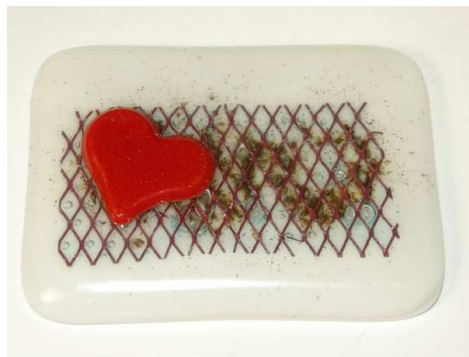


# 2014 Magnet Exchange



**#1 Brad Walker**



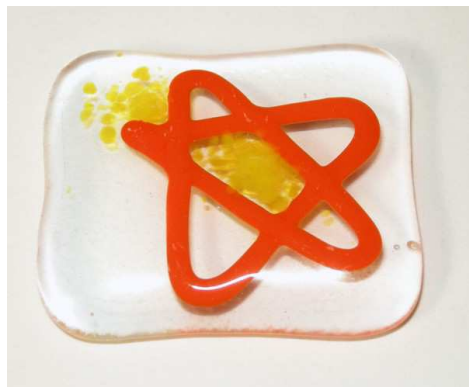
**#2 Jennifer Polver**



**#3 Emily Will**



**#4 Donna Gryder**



**#5 Megan Groves**



**#6 David Nutty**



**#7 Susan McGarry**



**#8 Rachel Malakoff**



**#9 Dana Worley**



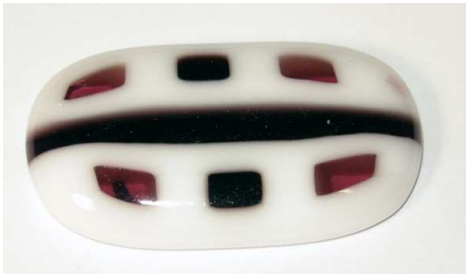
**#11 Nancy Barry**



**#12 Virginia Van Hoogstraten**



**#13 Dianne Van de Carr**



**#14 Jane Morgan**



**#17 Phyllis Wendelboe**



**#18 KaCe Whitacre**



**#19 Laurie Schock**



**#20 Charles Hall**



**#21 Barbara Cashman**





#22 Andrea Raeburn



#23 Tracy Fries



#24 Cynthia Larkin



#26 Judy Harris



#27 Richard Blummer



#28 Larry Larson



#29 David Wingo



#31 Zoe Topsfield



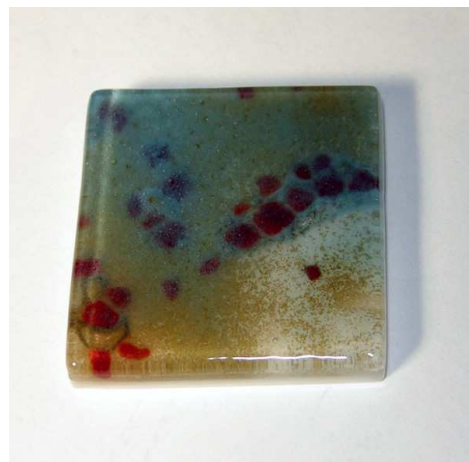
#32 Corlette Mueller



**#33 Deb Williams**



**#34 Debbie Jansen**



**#35 Tish Reed**



**#36 Aviva Brandt**



**#37 Michelle LaMeres**



**#38 Raymond Pastore**



**#39 Susan Buckler**

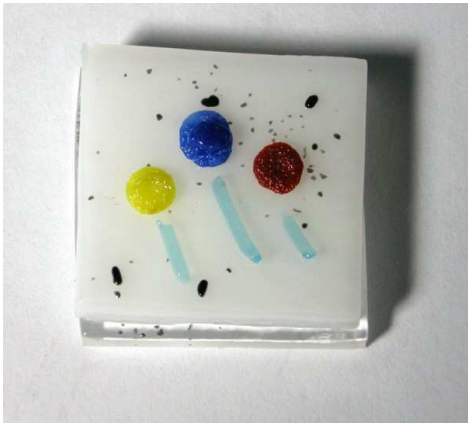


**#40 Joanne Kozuchowski**



**#41 Nancy Lappenbusch**





**#42 Jackie Bartman**



**#43 Linda Hoschler**



**#45 Phyllis Berger Hains**



**#46 Bea Sharp**



**#47 Patience Vargas**



**#48 Julie Vanderwilt**



**#51 Helga Stassem**



**#52 Lori Hudson**

**Jennifer Polver #2**  
**Uncaged Heart**

**Materials:**

Bullseye Dense White

Bullseys Clear

Copper Mesh

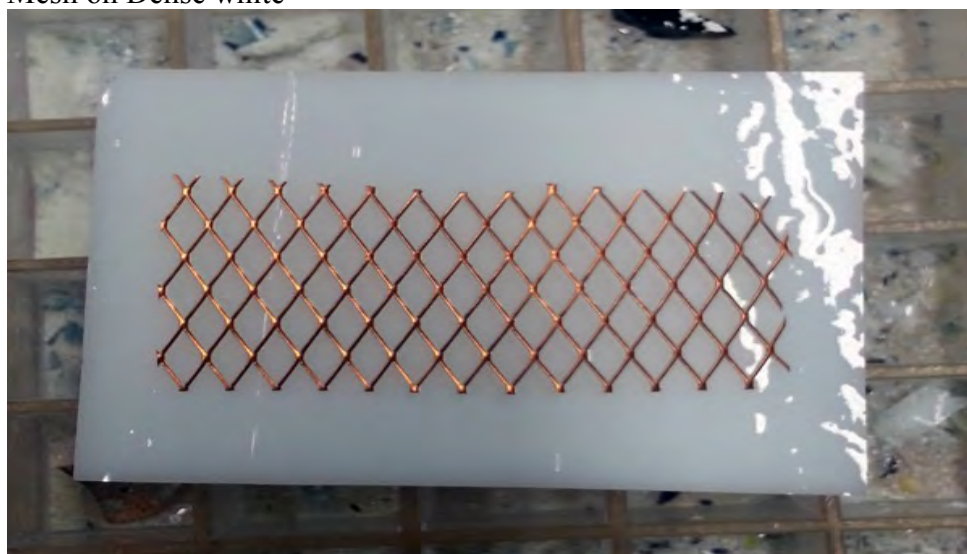
Bullseye French Vanilla Powder

Bullseye Red Powder

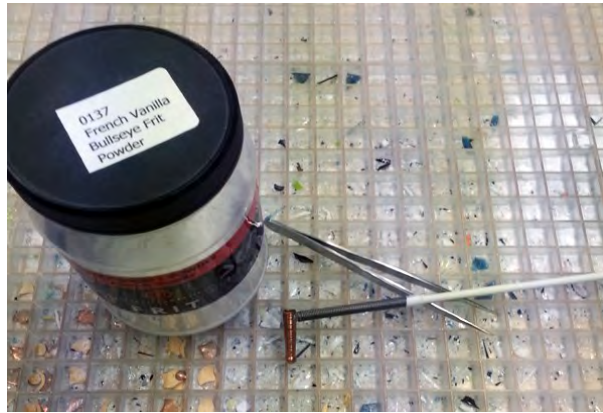
Cut the Dense White and Clear into 2" x 1.5" rectangles



Place Copper Mesh on Dense white



Sprinkle in the Copper Mesh the French Vanilla Powder



Cap with Clear and Fire



To create the Red Clay Hearts I used a button and put modeling clay in the button holes



I built a box out of housing insulation and laid out several rows of heart buttons



For this mold I used Oomoo 30 (a smooth-on product)







To create the Glass Clay Hearts - Using a respirator mix the Steider Studios Glass Medium™ with the Frit Powder following the instructions provided here <http://steiderstudios.wordpress.com/2010/05/28/glass-clay-a-step-by-step-tutorial-using-steider-studios-glass-medium/>

I used Red powder

Once the powder is the consistency of cookie dough push it into the mold

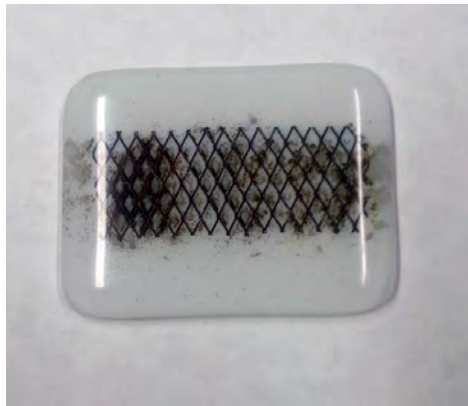
Freeze for at least an hour; I froze mine overnight

Allow to dry 24 hours on a paper towel

Turnover and wait until the clay is completely dried

Smooth rough edges with a fingernail file

Place clay heart on piece



Firing Schedule:

300 to 1350 hold 60 Minutes

800 to 900 hold 2 hours

100 to 700 off

Open kiln when it is at room temp



Magless #3 - "Cornfields" - by Emily Will - [emily@IntenseGlass.com](mailto:emily@IntenseGlass.com)

I got the idea for "Cornfields" while driving from Wichita to Indianapolis with a friend. We drove past miles of cornfields. It was so beautiful that I wanted to reproduce what I saw, or at least to evoke the feeling of it. Being a rank beginner, and not painterly minded, I first thought of strips of colored glass. That turned out really blah - missing texture and subtlety. Then I thought "frit." Some mags have a solid brown strip at the bottom, but most are all frit.

Base Pieces - 3mm opaque white - mostly scrap. Heights ranged from 1-1.25" - Widths are 1.25-1.75"

Applying Frit - I got some small "Salt and pepper" type shaker containers at Michaels and used them to apply the fine frit to the tile. I worked over a white paper so I could recapture and reuse the excess frit. The colors I selected were: Woodland Brown Opalescent, Emerald Green Transparent, Medium Amber Transparent, Egyptian Blue Opalescent. I built about 10 tiles at a time, worked from the bottom (brown) up, and did all ten tiles in one color and then switched to the next color, etc.

I ran a thin bead of Glastac across the bottom of a tile and sprinkled on frit to build up a 3mm layer of frit in the desired area (because I did not plan to cap the piece). Although there would be four colors (stripes) I wanted the "sky" to cover more than 1/4 of the tile's height.



I used a roofing nail to push frit into the places that I wanted it, and to flatten out the "hills" of frit that resulted. The roofing nail is good because it has a sharp point, but flat sides at the tip. A small paintbrush was also helpful for brushing away stray bits of frit.



Once all the tiles in this batch had brown frit in place, I applied a dot of Glastac to each end of the tile, just above the brown frit, and added and arranged the green frit.





For the Amber layer, representing the corn stalks, I mixed in Woodland Brown with the Amber to add some color variation. Apply dots of Glastac, then the Amber mix. And, finally, more Glastac and blue frit for the sky.



Up until the application of the blue, there was room at the top corners to grip the tile and move it on and off the work surface. After the blue was added it was necessary to use a piece of card stock to transfer the tiles.



The last detail to add is the clouds made from bits of opaque white glass. I have a small (7.25"x7.25" shelf) Evenheat kiln, so I fired in batches of 10-15. This batch is ready to fire.



Finishing: Even with the attempt to build up to 6mm, the tiles tended to pull in during firing. I used my lap grinder to square them up again, rounded the edges a tad, and fire polished. I signed the backs with a Ti-pen and packaged.

This was a really enjoyable project with lots of learning for me - learning about glass, and also about how to approach a design/manufacture project. I'm already imagining about next year, and I'm eager to get my box of maglesses for this year to see what everyone did! Thanks to all who participated and made this possible.

Magless 2014 --- #4 Donna Gryder



It's April, I'm going to get a jump start for this Fall.

It's July, ok so now I am definitely going to get a design ready THIS MONTH.

Hmmm.....it's December, at least now I have an idea. Just have to work on details.

January 2014? It's 2014? How in the world did that happen?

Here we go....drive 4 hours to Warm Glass and pick up glass. Take Mom with me so I'll be good and not try to buy out the store and stay all day. Get the glass I think I need for my magless, and a bunch more. Over the next week, unpack, inventory and look at my new glass – aren't all those sheets pretty? Realize that Brad is still having a sale and a friend NEEDS glass so it's back to Warm Glass and see what I happen to leave from last week. How did I end up with more on this trip?

End of January and YEAH, the back ground pieces (marine blue/powder blue mix) are cut!

End of February, my son is driving thru NC to come home for a week...he'll need a break for gas so...Clemmons is on the way. Naturally I need more powder frit so I have my son stop and pick up several pounds ... oh yea, back seat full of white powder crossing state lines, what was I thinking?

First week of March...decide to change my design a bit. Oh no, need more frit. What was I thinking (do we see a theme with this statement?) when I didn't buy this particular color in this particular grade when I was at Warm Glass, not once but twice last month?

Now for my serious game face....time to get to it. Frit arrives (thank you Warm Glass) and I get busy.

Now for the particulars.....

Cut 1 3/4" x 1 1/2" rectangles from Powder Blue/Marine Blue Streaky.

Cut 1 1/2" x 1 1/4" rectangles from Clear Silver Iridized

Paint Eeyore faces on each clear piece, using Unique Glass Colors Outline Black.

Filled each nose area with powder blue powder (say that three times real fast). I like the way the base piece came up around the clear iridized to form a 'frame', although it does give the appearance of a decal.

Stacked the silver iridized on top of the blue streaky and full fused

Used Thompson black enamel pen to add details to the nose area and Stiff black fine frit to create Eeyore's 'do'.

Back in the kiln once more for a tack fuse.



Magless 2014 --- #4 Donna Gryder

Eeyore is looking for his tail. Do you have his tail from last year? :)

Things I would have done differently:

- 1) Stocked up on tequila before starting (same as last year)
- 2) Learned more about screen printing on glass...my fingers are still cramped from all the painting
- 3) Started designing in June and actually fusing in August or September (same idea from last year, one of these years I'll actually do this)

By the way, I already have the idea and part of the supplies needed for this Fall!!!!!! Now as long as I remember where I put them 7 months from now.....

## 2014 Magless #7 Susan McGarry



My Magless for this year came together with the help of a lot of glass friends. It is the ultimate in glass recycling.

- 1.. For about the last 3 years I collected the sludge from under my tile saw and dried it on a cookie sheets and saved it in zip lock bags. I learned this from Cindy M.
2. Then I used an old sifter to sift out the chunks of glass so I have just the glass dust. (Be sure to wear a good dusk mask)



3. Next I used about 20oz of the glass dust in a ceramic mold to full fuse the powder into a 7" x 7" square. Since I use both COE 90 & COE 96 the powder is a mixture of both. Yep, it's true!

350°	1465°	20min
9999°	900°	45min
0		

- 4.The mica was applied 2 ways. The first way was to airbrush mica on the entire square first & full fuse it again. Then I applied the "recycle logo" vinyl decals and sandblasted the excess mica off. The vinyl decals protected the mica from being sandblasted off. I used the Silhouette Cameo cutter to make the vinyl decals.





The 2<sup>nd</sup> way I applied the mica was to apply the vinyl outline of the “recycle logo” to the fused square and covered any exposed areas with masking tape. Then I applied the mica with the airbrush, removed all the vinyl & masking tape, and full fused. Some of the pieces were cut into squares on the tile saw before I applied the mica. I learned about airbrushing mica from Nancy B and Lori H. let me use her sandblaster.



5. The final step was to use a tile saw to cut the 7” squares into small squares and fire polish.

350°	1360°	10min
9999°	900°	45min
0		



Thanks to all of my great glass friends. I learned a lot before & while I was making this years Magless.

I wish I had spent more time for a more finished look but I guess it adds to the recycled charm. ☺

[www.ARTiFiLL.com](http://www.ARTiFiLL.com)  
[www.Facebook.com/SusanMcGarryGlass](https://www.facebook.com/SusanMcGarryGlass)

Rachel Malakoff (Part 1 of 2)  
(imaglassydiva@aol.com)  
Participant 8 / Magless 2012

## **“Working with GlasClay™”**

**#1 Lesson Learned** – I never really liked clay, hand building or the wheel; and glass clay is not much different. This was most definitely a learning experience for me.

**MORE IMPORTANT – Lesson #2 Learned:** You cannot gloss over devit (yes, pun intended). Those of you who may have gotten a dark blue tile have been asked specially to read this How-To in a feeble attempt to redeem myself. I am a little better than what I sent out; but there is no substitute for experience; good ones and bad ones!

~~~~~

Hi everyone! 2<sup>nd</sup> year participating in the Magless. Learned a lot of new techniques from last year's Magless How-To's and cajoled my friends Jackie Bartman and Phyllis Berger Hains into participating as well. Same as last year, a special thanks to the WarmGlass board for being 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 great people!

Short history for those that don't know me.... I started glass fusing in February 2011 after taking a pottery wheel class the November before. I didn't really mesh with clay but the other part of the clay studio had a glass studio and I fell in love with glass. I have taken some classes at Helios in Austin, at AAE Glass in Cape Coral, Florida, at WarmGlass in Clemmons with Brad Walker, and a local class here in Hollywood, Florida.

So...what brings me to try glass clay? In 2011, I picked up an old copy of Glass Patterns Quarterly (Summer 2010) and saw the neatest, coolest, funkiest sushi plate on the cover, with glass spirals. Well, I had to learn that technique! So, I bought a sample packet of GlasClay™ and brought it home. And put it away. And it stayed put away. From December 2011 to now it stayed put away.





Magless 2014 was a good a time as any to learn this new technique. So, I re-read the magazine article again and again and then went onto google “GlasClay™”. Not as much information as I hoped for; especially for this particular brand. Some helpful articles about generic glass clay and making your own, but very limited for GlasClay™.

Started out by getting all my supplies ready to mix the clay.



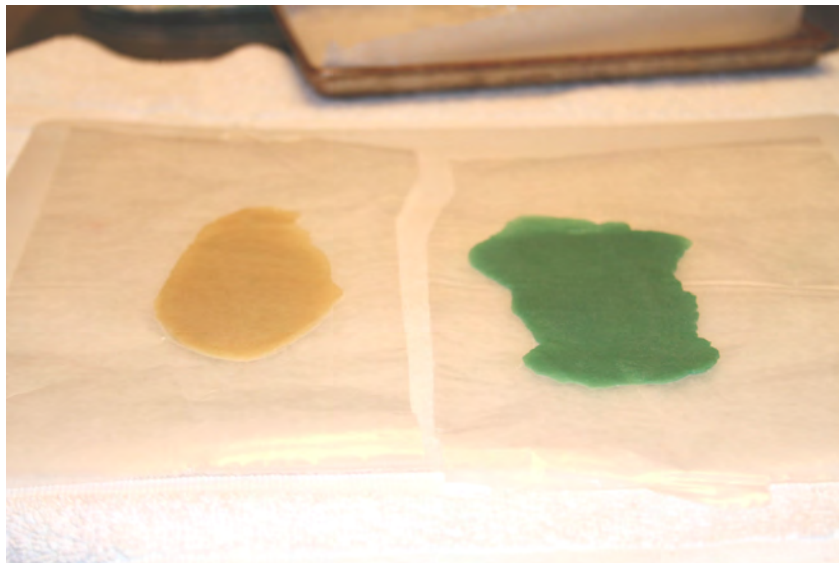
I decided to use 4 of the 6 colors in the packet. I did not have distilled water and I did not want to buy a gallon when I needed probably 1/8 cup in total. I read that this might affect the colors and I did notice that the green GlasClay powder, which was a great shade as a powder in the bag, did indeed become a more funky-more electric green when mixed. After mixing up 4 of the 6 colors, I mixed the last two sample packets as well. Very glad I did because I needed it.



In the Glass Patterns Quarterly article written by Carole Griffins, the instructions said to mix it up and refrigerate overnight. The instructions that came with the GlasClay packets did not mention this. I choose to wrap tightly in plastic wrap, drop the clay balls in a zip-top bag and toss in refrigerator; perhaps not overnight but for a few hours at least.



After about five hours, I took clay balls out of the fridge. Per the instructions, I lightly coated my gloved hands with olive oil and proceeded to flatten out and make thin layers on parchment paper. My rolling pin was a big fat magic marker. After rolling out each layer, I combined two colors and rolled up the GlasClay™ into a spiral rollup.



Following the instructions from the GQ article, I sliced off thin slices of the spirals using a razor blade. From all six sample packets of GlasClay™, I probably got 30 decent slices, 20 ok slices, and the rest (perhaps another 15) mushy slices with no real clear definition between the colors. I had basically 3 different color schemes, each one then split into an inside out version of itself. The spirals, once sliced, now had to be dried overnight before being fused on the glass. So, off to my toaster oven at 200 degrees for a few more hours.



The drying of the spirals went on for much longer than planned. I pulled them out of the toaster oven after just a few hours but after setting them on a plate, “life” got in the way and it was a few more days before I picked this project back up.

In my studio (my husband calls it the garage and parks his Harley in my studio for some strange reason), I then cut out 1 inch squares of Bullseye dark blue opalescent and lighter blue opalescent. It was all scrap so I probably could not even tell you what BE number it was.



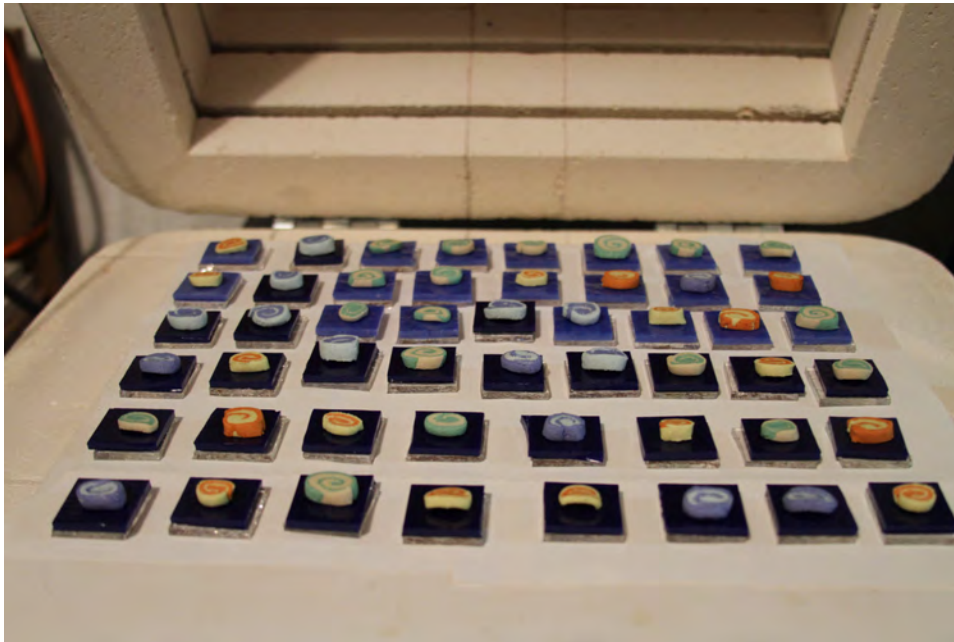
Also cut out 50 1” squares of Tekta. Lined them up, put the now fully dried spirals on the squares and popped them into the kiln. Easy peasy....or so I thought!





Rachel Malakoff (part 2 of 2)  
(imaglassydiva@aol.com)  
Participant 8 / Magless 2012

## **“Working with GlasClay™”**



The firing schedule per the GQ magazine article was:

- 500° to 800° for 40 minutes
- 500° to 1000° for 40 minutes
- 600° to 1480° for 30 minutes
- AFAP to 950° for 40 minutes
- Turn off kiln and let cool naturally

As instructed, I vented the kiln at 800° for about ½ of the 40 minute hold. As you will see later, this vent might not have been long enough. Also, the ramping up at 500° an hour was probably the fastest I have ever ramped up.

Peeked in the kiln in the AM when it was about 375°. Looked good at that time.



After day job, came back and peeked in kiln again. There it was! (Cue the dooming horror movie music!) I could see it...the dreaded devitrification! Scum all over the tiles, at least over the dark blue ones. The lighter blue ones were fine! I wonder NOW if I had reversed the order of the glass squares (opalescent on bottom and Tekta on top) would this have been a better way to go?



And here Dear Readers....in this budding horror story...is where it went “*off the rails*”! I know better; we ALL KNOW BETTER! Devit comes off with sandblasting. If you don’t clean it up, don’t put it back in the kiln!

But, with no access to a sandblaster, what’s a girl to do? Come up with **PLAN B!** Dig through her box of supplies and find Super Spray™!





So onto ANOTHER NEW LEARNING experience for me. Laid out all the scummy dark blue ones, painted on a liberal coating (per the instructions) of SuperSpray™, let it dry and reset the kiln.



Schedule for this was:

300° to 1200° for 30 minutes  
 600° to 1475° for 15 minutes  
 AFAP to 900° for 90 minutes  
 100° to 700° for 60 minutes.

Opened the kiln the next day after work and saw that, while the SuperSpray™ had “worked”, there was still “something” showing on some of the dark blue tiles; like a swirl mark from the SuperSpray™ being painted on. I probably should have used an air brush sprayer to apply the SuperSpray™ per some suggestions on the Fused Glass Fanatics Facebook page but again, didn’t have one.

**! As with any horror/glass porn show....there will now be NO MORE PICTURES!!**

Another glassy friend now suggested Silicon Carbide wet sandpaper and to sand each one by hand. Sounded OK and sounded even better when I found out that I could get a Silicon Carbide head for my Dremel at Home Depot. Unfortunately, the fine print said "Home Depot On-Line" with a lead time of 14 days for shipping to the store for either the Silicon Carbide sandpaper or the Dremel head. Don't think I wasn't thinking the whole time, "Damm It Janet! (well, Rachel) ....you could have avoided all of this by doing a test tile of each color!"

**Plan C** was now called for. Cleaned the dark blue tiles once again and now painted on a thin coat of GlasTac™ glue with a small paintbrush. Then, using a strainer, I sprinkled clear fine frit (not powder) on each one; sort of like a sugar cookie. Since it was just frit, schedule was short and sweet.

Schedule on this was:

300 degrees to 1200 for 05 minutes  
600 degrees to 1400 for 05 minutes  
AFAP to 900 degrees for 60 minutes  
100 degrees to 700 degrees for 60 minutes.

Opened the kiln in the AM only to see sharp jagged edges where the fine frit had caked together and left sharp edges. Some of the dark blue tiles looked a little better, unfortunately, most look a lot worse. Overall, by now, the shape had changed into something more rounded than the original 1" x 1" tile since they had two additional firings. This caused the GlasClay™ to spread out more in the dark blue opal tiles.

At this point, I filed all the sharp edges off with a hand emery board, and sent them back to the kiln for one last firing. I had a few more ideas, but I do believe in "GIGO" (garbage in, garbage out) and that's what I sent back into the kiln when I first discovered the devit.

**So, overall, questions that remain to be answered...**

- Did the tiles get devitrified because the venting at 800 was not long enough to burn off any organic material in the GlasClay™? DON'T KNOW!
- Would building the tile so that the tekta was the second layer eliminate the devit as well? PERHAPS!
- If I had made a few test tiles, would I have noticed the devit issue and not used the dark blue opalescent or tried flipping the Tekta to the top layer? PROBABLY YES

**What did I Learn?**

- ✓ Not really into glass clay (generic) and, for that matter, GlasClay™...

- ✓ A girl can never vent her kiln long enough...
- ✓ Make test tiles so I don't have to scramble for Plan B, Plan C, Plan D...
- ✓ There is no crying in glass fusing...
- ✓ GIGO – Garbage in (scummy tiles) Garbage Out (more scummy tiles) ...
- ✓ **AND.....I learned that I cannot wait for Magless 2015 so I can do this all over again IF ONLY to redeem myself !**

Rachel ☺

Rachel Malakoff  
[imaglassydiva@aol.com](mailto:imaglassydiva@aol.com)  
305.975.5780





Dana Worley - The goal of my magless was to create "controlled bubbles". Here are the basic how-tos:

- Cut 2x2" squares of clear glass for the cap
- Cut ~ 1.25" rounds out of 1/8" fiber paper
- Place squares on top of fiber paper rounds, place on prepared kiln shelf, and fuse

The firing schedule can be aggressive since these are small pieces, but it needs to be long enough and hot enough so that the outside edges of the completed piece will sit flatly on top of the base glass.

- Next, cut 2x2" squares of a base glass.
- Remove fiber rounds from clear cap, clean
- Mix baking soda & water, equal parts of each (a little goes a long way)
- Using a small brush, paint a thin layer in the indentation of the clear cap. I did not paint the entire indentation, just the center.
- Place caps on base glass, fire to full fuse.

During the firing, watch carefully. When the pieces reach the desired height of the bubble, proceed to annealing. Note that if the bubble rises too much, it will be thin and fragile (I had one pop while cleaning that scared the wits out of me!).

On my blog, you can find additional information with more pictures, including a photo with samples from different methods I tried during the test phase.

<http://jestersbaubles.blogspot.com/2014/03/2014-magless-exchange-bubbles.html>

## NANCY BARRY #11

Goal: to explore effects of 2 different background colors with 4 powder colors and clear “pebbles” made from scrap Spectrum clear glass. When fired to full fuse, the powder should migrate from under the glass bits and surround them, making a mosaic tile effect..

### Materials:

3 6x6 squares of Spectrum white/ champagne 891-61S

3 6x6 squares of Spectrum **Dark Purple/White, wispy**349-6S

Opal powders: Tangerine, Lime, Violet, Marigold

Assorted sizes of clear Spectrum glass.

Gold acrylic paint    Black paint marker

### Procedure:

Cut to size 6 pcs of Spectrum, clean

Nip into small assorted sizes pieces enough clear Spectrum scrap to cover each of the 6x6 squares

Sift a layer of powder onto the top surface.. Carefully, place clear pieces on top of this powder, being careful to not disturb the powder. A Long handled tweezer helps place the glass bits more easily than fingers. Leave some space between the glass bits.

Fire: 450\*/hr to 1425 \* hold 10 or longer, AFAP to 945\* hold 10, OFF to room temp.

Cut 9 2x2” tiles from each 6x6 square. I used a Gryphon ring saw as I needed the practice using it.

Clean the tiles. Use Black paint marker on the sides of all tiles. Add a small amount of gold paint to the surface of the dark purple backed tiles. Let it sit until mostly dry, Use a cotton makeup sponge to remove excess gold... Bake at 325\* for 15 min ; Cool to room temp.

**Results:** The purple back tiles did not show the migration because of the base glass color. The champagne tiles looked good and showed good migration based on how thick the powder was sifted onto the surface. A lighter sift produced best desire results.

Surface addition of the black paint marker to the cut edges worked well. Addition of gold paint to the surface of the purple tiles also worked well as an after firing technique to salvage the tiles. This is “permanent” enough for many applications. Spacing the clear bits will allow for a different effect with the powder.



Lime on Champ/on purple



Violet on Champ



Gold on purple



Marigold on Champ/on purple

## Virginia Van Hoogstraten #12

Last summer I took a vitrigrph murrini class with Nathan Sandberg. I absolutely fell in love with the technique and soon I set up a vitrigrph kiln at home. For years I have wanted to participate in the magless exchange, so this is what I decided to do.

1st the glass is cut in circles to fit inside a clay flower pot, and arranged in alternating layers. Then the vitrigrph kiln is heated to about 1500 and the rods are pulled.





After the murrini rods are cool they are cut in pieces with glass nippers.



They are then arranged and fired into a slab. The next step was to cut the slabs into smaller pieces. This would have been much easier if I had a tile saw. Instead I scored and broke them, which left a lot of uneven edges. I then ground the edges of each one on my flat lap and then fired again to fire polish.



Dianne Van de Carr # 13

I had a vision of creating glass landscapes by using up scrap. This is also know as the "puddle technique". I sorted scrap glass by rainbow colors, cleaned it and cut it into smaller pieces, then it was stacked and fired.



This is how the bottom layer looked after firing.



The glass was cut into squares.



I stood them on their sides and fired.



Sometimes they fell the wrong way and stuck to each other. Usually the most interesting side was the one facing down, so I flipped and fired again. Then they looked scummy so soaked them in vinegar and then coated them with Spray A and fired again.



Some globs were more successful than others. I like the ones that experienced the most movement the best.



Magless 2014

🕒 #17

🕒 Phyllis K. Wendelboe

🕒 Title: Suits

<SOAP BOX WARNING> ON. Always wear a mask, preferably a respirator when working with powders, working with fired thin fire, fired fiber paper and airbrushing. Get fired fiber paper wet ASAP to cut down on particles in air. Vacuum thin fire w/ a HEPA rated vacuum. Always wear eye protection, always. <SOAP BOX WARNING> OFF.

Glass: Bullseye glass. Tekta (all scrap). True Blue: 1464, White powder: 0113 & Sunflower yellow powder: 0220.

Other: mica bronze powder, fiber paper 1/8 in. Klyr-fire, alcohol, dishwashing liquid for airbrush solution.

Here are the schedules I used. Your mileage may vary.

Full Fuse: (glassglow 28x28 kiln)

🕒 Rate 600 to 1100 hold 10 minutes

🕒 Rate 475 to 1490 hold 10 minutes

🕒 Rate AFAP to 1100 hold 10 minutes

🕒 Rate AFAP to 900 hold 3 hours

🕒 Rate 50 to 700 hold 1.5 hours

Powder wafers:

🕒 AFAP to 1355 hold 5 minutes (aim 96j kiln)

🕒 AFAP to 1300 hold 5 minutes (paragon 7 kiln)

Tack Fuse Schedule: (glassglow kiln)

🕒 Rate 225 to 1225 hold 30 minutes

🕒 Rate 475 to 1390 hold 10 minutes

🕒 Rate AFAP to 1100 hold 10 minutes

🕒 Rate AFAP to 900 hold 3 hours



🕒 Rate 50 to 700 hold 1.5 hours

#### Techniques:

- 🕒 Mica spraying –using airbrush (under \$65 (on sale) system from Harbor Freight) mixing 2/3 Klyr-Fire, 1/3 alcohol, drop of dishwashing liquid and heaping tsp of mica powder in the bottle that attaches to the airbrush. Mix well and keep agitating bottle as you spray. Airbrushed magnets 4 times with drying time between each spraying.
- 🕒 Used Silhouette Cameo die-cut machine to create contact paper mask for hangers. And used heavier paper for making templates for powder wafers (for the tie and collar) Best Xmas present. <http://Silhouetteamerica.com>

Stuff I learned: Don't keep changing your mind. I had sprayed hangers in gold, and friend thought they did have not enough contrast. So redid 57 squares w/ transfer paper to make the hangers clear instead of a mica color. Lost a lot of time doing this and ended up being late. Heed: start early and button down your design.

You can use thin fire multiple times if you don't disturb it. I was trying to not do 3 firings, so I opted to fire full fuse and then tack fuse the powder wafers. Unfortunately, the pockets had needle points due to the fiber paper. Normally I would have washed everything, ground off the points, put back the fiber paper, and fire polished, but sorry, 49 magless got only 2 firings, and I just took off the needle points – and you will have a little rough looking pocket edge. But I plan to make larger versions of this magless (his and hers clothes) and those will have a better finish.

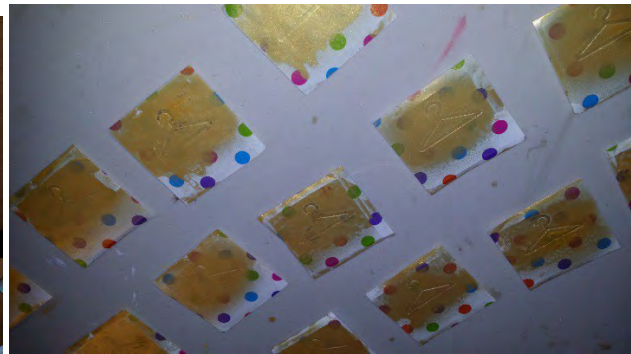
When you airbrush, make sure the table is correct height. Killed my back first group of airbrushing.

Powder wafers. You need to put enough powder through a sifter to create the powder wafer on a shelf, but not so much powder that you end up with the edges of powder falling over. This just takes practice putting enough powder and pulling template off without making a mess. If you work with one color and you mess up, just brush up the powder and do again. To keep powder wafers from curling – I turned them over when tack fusing them. You can also do multiple colors – just work from front to back with the idea of turning over wafer when you attach the wafer to something. If you are doing more nature items letting the wafer curl (don't turn over wafer when tack fusing) give the wafer a natural look. You also have to play around with size of powder wafer due to shrinkage. Also the hotter the wafer goes the more shrinkage you will get. As George Constanza would attest to. Thank you to Bob Letterbarrow, Patty Gray and Judith Conway for all the powder wafer teachings over the years. Simple technique anyone can do. Prior to having a die cut machine I would use paper punches and/or templates, or make my own (exacto skills). I have not done too many but you can do powder wafers using silkscreen powder process - but since I have the Silhouette I have not done it in a while.



Here are the mica ingredients:

Find a good mask and put on glass. Using transfer paper (called weeding when working with vinyl)



Did a couple of tests – mica on bottom of glass disappears completely. When you put mica on a single layer of glass (on top) you need to go to at least a high tack temp (1400). Two layers of glass and you need to go up full fuse. Here I was playing with fiber paper, mica and powder wafers trying to figure out best process



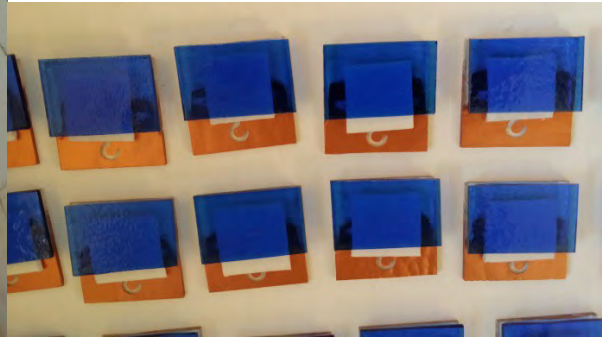
Here is my mica spraying box setup. Worked really well once I had it at correct level. (thank goodness for Amazon boxes) Next is the hanger and spraying of magless with a clear hanger – ended up cleaning each one (alcohol w/ q-tip) so I had enough non-mica glass to form pocket. BTW this is one messy process, don't do it in the house and always wear a mask.

Here is a single magless getting the hanger mask and first spraying of the magless...



After 4 sprays and getting cleaned with q-tip and alcohol, remove mask. Took all the mica pieces, put fiber paper squares and blue glass and full fused.





#### Powder wafers:

Here is the tie template and putting powder on a small shelf. Then I pulled the template off. You can see some of them are too heavy – but a few are pretty good. I wanted to keep clean edges as much as possible. They are delicate but do stand up to being handled.







Here are powder wafers after fusing. Two kilns same schedule – room temp to 1355 afap hold 5 minutes. So I opted one kiln to do ties and the others to do collars – had the collars done at 1300 afap hold 5 minutes.



Next is after washing and drying on paper towels and ready to load onto full fused magless. I would dump the wafers and thin fire into bucket of water – and carefully pull out the wafers. Also then I would agitate each wafer in clean water to make sure no thin fire was attached. You can do powder wafers on a kiln washed shelf but I was in a hurry. And yes they break if you pick them up wrong.



Before tack fuse:



After tack fuse:



Here I am taking off needle points with my favorite .31 flame sintered point 220 grit dremel bit. (His Glassworks) Works great. Here are my studio helpers ☺ drying each w/ a tissue & a bamboo skewer since they still had water in them (yes the pocket works!)



Ready to be shipped! Now get your tie/collar & suit on and go to work ☺ or take your tie and shirt off and go work in the studio.





# MAGLESS EXCHANGE 2014

KaCe Whitacre

I have participated in the magless three times. Each time I set about to do something and then need to change how I do it or what I do. I'm not sure if this is becoming a pattern in my life or just an anomaly that has not yet ended. The first year I wanted to a dragon for the year of the dragon in the Asian calendar. I ended up doing a Bullseye inspired reaction that looked like stone in water. Last year I wanted to do a clean looking stencil. It took forever and did not turn out as I had wished it to.

This year I began in the fall. I purchase a silkscreen. I had it made with a coarse thread count so it would not be an issue if the enamel was a bit coarse. They used 156 mesh. Then I got one of my sumi-e paintings. I put the photo into Photoshop and worked to get it converted to a halftone. I wanted to preserve the lights and darks in the sumi strokes. I got that done, but the out put on my printer wasn't up to snuff. So I paid

to have a large negative done at a service bureau. I didn't want the image to let any light through as it is a small image and it needs dense blacks. I also had made a black and white image of the work.

It lacks the subtle tonal changes, but would be an honest representation of the work in black and white.

Next I need to put the image on the screen. So I have done this before at Bullseye, but not recently. I lack the confidence to expose the screen without a light source, even though I'd done it in Avery Anderson's class. So even though I bought a whole 10 pounds of photosensitive emulsion I chicken out and take it to a screen

printer to expose. Sounds simple, but I neglected one critical direction. (I'll tell you what in a minute.)

I have the negative, the screen with emulsion and get the emulsion exposed, I didn't have enough enamel from a friend so I had to call Thompson's Enamel and they hurriedly sent me some. When it comes it is 80 grit and the screen is 156; so I get out my sandblasted glass and my muller and work grinding the enamel for an hour, adding A14 and grinding...

Finally, I think it is good enough and I have blocked out the rest of the screen with coated paper and tape. (This makes it easier for me to clean up any mess.) I begin first with the half toned image. If it works out I'm aces. Alas, the grit is still too rough to go through the screen. So I clean the screen and grind some more. I decide the black and white image without any half tone dots would have a better chance at giving me a good image. So I set the stops up for putting the glass piece under the screen (I'm doing four at a time.) But again the grit is too large. Now I'm really frustrated. The exchange is quickly approaching and my artwork is not transitioning well to enamel on glass. Then I get to looking at my work. What's wrong with this image I wonder to myself. Did you guess? I forgot to mark which way I wanted the negative put on the screen they put it on backwards. All the images I had them do were done so when printed they were backwards!!! I slap myself and can't believe I made that kind of mistake. I've screen printed for years... just not on glass.



*First round. Cap smashed enamel and I got a lot of artifacts in the tile.*

At this point I have cut all the white glass to 2" squares, and have cut the 2" tekta caps. I have sanded the edges on all four sides so nothing sharp would cut the screen. And I have washed each piece in Bon Ami. So I decide I'll



*Here you see a larger image of my sumi-e horse; if you look closely you'll see the small images for the magless images.*

just do an original sumi-esque painting on each tile. I did about 18. Then I capped them and processed them... but when I capped them they weren't dry and the cap smashed down on the image and made it smeary.

I decided to try again. This time I'd let them dry before capping them. But my studio is chilly, the humidity is 100% in rainy Washington and the A14 with enamel is not drying very fast. So I decide to put down thin fire and lay them out on a shelf in the kiln that I would turn on to heat up to about 200°F. That helps heat my work area and it dried out the enamel very well. Now all I had to do was paint each one. Which I did. But I also want it signed with my chop in red.

The original had my chop (a Chinese style stamp) on the negative. I was going to uncover it and put each tile through the screen printer a second time with red. But as I had abandon the screen printing I decided to quickly carve a new chop. I found my eraser carving tools and a small eraser to carve with my initials... kc. I carved them in reverse so they'd be the right way when stamped. I used a stamp pad and while the ink was still tacky I put fine red frit on it.



*Drying in kiln before capping*



*Middle: shows carved stamp for seal. Bottom shows part of the tiles with seals.*

I yet hope to get better with screen printing on glass. I want crisp clean, dark, images. I think I'll try another enamel brand. The Ferro I used at Bullseye was nice. But I didn't have any. So I'm going to order some of that and keep working with the screen. On the board someone wrote that Thompson will grind the enamel to suit the purchaser, so I may ask about that too. This year is the Year of the Horse. In Japanese the word

UMA means horse. If you look at the image you should see two vertical and three horizontal strokes; then the rounded honches and four hoof prints. I hope you can

imagine these. As an artist I took liberties with the character and made what should have looked more like a rider with his arms out into the mane of the horse.

I love the exchange as it puts me on task and on deadline to get things done. It also stresses me out, as even though

I start early, I don't end until the deadline. I keep trying to be one of those people who begin and finish early. Perhaps in 2015. I am open to any help or suggestions on enamel and screen printing on glass that anyone can give me.

My tile: Bullseye 0113 white/Tekta Thompson's Enamel 7990 black/ Bullseye powder 00224 Deep Red #18 Kathryn Cecelia "KaCe" Whitacre FB: A2Z Studio

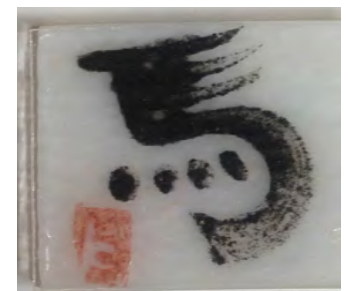
Email: [atwozstudio@yahoo.com](mailto:atwozstudio@yahoo.com)

Please drop by my FB page and visit. I'd love to show you other things I've done. And get your suggestions on enamel on glass.

There is so much to learn.

Each year has an element also. This year it is wood.

2014 Year of the Wooden Horse in the Japanese Calendar





Everybody needs a Minion. I had started with this idea, and wanted to cast it, but it proved to be a very difficult casting. Getting the pupil, iris, eyeball and mask to work together was beyond my patience and skill level. These are flat fused. Eyeballs were core drilled with three successively smaller bits, then assembled and pre-fired at about 1275. Grey mask was fired at 1250, just enough to go smooth without flattening. Bodies were cut out on a ring saw. I pulled some stringers for the hair and smile. I slumped the smile over a triangular kiln post, turned out to be just the right radius. Mouth fired at 1250, which without trying, gave a little dot at each end, turned out to be a happy result. I flattened 2mm stringer under kiln posts for the mask straps, did the same with the buttons. The buttons were supposed to stay flat, rounded up a little on the final fire. The overalls were two firings of cobalt blue powder, I was moderately happy with how they turned out. Had a lot of problems with shrinkage on test firings. Boots and gloves are liquid plastic used to coat tool handles, had to paint it on as trying to dip them just wouldn't work out. Hope you enjoy your minion. Put him to work on evil deeds.



## Barbara J Cashman - #21 – “Deco-Fever”

This year's Magless was a challenge. Although Janet gave us plenty of time to create our “masterpieces”, sometimes it just doesn't matter. I wanted to do something different this time. I decided to do something in silkscreen when I learned Barry Kaiser was leading a class in Greensboro in late Feb. Yes, late Feb. That put me on a deadline after learning the process. I have taken several screenprinting-on-glass classes, but none really gave me the practical application until Barry's class. THEN---NC got hit with severe ice storms that literally destroyed my studio. I had made my negatives and Barry offered to make the screens for me. Using Barry's enamels, I dived into the process with little leeway for deadlines. I only had time for 3 firings to make the ship date. My first firing was very disappointing. My kiln fired higher than Barry's in class, and I discarded them. Second firing better, but took another firing to complete the project. So my maglesses will be slightly different. I silkscreened a distinctive deco image on vintage Vitrolite. This colored float glass was prominent in the Deco era 30's-40's and I had leftover Vitrolite from a restoration project we did of a ticket booth at the Burlington Theater in NC. I am really not overly pleased with my efforts this year. But the Magless project is about process and sharing same. I am grateful for Barry's help and thankful that the damage to the studio will allow us to regroup and relocate. Change is good.





## 2014 Magless How To's

#24 Cynthia Larkin

The good news this year is I received my own kiln (yea!); the unfortunate part is that it just arrived... barely in time to fire the magless. I've never fired a kiln before - uh oh. No time like the present... The first fire was great, but my idea didn't work so I had to scrap those pieces (I'll incorporate them into something else) and not panic. I didn't have enough (or even come close) of one kind of glass to make 50 of the same thing so when I remembered reading about window glass I thought I'd give that a try. After all, it was readily available and I knew I didn't have time to wait for a glass shipment. Well, had I had an ounce of sense I wouldn't have tried production with something with which I'd never worked... I didn't have an ounce of sense, but I was able to produce 50 of the same thing (even if they aren't the prettiest pieces).



Black mica on 1"x1" square window glass.



Attached 1"x1" square to 1"x2" window glass.



Smother entire piece with mica flakes.



Let dry and remove excess mica flakes.



After full fuse firing.



After removing excess mica flakes.

Unfortunately my black mica powder was actually silver. Oops! I was looking for high contrast and ended up with not much at all. I use aloe gel to attach my pieces. I find that I can use as much as I like/need and don't get devitrification. The aloe did some interesting things to the mica powder and I'll play with that in that in the future. I've never seen the mica flake change color, it has always remained silver. I'm guessing that the long, high firing temps for the window glass "cooked" the flakes a bit and I ended up with an interesting copper color. Happy accident! I saved the extra and may actually fire some just to create that color. The flakes stick only to the surface of the glass and leaves behind a nice glittery affect. I love dichroic, mica & things that glitter.

### Firing Schedule

| Rate F / Hr | Target Temp | Soak / Hold |
|-------------|-------------|-------------|
| 300         | 900         | 15          |
| 500         | 1100        | 0           |
| 100         | 1250        | 30          |
| 9999        | 1575        | 10          |
| 9999        | 1030        | 45          |
| 100         | 900         | 0           |
| 200         | 800         | 0           |
| 400         | 100         | 0           |

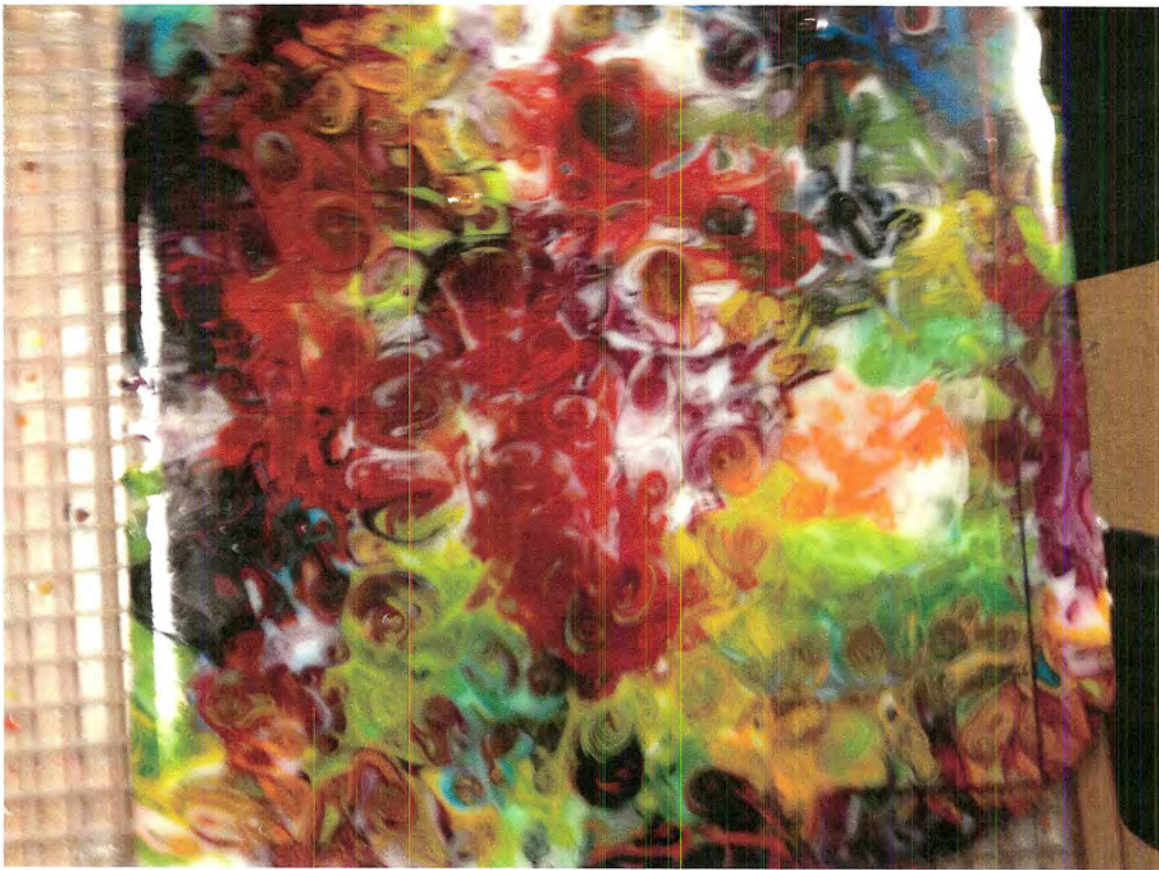
I found this online at [http://fusedglass.org/tools/firing\\_schedules](http://fusedglass.org/tools/firing_schedules) with these changes for float glass <http://fusedglass.org/node/1051>. I had to just jump in the deep end considering that I've never before fired a kiln; have no experience to draw upon; and zero time to learn in a logical manner. Trial by fire it is then!

Some of the corners started to curl up. I don't know if this was because it fired too long or too hot, both or not enough... yet another thing to research. At least I'm learning a lot! Biggest lesson - I already want a larger kiln! :) I already have some ideas for next year and this time I'll have a chance to practice.

Thanx for letting me practice on you. I'm looking forward to seeing all of the fun pieces!

Larry Larson #28

Short and sweet here. My maglesses started as a 14" X 14" screen melt. It was then cut into individual pieces on my tile saw. Then refired to smooth all the cut edges.



Precut 14" X 14" slab





Cut pieces in the kiln prior to fire polishing.



No. 31 – Zoe Topsfield



I wanted to end up with a magless that had some different textures to it. There are two slightly different styles due to the thickness of the powder used for the stenciling which was tricky to make identical on several pieces. Also I added more clear frit to the later pieces and less blue. All the glass is Bullseye 90.

Step 1. Sifted Dense White powder 0313 over a single sheet of French Vanilla 0137.50 using a stencil sheet. The brown/taupe color is the Dense White reacting with the French Vanilla. Fired to an aggressive tack fuse (around 1380 in my kiln).

Step 2. I made small circular indentations in the glass so that I could fill them with frit. The indentations were made by using one inch circles cut out of 1/8<sup>th</sup> inch fiber paper and slumping the base glass over the circles. The base glass was the prefired stenciled French Vanilla and clear, the French vanilla face down. I did not prefuse the two sheets together. Although I was slumping I fired it hot enough for the two sheets to fuse. The indentations came out nice and clear.

Step 3. Filling with frit. Originally I was going to use Steel Blue 0146 and let it turn metallic. I didn't like the effect as much as I expected and ended up with some different mixes of Steel Blue, both the opaque and transparent (0146 and 1406), Jade Green 0145 and clear. This time I just fired it high enough to get the frit glossy without much softening.

#32 Corlette Mueller

My maglesses are experiments with bubble paints and flexiglass with powder, mica or enamels. All pieces had flexiglass accents, but only part of them had bubble paint.

Flexiglass after punching out flowers.



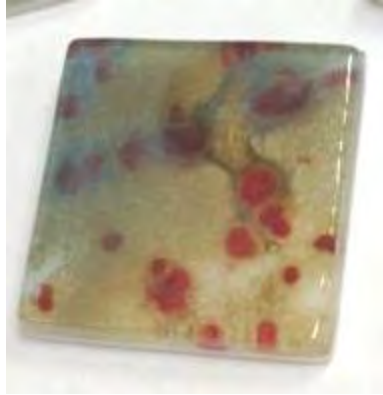
Design between two thin clear glass pieces before adding bubble paint layer.



Muddy looking bubble paints turn bubbly blue and green after firing.



A note for anyone wishing to attempt this – the mica is very temperamental. I had to scrap about 40% of the pieces with mica. Make sure the flexiglass with powder or mica is even and thick throughout. For me, it worked best when sandwiched between two thin layers, rather than covered with clear frit, so my piece was three layers of glass with the cutouts in between the top two. The bubble paint was fun. I tried several different mediums. The paint has to be completely dry before firing. The thicker the paint, the larger the bubbles. Weirdly, the bubble paints produce nice bubbles even when the firing schedule includes a bubble squeeze to avoid unwanted bubbles around the accent shapes. Thanks to all who facilitated or participated in the exchange. Happy firing!



### **Tish Reed #35**

Clear Tekta was sprayed with water then French Vanilla and Light Cyan powders were sifted over it. I sprayed the glass with water again and then moved the glass to get the powders moving. Red Opal medium coarse frit was then sprinkled over it and left to dry. Once dry, it was tack fused then placed face down over White Opal glass (knowing fully well, I was going to get bubbles) and full fused. The pieces were then cut into 1.5" squares using a saw and fire polished. Glass and powders used are from Bullseye.





## **Aviva Brandt #36**

When I signed up for the 2014 Magless Exchange, I immediately went and read the prior how-to roundups. The thing that struck me most was how many people said they used this project to learn/practice new skills, and I set out to do similarly. Since I've only had a kiln since May 2013, that left plenty of room for me to choose a project.

I decided I wanted to focus on improving my cutting skills and production techniques. And I decided to base my maglesses on a pinwheel-flower magnet I'd made previously using scrap glass.

### **Materials:**

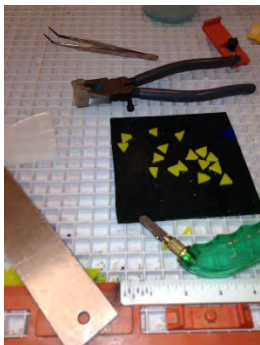
- ⌚ Bullseye glass (cobalt blue, marigold yellow, aventurine green, scrap white & frit balls in a variety of colors).
- ⌚ Aventurine green stringer slumped on a mold made for wind chimes.
- ⌚ Aventurine green leaves pulled on a torch.

### **How-to:**

- ⌚ I used 2" squares of white glass in a single layer for the base.
- ⌚ Cut 1/2-inch strips of cobalt blue for the bottom triangles and 3/8-inch strips of marigold yellow for the top triangles.
- ⌚ Assembly is simple – I started with blue triangles, then put the yellow triangles on top. Top with a frit ball in the center. Break the slumped stringer into a piece that fits on the white square. Add a "leaf" that was pulled on a torch.
- ⌚ Use a tack/contour fuse schedule that works on your kiln.

### **What I learned:**

- ⌚ By far, the hardest part of this adventure was cutting tiny triangles that were sized reliably. The ones cut from the 1/2-inch strips of cobalt blue were far easier than the ones cut from 3/8-inch strips of marigold yellow! I finally learned how to use my Morton System to cut angles.
- ⌚ I pulled the leaves using a torch, like I'd learned in a "torchwork for fusers" class.



But this was the first time I actually used anything I'd made on a torch, so I was

surprised and a little disappointed that much of the texture on the leaves was lost when fused. We use a fairly hot cycle for tack fuses (high of 1425), and maybe a lower temp would round things over enough without making



- ⌚ I set a goal of making 75 of these magnets so I would have some to sell at an upcoming show. I was hating the project before I was halfway through cutting all the \$@#% triangles. But I loved taking that shelf full of these magnets out of the kiln, so maybe I'm not opposed to doing production work, but I'm pretty sure I don't want to prep and make so many at a time ever again. But I'll make an exception for next year's Magless Exchange!



Magnet Exchange 2014  
Susan Buckler #39

I am excited to participate in my first magless exchange!

My magnet is three layers of 3mm BE glass with a scrap of dicro on top

My usual pieces are plates & bowls, so this offered me an opportunity to experiment with a fusing schedule for pendants

Thanks to the Kaiser website for the fusing schedule



I used black for the first layer, white for the second, black for the third & then placed a small piece of dicro on top

My favorite glue these days is liquid hair spray used with an eyedropper



I used some of the free dicro scraps I receive when ordering from COE 90  
Dicro after snipping into small pieces



Ready for the kiln





In the kiln



Completed magnets



One magnet



Thanks to all the magnet sorters & mailers

Julie Vanderwilt – Number #48

This is my first Magless venture. I am a mosaic artist and have been doing fused glass in between mosaics for about six months. I read many of the notes from years past and there were three thoughts that were repeated many times.

START EARLY

KEEP IT SIMPLE

USE THIS EXERCISE TO DO SOMETHING YOU'VE WANTED TO TRY

So in February when I became the last person in this year's magless group, I started to work on them. I decided to use up scrap glass and I wanted to try working with custom color decals. I have long been into photography, have many, many images of my cats and so I decided to make a magnet with a kitty picture.

I tried a few different sizes and settled on:

1.75" base color

1.25" white layer

1.75 clear layer

But there were problems. The clear glass slid off and bubbles emerged. So I decided to leave the clear layer off and that worked much better. Then I could do a full fuse or a tack fuse.

But I still had trouble with tops sliding. Did tests using six different glues; Zuper Glue, No Days Liquid, Elmer's gel, hair spray sprayed on, hair spray - used wand and placed a dot of liquid on the glass, Glastec. They all held. Only two layers, no top clear. But later I discovered that if I didn't let them dry enough, they would still slide.

On the decal issue, after reading a previous person's note about Micro-Mark fusing paper which would keep the color and came with 10 sheets, I decided to give that a try. It worked but the image wasn't very bright.



So then I made the glass "blanks" and used Martha Stewart's decoupage to attach the photos and seal them. This worked well.

Final:

2 layers, bottom color, top usually white.

Some full fuse, some tack fuse.

Then printed pictures with color laser printer and used decoupage to attach and seal pictures to glass.

Signed the back. Put them in snack-sized bags and mailed them!

