

FIRED ARTS & CRAFTS

THE TEACHING RESOURCE

November 2012



Airbrushed Rooster



Sunburst Plate



Hand-Built Hive



Bubble Creations

Introducing air bubbles into fused-glass creations

by Paula McCoy

Objectives

- Use BubbleART colors to create air bubbles in fused glass when firing
- Use dimensional product made for glass to outline areas of design
- Apply these techniques to several different projects

I prefer a using paint-well palette (white plastic with little cups) when mixing colors for this technique because the product sits in a little cup and doesn't spread out on a tile and dry out before you know it. You can get a cover for it or just cover it with plastic wrap for short periods of time. I don't suggest using these when doing brush stroke work. I put a damp sponge in the center of the paint well to blot my brush on as I am working and changing colors

Step 1: Cut glass as follows, according to the specific project you're making:

Blue Flower Bowl: One 8-inch circle of clear and one 3-inch circle of clear glass.

Rectangular Sushi Platter: One 15-inch x 7-inch clear glass panel

Leaf Bowl: Two 8-inch circles of clear glass

Jewelry: 1 ½-inch squares or rectangular pieces of clear and/or white glass (as many as desired)



Step 2: Clean all glass with alcohol and dry with a lint-free cloth.

Step 3: Photocopy patterns. Place each pattern under a glass circle or rectangle (as appropriate). You'll use a Piping Bottle filled with Black Low-Fire Piping Paste to squeeze out (pipe) outlines of all flower petals, centers, and buds. You'll use a bottle filled with White Low-Fire Piping Paste to pipe outlines of all the leaves and stems, except for the leaf bowl, which is piped with the black.



Blue Flower Bowl

Step 4: *Note:* Shake each jar of BubbleART color to mix contents before opening. Mix Sapphire Blue with Glass Medium to a heavy cream consistency. The heavier the color is applied, the darker the color and the smaller the bubbles.

Thin the color down with glass medium if you want the color to be lighter. How hot you fire the BubbleART colors will also determine the size of the bubbles — the hotter you go, the larger they get. Use the liner or round brush (as appropriate) to flood the color in one flower petal at a time.

Step 5: While the color is still wet, randomly place coarse clear frit over each petal. Do not cover the entire petal.

Note: The sample shown has the center flower capped with a 3-inch clear glass circle instead of applying frit (see Step 9). This is optional. All flowers could be done using the frit if you choose.

Step 6: Mix Leaf Green with Glass Medium to Elmer's glue consistency. With the liner brush, flood in one side of each small leaf and three or four sections of each large leaf (see photo).

Step 7: Mix Laurel Green with Glass Medium and flood in all other sections on leaves.

Step 8: Mix Lemon Peel with Glass Medium and flood in centers of the flowers. While the yellow is still wet, mix Burnt Sienna with Glass Medium and add some on top of the yellow on one side, then swirl in to mix the yellow and brown. Allow colors to dry before firing.

Step 9 (Optional): If you chose not to apply frit to the center flower of the Blue Flower Bowl, place the 3-inch clear circle over the center flower.

Step 10: Fire this piece flat on ThinFire paper to witness cone 015-016 (350 degrees Fahrenheit per hour up to 1445-1455 F) to round the edges, cure the piping paste, and attach the frit. Low-Fire Paste can be fired up to 1500 F. Remove from kiln when cool and wash firing residue off. Dry.

Step 11: Cut an 8-inch circle of ThinFire paper and place between the 8-inch Fluted Bowl sagger mold and the glass circle. Center the glass over the mold. Fire to witness cone 018 (250 F per hour to 1245-1285 F with a 4-6 minute hold). All kilns are different and may vary in temperature. You need enough hold that the center of the dish falls down into the sagger.

If the bowl doesn't fall completely into shape, don't remove it from the mold. Just fire one cone hotter or increase your temperature 20 degrees until you achieve the shape.

Step 12: When the glass has completely cooled, remove it from the kiln. Clean any ThinFire paper residue off the piece.

Materials

CS-103F 8-inch Fluted Bowl sagger mold by Colors for Earth
CS-194 Rectangle Plate sagger mold by Colors for Earth
96 COE clear glass
96 COE white glass
#3 Taklon round brush
#1 Taklon liner brush
ThinFire shelf paper
Paint-well palette
Palette knife

Colors by Colors for Earth

BLFP Black Low-Fire/No-Fire Paste
WLFP White Low-Fire/No-Fire Paste
PIPKIT1OZ Piping Bottles
Glass Colors:
GM-300 Glass Medium
G322 Lemon Peel
G361 Leaf Green
G362 Laurel Green
G386 Burnt Sienna
BA5017 Crab Apple
BA5024 Butterscotch
BA5031 Pink
BA5039 Plum
BA5062 Laurel Green
BA5064 Pine

Frit by Bisque Imports

00-96-F5 Coarse Clear Frit

Miscellaneous

Sponge
Tissue paper
Pencil
Water bowl
Elmer's glue
Rubbing alcohol
Lint-free cloth





David Hoff ...Fired Arts Educator

My work and my goal for all of my 45-years of teaching has been to relate to all the how, the why and wherefores to completing a great project or projects. Along this educational route airbrushing has be key part to creating fantastic pieces. My airbrushing classes and my students always use the H-model airbrush by Paasche. This airbrush is designed to produce great result, the first time out. The H model is easy to clean, easy to use and works wonderfully well with many fired arts medias. When asked which airbrush I use, it will always be the H-Model Single Action.



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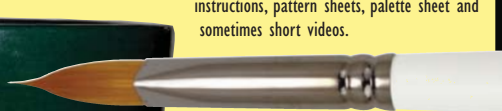
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Rectangular Sushi Platter

This project is done the same way as the Blue Flower Bowl, but with different colors on the flower petals. Follow Steps 4 and 5 on page 19, but use the following colors on the flower petals:

Pink on the pink flower
Plum on the purple flower
Crab Apple on the peach flower
Butterscotch on the yellow flower

The flower centers and leaves are done as described in Steps 6 through 8 above.

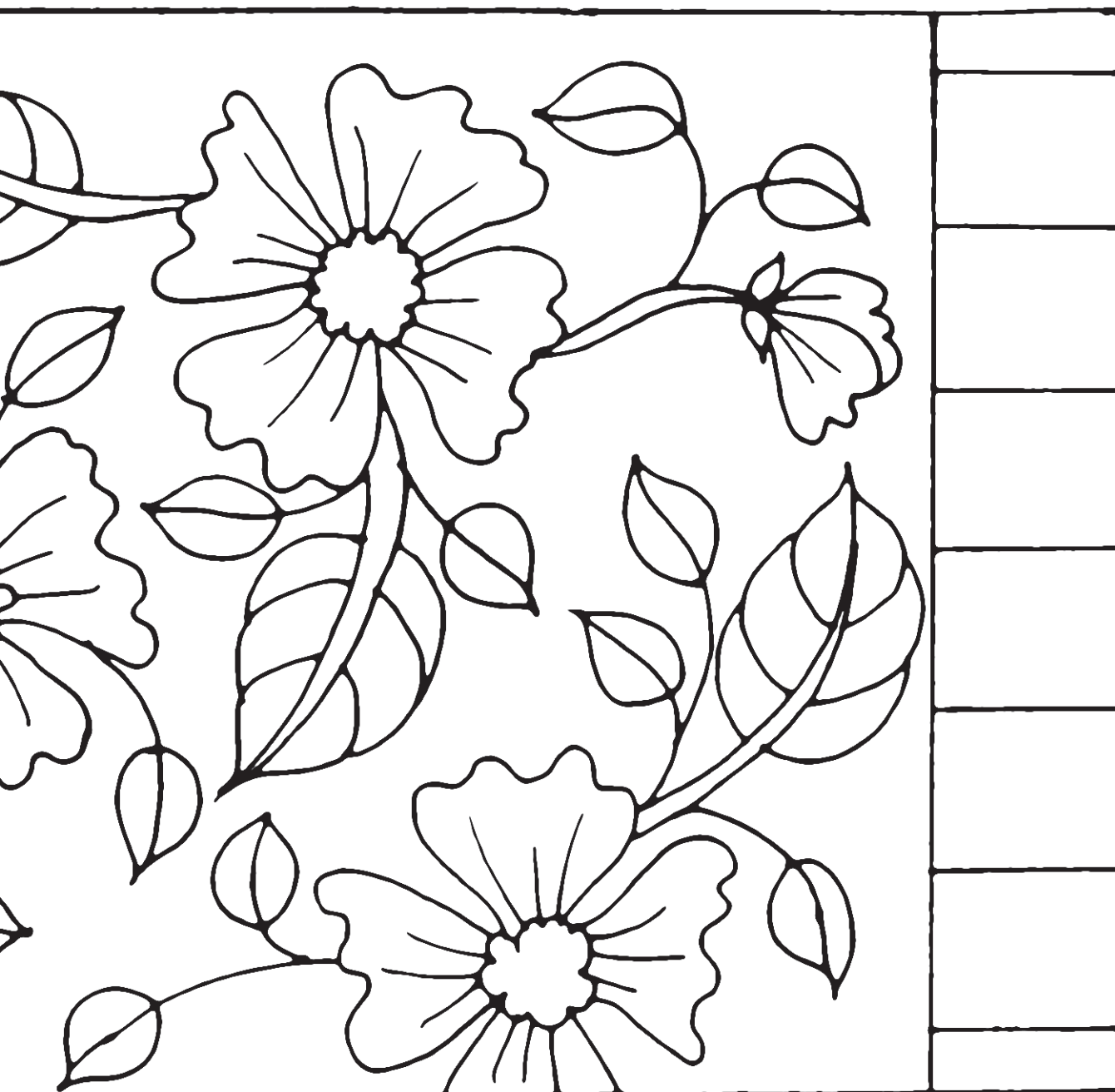
Step 9: The short edges of the platter are flooded with alternating segments of Sapphire and Cerulean.

These sections also have coarse frit applied on top of the wet color.

Step 10: Fire this piece flat on ThinFire paper to witness cone 015-016 (350 F per hour up to 1445-1455 F) to round the edges, cure the paste, and attach the frit. Remove from kiln when cool and wash off residue. Dry.

Step 11: Cut a piece of ThinFire paper a little larger than the glass piece and place it on the Rectangular Plate sagger mold. Place the glass on top of the paper and fire to witness cone 018 (250 F per hour to 1245-1285 F with a 4-6 minute hold). All kilns are different and may vary in temperature.

Step 12: When the piece has completely cooled, remove from kiln. Rinse residue off piece.



Paula McCoy





Leaf Bowl

This bowl uses two 8-inch circles of clear glass. Use the black piping paste to outline the leaf design on one of the circles per Step 3 on previous page.

Flood color to the leaves as in Steps 6 and 7 of the Blue Flower Bowl, but use BubbleART Laurel Green for Step 6 and BubbleART Pine for Step 7. Let the colors dry completely.

Step 8: Place the second 8-inch glass circle on top of the leaf design. Unlike the Blue Flower Bowl, the BubbleART colors in the leaves will have bubbles after firing because you placed the second layer of glass on top of the piece.

Step 9: You can add a few small pieces of clear frit around the outer edge to allow the center to fall first and help eliminate bubbles. Fire this piece flat on ThinFire paper to witness cone 015-016 (350 F per hour up to 1445-1455 F, with a 5-minute hold) to fuse and round the edges and cure the paste. Remove from kiln when cool and wash residue off. Dry.

Step 10: Cut a piece of ThinFire paper a little larger than the glass piece and place it between the Fluted Bowl sagger mold and the glass. Make sure the glass is centered on the mold. Fire to witness cone 018 (250 F per hour to 1245-1285 F with a 20-minute hold). All kilns are different and may vary in temperature.

Step 11: When the piece has completely cooled, remove from kiln. Rinse residue off piece.



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Jewelry

These same techniques can be applied to making jewelry. Cut clear or white 96 COE glass, flood with BubbleART colors, and place coarse clear frit all over the piece. If there are areas that are not covered with frit, they will be textured.

You can use the patterns to pipe a partial flower or leaf design on a jewelry piece. If you're only using one thickness of glass, add some coarse clear frit to the background where there is no color decoration. This will help keep the weight and thickness of the glass even all over. If you don't, it's easy to over-fire, causing the sides to pull in.

The Low-Fire/No-Fire Piping Paste can also be used as a grout for frit decoration, as shown on the light blue pendant at the top of the photo. With a palette knife, smear a thin layer of white piping paste over the glass.

While it's still wet, place pieces of frit on the paste and press in with a fingertip. You can use different sizes and colors of frit to create a design.

BubbleART can also be used dry, as shown in the pendant on the left of the middle row above. Use a piece of white glass for the base. Apply a thin coat of Glass Medium, then scoop some BubbleART color out of the jar with a palette knife. Tap the palette knife and allow the dry powder to sprinkle down on the medium. You can use as many colors as you like (five are recommended). Let the colors dry, then cap the base with a piece of clear glass. Bubbles will be created during firing.

Once you've decorated your jewelry pieces, fire according to the same schedule as Step 10 for the Blue Flower Bowl for a full fuse or fire to a tack fuse. Once the pieces have cooled, you can use superglue to attach bails to the backs of the pieces.



Advanced Methods

This technique can also be used on ceramic pieces. The ceramic box shown here was cleaned and fired to bisque. Then four coats of CSP03 Matt Medium glaze were applied and it was fired to cone 06. Once cool, the pattern was piped with low-fire paste onto the lid and glass colors and frit were applied as described above. Finally the lid was fired to witness cone 016. *FAC*

About the Artist: Paula McCoy is an artist, ceramics instructor, and the co-owner of Colors for Earth. She's been involved in the ceramic arts for more than 20 years, and she's developed and written hundreds of project techniques she calls "Class-in-a-Bags."

Sources

Bisque Imports: www.bisqueimports.com
Colors for Earth: www.colors.forearth.com



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