

The following materials were used to create cameos as photographed:

- CPI molds: [LF92 Cameo I](#), [LF93 Dragonfly](#), [LF94 Tree of Life](#), [LF95 Skull](#), [LF96 Cameo II](#), [LF97 Praying Hands](#)
- MR-97/ZYP
- digital kiln with chamber 8" dia. or bigger
- Medium Grain, Fine Grain and Powder Grain transparent and opal frit of compatible COE's.

Begin by treating the mold with MR97/ZYP spray in a ventilated area. Several light coats with a short waiting period between coats is preferable to one heavy coat. Shake the can well before use and hold the can upright while using to assure proper distribution of product. We recommend ZYP. [Click here for a tutorial on applying the ZYP.](#)



Fig. 1

After the spray has been allowed to dry, place a frit of powder grain into the low recesses of the cameo design. A frit sifter or other small device can be very helpful to place the powder frit in the cavity. Use a small detail brush to carefully sweep any stray frit back into the cavity. Disturb the glass separator as little as possible. Opal or transparent powdered frit alike can be used to fill the cameo recess, however,



Fig. 2

select a color and opacity that will yield a nice contrast with the background glass. Figure 2 illustrates the addition of transparent Deep Aqua powdered frit that was placed in the dragonfly wings over the Black opal powdered frit previously placed in the outline and veins of the wings.



Fig. 3

Powdered frit will shrink dramatically at a full fuse. It is helpful to add fine grain frit to many of the larger cameo design areas. The powdered frit is placed into the cavity first to yield a very smooth non grainy surface and fine frit is used as filler on top of the powdered frit in the larger cavities such as the praying hands (Fig. 3).



Fig. 4

Once the cameo recess is filled and stray frit is addressed, a wide variety of frit colors, opacities and grain sizes can be used to make the background glass of the cameo. Pieces of dichroic glass or dichroic flakes can be added for a bit of glitz.

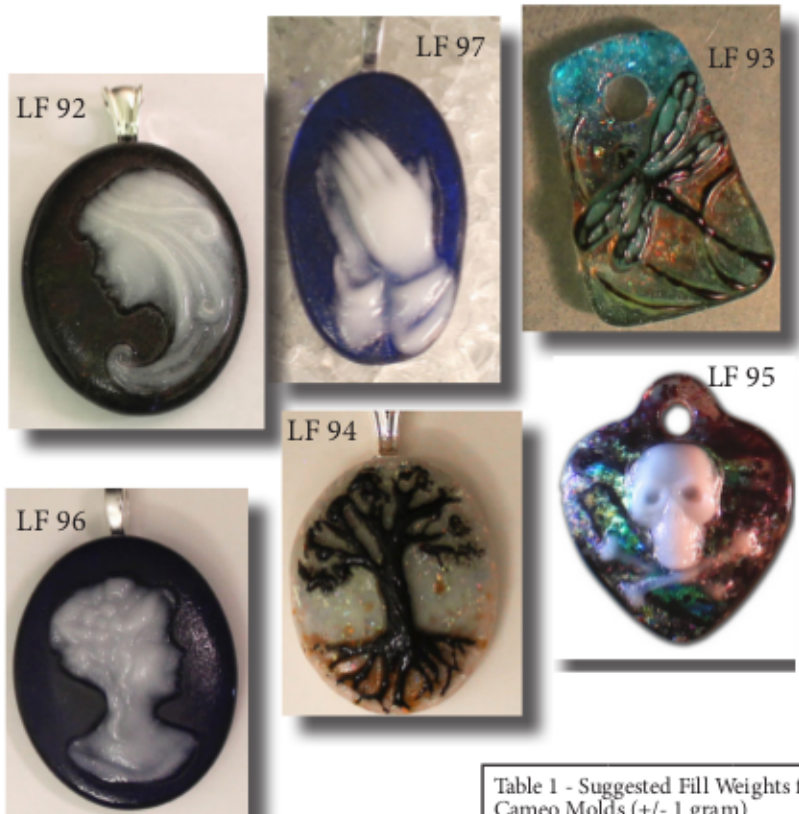
It is important to remember that the glass facing you in the mold as you look down into the mold, is the glass that will be away from you as you look at the cameo after firing. If dichroic on black glass is used, it should be turned dichroic side down into the cavity of the mold to be seen dichroic side up in the finished piece.

Many times, frit of color and interest is placed in the lower 1/4" of the mold (Fig. 4) and the remainder of the mold is filled with clear glass. This choice is purely subjective and colorful frit can be used to fill the entire mold to the desired weight. The weight of glass that is recommended to add to each cameo mold can be found in Table 1.

After the glass is placed in the mold, the glass should be mounded away from the inner mold wall and the core (if the mold has a core) to allow the glass to roll down during fusing and create a smooth fused edge on the glass (Fig. 5).

The project should be placed in the center of a kiln on a kiln shelf and fired to a full fuse using the firing schedule provided in Table 2*.

[*Before you fire in your kiln please click here to read our important firing notes.](#)



Mold #	descrip.	grams
LF92	profile 1	24
LF93	dragonfly	28
LF94	tree	30
LF95	skull	30
LF96	profile 2	23
LF97	hands	20

Segment	rate	temp	hold
1	300	1100	10
2	200	1250	30
3	275	1300	10
4	275	1470	10
5	9999	960	60
6	100	800	1

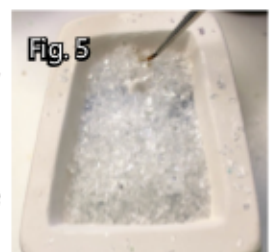


Fig. 5