

Ribbon and Holly Glass Dish

By Paula McCoy



For best results, please read all instructions before beginning the project. Refer to the photo for color and design placement. The colors used in this project are non-toxic/food safe.

Step 1 Clean the glass with rubbing alcohol and dry it with lint-free paper towels.

Step 2 Place the provided pattern under the glass and outline it using the Outline Bottle tipped with a Fine Tip and filled with Black Outline. Protect the glass with a paper towel to avoid fingerprints. Allow the outline to dry.

Technique Tip:

When bottle with Black Outline is not in use, keep it, tip-side-down, in a cup with a damp sponge.

Technique Tip:

Colors for Earth Glass Colors come in a powder form that must be mixed with Glass Color Medium before using them to paint. Mix the colors with Medium to a school-glue consistency to ensure an opaque, glossy finish. The colors can be used on most types of glass, including COE 90 and COE 96 as well as float (window) glass. They also can be used as an over-glaze on glazed ceramics. When the colors are thinned, they can be brushed, sponged, sprayed or applied with an applicator bottle with tip. The dry colors can also be sifted over the glass for several techniques. CFE Glass Colors fire between cone 015 and 016 or from 1,416° to 1,450° in a ceramic or a glass kiln and hold their color to a much higher temperature when used on ceramic or porcelain bisque.

Technique Tip:

Relief Motif is a white stand-up textured glaze that can be used on glass for texture and colored with glass color. Water can be added to it, if it is solid or dry. It should be mixed with palette knife until the product drips freely from the tool. Use a brush or tool to apply a generous amount of product to create shapes or strokes. The Relief Motif is white in color and can be tinted or shaded with Color Concentrates (translucent underglaze). It can be applied to: fired ceramic glaze, bisque, greenware, unfired matte glaze, on top of unfired opaque underglazes and on glass. The firing range is cone 015 to 016 for a glass piece, from cone 016 to 04 for ceramic piece, and cone 6 for a high-fire piece.

Step 3 Mix Deep Cranberry with Glass Color Medium. With a liner, puddle in one coat on all of the ribbon areas. Make sure the color touches the outline. Working on a craft light board will help when painting glass, as it makes it easier to tell if the colors are touching the outline.

Step 4 Mix up more Deep Cranberry and add a very small amount of Relief Motif to it. With a liner, puddle on a generous coat onto each holly berry. When fired, these berries will turn pink because the white Relief Motif will lighten the Deep Cranberry.

Step 5 Separately mix Key Lime and Laurel Green with Glass Medium. Paint one side of each holly leaf at a time with both colors of green. This will allow the color to dry as



Painting and Slumping

Lesson Plan

Objectives

- Create a bowl using a sagging mold
- Paint a design on glass with even coverage
- Add frit as a decorative addition to a painted-glass piece

Materials

Glass: By Bullseye (Available through Delphi)

8-inch Circle 90 COE Crystal Clear Single Rolled
B133282 Fuchsia Transparent Medium Frit 90 COE

Glass Mold: By Colors for Earth

CS103-F 8-Inch Fluted Bowl

Glass Colors By: Colors for Earth

CC101 Cobalt Black Detail
CSP70 Relief Motif (Stand up Texture)
G301 Cobalt Black
G332 Deep Cranberry
G360 Key Lime
G362 Laurel Green
GM300 Glass Color Medium
GO-331 Black Outline

Brushes: Brand of Choice

#0 or #1 Taklon Liner
Small, Taklon Fan

Miscellaneous: By Bullseye (Available through Delphi)

ThinFire Firing Paper

By Colors for Earth:

GCKITB Outline Bottle and Tip Kit—Fine Tip

By Delphi Glass:

#75803 1/2-Inch Sifter with Handle

Brand of Choice:

White School Glue
Rubbing Alcohol
Lint-Free Paper Towels
Light Board

Contact the Artist

Colors for Earth, LLC
104 Finneyoaks Lane
Weatherford, TX 76085
(817) 677-5020
www.colorsforearth.com
ceramicsbypaula@prodigy.net

you work around the piece and prevent the center veins from being accidentally covered while painting. With a liner, pick up Key Lime and puddle it on the outer half of the holly leaf. This color should cover half the distance from the outside of the leaf to the center vein. Refer to the photo for placement.

Pick up some Laurel Green and puddle it near the center vein bringing the color up to the Key Lime. With Laurel Green still in the brush, pull the fine lines out of the darker green area and into the lighter green areas creating veins and following the shape of the leaf. Rinse the brush. With Key Lime in brush, pull the lines down into the Laurel Green areas, if needed, to create shading on the leaf. Repeat this process with all the leaves as before, doing one half of each leaf at a time. Repeat this process with the other side of the leaf.

Step 6 Mix Cobalt Black with Glass Medium. With a liner, puddle in a solid coat onto the wavy border. With this color still in brush, add a dot on one side of each berry.

Step 7 If any of the outline was lost where colors meet, there are two ways to touch this up:

- Place some Outline Black out on a tile and, with the liner,

Technique Tip:

If the glass is being fired in a cone-sitter kiln, fire it in the center of the kiln. Place kiln shelf about 5 to 6 inches below the cone sitter and no more than 5 to 6 inches above the cone sitter for the best placement when fusing glass.

go over the lines needing to be touched up.

- Use thinned Cobalt Black to go over the lines needing touching up.

Note: Cobalt Black will have a shiny finish, while Outline Black will have a matte finish—be consistent with the color choice while doing touch-up work.

Step 8 With a small fan brush, apply white school glue to a small area around the edge of the glass, 2 to 3 inches at a time. While glue is wet, sprinkle 90 COE Fuchsia Medium Frit. (Note: The frit must be 90 COE to fuse to the 90 COE glass being used for this project. Glass must be of the same COE to fuse together properly.) The glue will burn out as the frit fuses to the glass during firing. Repeat this process all the way around the edge of the glass. If some frit gets on the design or the center of glass,

take a dry brush and dust the frit back to the edge and off the color. Allow to dry.

Step 9

Place glass on top of ThinFire firing paper and lay it on the kiln shelf.

Fire the piece to cone 016 or 1,420°F to fuse the frit to the glass circle.

Step 10

After the glass has cooled from the first firing, remove it from the kiln and clean off any paper residue from the glass. Place the glass on the Fluted Bowl Sagger, and fire to cone 016 to 017 or 1,390°F degrees with 4 minute hold time. The temperature may vary depending on the size of the kiln and COE of glass being used. If the piece doesn't fall into shape, you can always refire the glass to one cone hotter. When refiring, do not remove the glass from mold. If it is placed back in the sagger in a different groove, the piece could break. If desired, place ThinFire firing paper under the glass on the sagger mold



Technique Tip:

When preparing glass for fusing, it can be placed on a kiln-washed shelf, on ThinFire Paper, or on a prepared glass sagger of choice with the painted side up. The glass should be the same size in diameter as the sagger or a little smaller, but never larger than the sagger. Colors for Earth Saggings are prepared with a glass separator and fired to a witness cone 07, which will lengthen the life of the sagger.



Technique Tip:

Free Dust can also be used with glass saggars. If glass is fired too hot, it could stick to the sagger. However, Free Dust will help prevent the glass from sticking to—and ruining—the sagger. Free Dust is applied with either a soft mop brush or can be put into a piece of old pantyhose and pounced on. Only a very light dusting is needed.

when firing. The paper makes clean up easier and keeps the glass from picking up any of the glass separator off the sagger when it is removed.

Step 11 Allow kiln to cool completely before removing glass. The thermal shock from moving from a warm kiln to room temperature could cause the glass to break. Rinse the glass and remove any glass separator or paper residue and it is ready to use. *FAC*



Enlarge pattern to accommodate glass slumping mold

Technique Tip:

If glass should pull the glass separator off the sagger, sand it down and re-apply glass separator and refire sagger to 07 before using with glass again.

The only time glass separator needs to be re-applied is if the glass should stick and pull separator off areas.