

Lady of the Woods

Creative Paradise Inc.

This mythical beauty comes to life with the use of powdered and fine frit to enhance the details of the superbly crafted mold.

Begin by treating the mold with Zyp Boron Nitride spray. Be sure to angle the mold while applying the spray to coat the various angles and textures of the mold.

Materials Required:

[DT32 Lady of the Woods](#)

[Texture Mold](#), Zyp BN Spray, All glass is System 96. Frit: F1 Bronze, F1 Teal Green, F1 Pale Purple, F2 Hunter Green, F2 Medium Amber, F2 Olive Green, F2 Pale Purple. Sheet glass: 12 x 12" Sour Apple, 12" x 12" Clear Standard.

Or 12" x 12" Ming Green and 12" x 12" Clear Irid. 1" kiln posts.

Minimum kiln chamber size 18" round or 14" square. Powder sifter.



Image 1



Sift f1 (powdered) Bronze frit around the edges of the face and lightly in the facial features. Sift f1 Teal Green along each leaf vein area and around the edges of the leaves. Use your finger to lightly sweep the Teal Green into the veins of the leaves.



Sift f1 Pale Purple into the deep areas of the flowers.



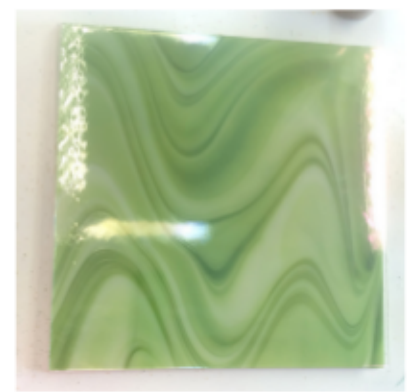
Sprinkle f2 (fine) Hunter Green into the shadow areas around the leaves and flowers that are near the face.



Sprinkle f2 Olive Green into the shadow areas around the leaves that are at the outer edge and blend into the Hunter Green. Add a light sprinkling of fine Olive Green into the facial features.



Sprinkle f2 Medium Amber around each twig or tendril. Add more f2 Hunter Green under the foliage at the bottom edge of the scene. Add f2 Pale Blue into some of the "sky" areas along the top of the scene. Place f2 Pale Purple into the flowers.



To create an Opaque Lady of the Woods as shown in Images 1 & Image 4, place a 12" x 2" piece of Sour Apple sheet glass with the strong swirl pattern facing away from the texture, on the texture over the frit. Place a 12" x 12" piece of Standard Clear over the Sour Apple.



To create an iridescent/transparent Lady of the Woods as seen in Image 3, place a 12" x 12" piece of Iridized Standard Clear with the Irid surface facing towards the texture over the frit. Place a 12" x 12" piece of Ming Green over the Clear Iridized glass

Place the texture mold on short kiln posts on a kiln shelf with the posts towards the outside edge of the mold. Fire the project using the firing schedule in the table found on page 3. Please read the firing notes section of this tutorial before fusing the glass and adjust the schedule accordingly if necessary.

If you elect to slump your fused Lady of the Woods, Place the fused glass on GM132 XL Sushi and fire the project on a level kiln shelf using the firing schedule found in the table found on page three but eliminate the 3rd and 4th segments. The Iridized/Transparent Lady of the Woods found in Image 3 was slumped with the texture facing up in the slump mold. The Lady of the Woods found in Image 2 was created using Sea Green transparent glass and Standard Clear over the frit in the mold and slumped with the texture down.

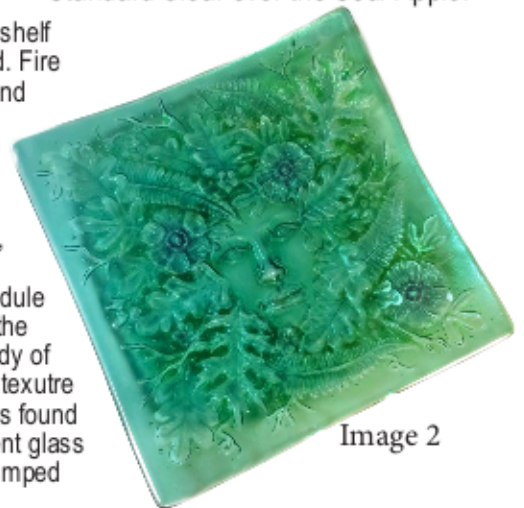


Image 2



Image 3



Image 4

Image 4 features the Sour Apple opaque Lady of the Woods (same glass piece as found in Image 1) viewed from the textured side with light projected through the untextured side of the glass.

Firing Notes

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It is very important to get to know your kiln in order to fuse successfully. Many kilns will fire to a different temperature than the read-out indicates. Firing schedules are written assuming that the kiln to be used will fire to the temperature it is directed to fire by the operator. The kiln operator must know whether a firing schedule should be adjusted to fit the idiosyncrasy of a given kiln.

At Creative Paradise, Inc. we have recently acquired a couple of new glass kilns. Upon first use it became clear that these new kilns fired much hotter than our original glass kilns. We had to figure out approximately how much hotter to know how to adjust firing schedules for the two new kilns. Instead of investing in more equipment to give us a superbly accurate read out of temperatures, we created a process of firing test tiles to figure it out with a relative degree of accuracy.

We cut two 1" square pieces of COE 96 Double Thick Clear and stacked them together and cut a 1" x 1.5" Black stacked with 1/2" x 1" opaque Yellow and placed these test tiles along with projects in each kiln firing and made notes.

Through this process we found out how to adjust firing schedules with each kiln. The firing schedule is one written to end in a full fuse with slow ramps and bubble squeezes added below the working temp.

The slow ramp is necessary with the project because large sheets of glass are being fused. Whenever fusing large pieces of glass it is wise to ramp slowly below 1000 degrees to avoid thermal shock in the glass. Glass being held on raised texture is even more susceptible to thermal shock.

The long holds below the working temp of 1465 are there to allow the glass to soften and ease into the many low areas of the texture mold and for the two 12" x 12" of sheet glass to come together without trapping air between the two layers. This process needs to happen at temperatures

Segment	Rate	Temp	Hold
1	200	1215	45
2	50	1250	30
3	250	1330	10
4	300	1465	10
5	9999	960	90
6	100	500	5

below 1250 degrees to be most successful.

If a kiln is firing hotter than the read out indicates, the critical bubble squeeze will be missed and the glass will be over fired creating sharp serrated edges on the fused glass.

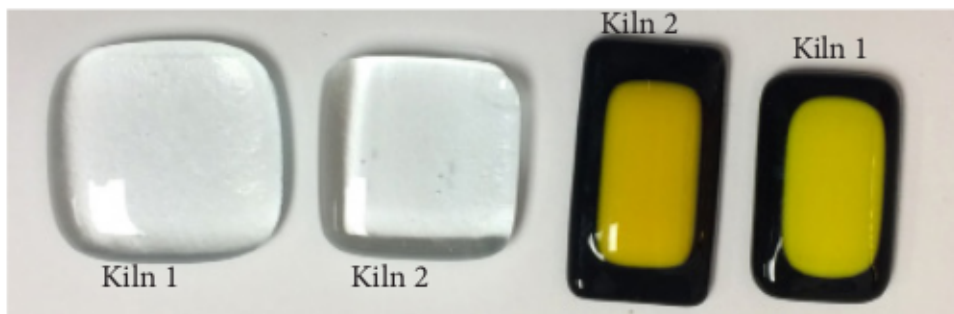
Depending upon how far off a kiln is firing, the glass separator can even fail.



An example of test tiles with notes gathered with time and firings.



Test tiles fired in the kiln with the Greenman project pictured on page 1.



The Lady of the Woods pictured on the previous page of this tutorial was fired in a kiln that we know to fire hot. Through the test tile process we have estimated it to fire about 20 degrees hotter than expected. We adjusted the firing by taking 20 degrees off of the holding temp in each segment.

The test tiles labeled "Kiln 1" were fired in the kiln with the Greenman project using an adjusted firing schedule (top temperature of 1445). The test tiles labeled "kiln 2" were fired using that same adjusted firing schedule in a kiln known to fire with relative accuracy. It should be clear that one of the kilns fired hotter than the other regardless of the firing schedule that was entered into the controller.