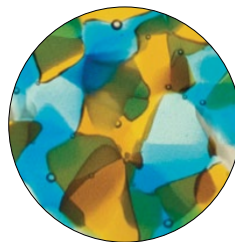


# Project Guide

## Reactive Gem Tones

Glass Cutting: **Straight lines**

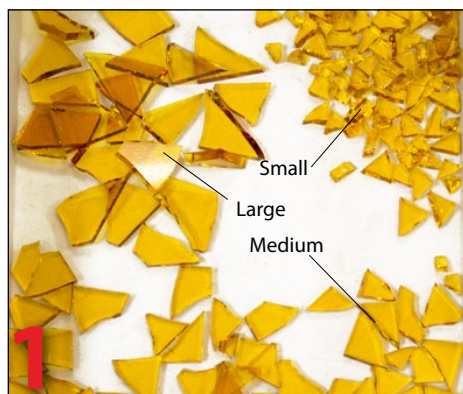
Firings: **Full Fuse + Slump**



Close-up of reaction

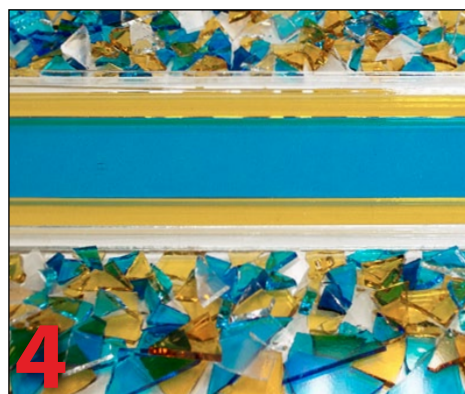
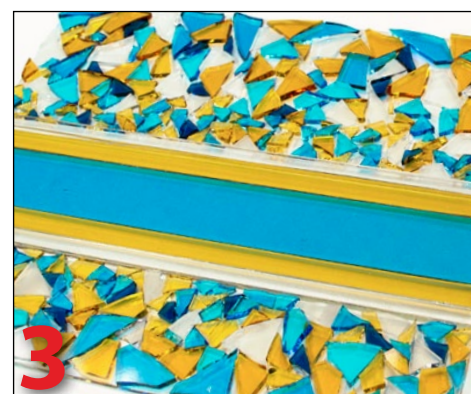


When glasses made with copper (which many blues and greens contain) are fused next to glasses made with sulfur (many warm hues) a subtle, but lovely, reaction occurs along the edges. To demonstrate this we created a piece using our range of Aqua Transparents paired with our Amber Transparents (but there are many combinations that react in this way). With the help of the Patty Gray Dam Mold lined with a piece of PAPHYROS®, a “scatter platter” type design that shows off this reaction is easily contained and comes out of the kiln with smooth edges on all sides.



### Preparation

- Gather your glass selection.
- Line the (kiln-washed) mold with an 8 x 10-inch piece of PAPHYROS. Set the Clear Base into the mold (nip the corners slightly, if necessary, so that it lays flat in the mold).
- Cut strips of varying widths from each of the colors in your palette and nip into small, medium, and large sized pieces. It’s easiest to keep colors separate in small containers.



Cut one 1¼ x 10-inch strip of 533-2SF Blue Topaz, two ¾ x 10-inch strips of 110.4SF Light Amber, two ¼ x 10-inch strips of Clear, and one 2½ x 10-inch strip of Clear. Arrange the five strips as shown, then add the large Clear strip on top, as the third layer of this section.

Arrange a single layer of glass nips that covers the entire base. We used small pieces near the striped elements building to larger pieces on both the top and bottom edges to create additional interest. Using Monterrey Spirit™ adds a small amount of opalescence into the mix, which helps to reflect some of the light and color within the piece. Use it liberally on the bottom layer and less in the subsequent layers.

Build a second layer of nipped pieces, paying careful attention to areas where colors will overlap creating new colors and/or a reaction. (Clear pieces are used liberally in this layer to add depth and distort colors below.) The second nipped layer should not cover the glass below uniformly – spaces are necessary to control the total volume of glass and encourage distortion.

Even more glass is strategically placed on top of this layer, again using lots of clear. Note that the layers of the nipped glass will compress and melt together when fused; even if your nipped section stacks a bit higher than the level of the striped section, they will be approximately equal once fused.

Full fuse using the suggested schedule. Slump as desired. We used Master Artisan #MSS 812 stainless steel scone mold.

### Firing Schedule Used

Seg.	Ramp (°F per Hour)	Goal Temp (° F)	Hold (Minutes)
1	250	250	30
2	250	1050	60
3	250	1250	30
4	250	1350	30
5	300	1465	20
6	9999	950	60
7	200	800	10
8	300	100	0

### Materials Used

Patty Gray Dam Mold #GM110 by Creative Paradise  
PAPHYROS® Kiln Shelf Paper

#### System 96 Glass:

- Clear 8 x 10 Base
- 533-1SF Sky Blue
- 533-2SF Blue Topaz
- 533-3SF Deep Aqua
- 110.2SF Pale Amber
- 110.4SF Light Amber
- 110.8SF Medium Amber
- Spirit/410-7SF Monterrey
- Clear