran a toothpick through the glassline until the design was somewhat pleasing to me. Fire, label, and send. Without my daughter's (# 45) pushing I would have backed out of the exchange. As it is, I am really glad I did not.

What I learned (again!) was that working on numerous pieces trying to do the same thing makes you aware of the tiny changes that make one item better than the previous one. Each finished pieces helps you be more confident to make the next one. Playing around with a "let's see what happens if I do this" attitude is delightful and usually quite productive.... much better than sitting around thinking about doing glass.

#44 Valerie Adams
Modern fused glass, handmade one at a time.
(707) 539-4400
ValerieAdamsGlass.com
Follow me on Facebook!

I had three different ideas this year, so I ran tests to determine which design I liked best and which was most feasible to produce in multiples. Since incorporating nature-inspired imagery is a personal favorite, I chose to use a leaf design.

I cut fiber blanket leaves with a paper punch, and applied different Bullseye powders for variation. I used a cookie cutter and X-acto blade to inscribe vein lines and pre-fired them.

Two layers of clear Tekta helped use up a little of my overflowing scrap bins. As I was placing them over the leaves I realized it would've been much easier if I'd glued the two clear squares together, since the first layer rocked a bit on the fiber leaves, making the second layer more challenging to line up.

#46 Sandy Heismann

Since this is my first time doing the magless(es) and first time trying mass production, I decided to keep it simple.

1.)Base is two layers of float glass
2.)Then large frit made from blue and green bottles and a butterfly punched from copper foil
3.) Capped with another layer of float glass
4.) Full fuse

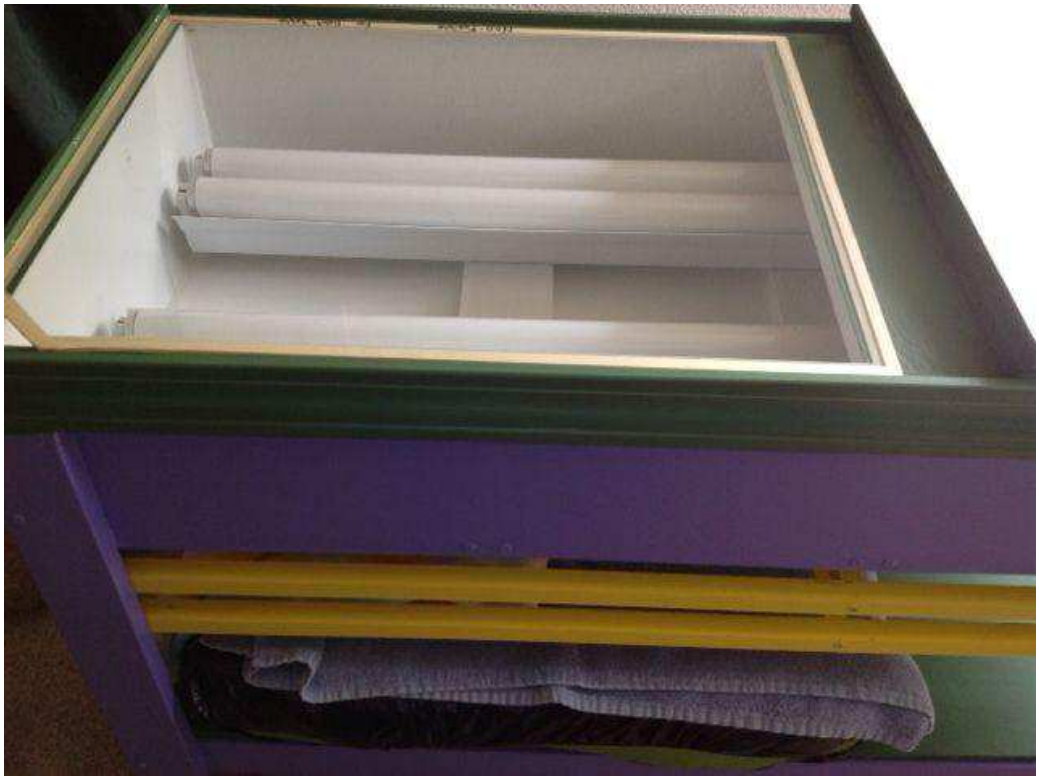
Pictures:
1 - Before firing

2 - After firing

3 - close up

Linda Woodhouse #47

I wanted to finally implement the process of screen printing powders I learned from Stacy Smith at Bullseye in Emeryville last August. I had already built my exposure table,



assembled most of the materials, and was given a photoshop program by my son-in-law. But I had yet to really try screen printing on my own. This project forced me to get going and try it out. I perfected my technique as I went along and one set of text is better than the other.

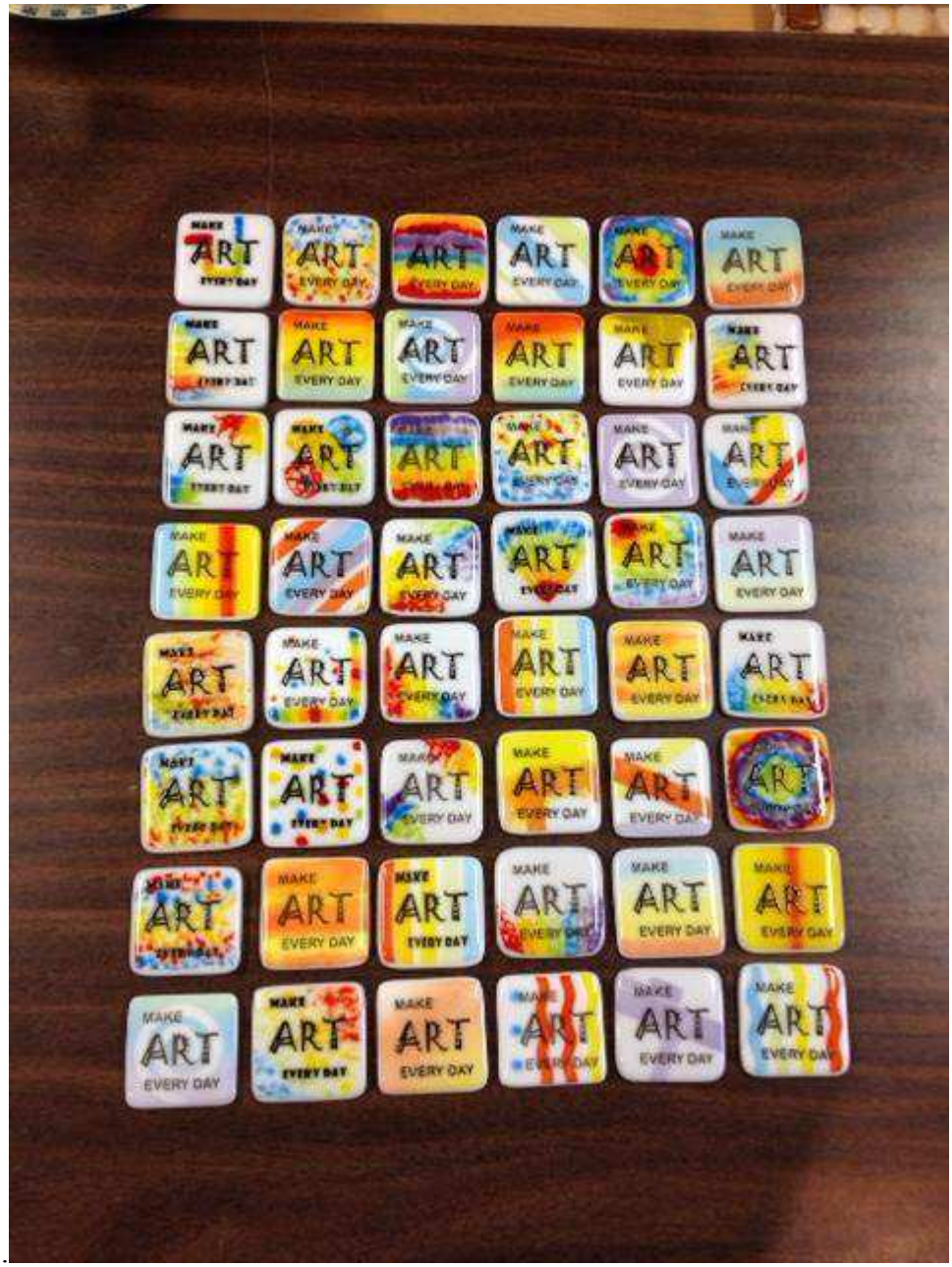
My magless is a 2" square of Bullseye opaque white on top of clear. I have a coating of powders in different designs, some laid down by hand and manipulated with various tools (brush, x-acto knife) and other squares had the powders applied through the silk screen.

The hand applied powders are more vivid because they were thicker.

A full fuse to1450 with no hold gave me the best results with little or no cleaning up of the edges. The recommended 1475 with a 10 min. hold was too much for my kiln and required more grinding.

After the “blanks” were satisfactory, I screen printed the text.

and tack fused to 1350. This left some texture, but gave an overall shiny appearance.



I learned a lot about production work (not my thing) and screen printing – Love it!

*The saying “Make art everyday” has been around, but was used by an artist friend of ours who told it to his high school students every year.

**I had a lot of help with the technical part of photoshop and the implementing of the screen printing process. #22 was in Stacy’s class with me and has much better computer skills and a better memory! Thanks Phyllis!