

Cutting you in on the latest from Spectrum Glass Company

New & Cool Products from '08 Glass Craft and Bead Expo

For those of you who didn't have the opportunity to attend the Glass Craft and Bead Expo this year, we thought we'd share some of the new and interesting products we had a chance to check out at the show.



New System 96® Irids

All that glitters is Gold and Silver – new System 96 fusible Irids from Uroboros Glass are stunning products you'll definitely want to check into. Whether capping with a clear glass, or firing them Irid side down, these glittery metallic finishes are sure to add the "wow" factor to your designs.

NEW "Beetle" Cutting System

A new glass cutting system, called Beetle Bits illustrated just how easy scoring angled glass can be. The scoring mechanism contains a carbon cutting wheel that snugly saddles and glides down the straight edge bar to make the



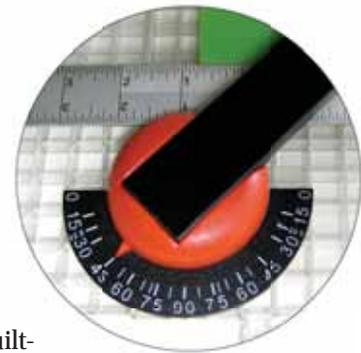
The Flying Beetle makes scoring repetitive shapes easier than ever. Beetle Bits, named because of their similarity to ladybugs, hold the cross bar while the compass gives quick, precise angles.



Cutting Wheel

score. There is a brightly colored arrow that aligns the ruler and grid so you can easily check that you're scoring at the desired point on the sheet. The cutting wheel can be effortlessly positioned on either side of the straight edge bar to accommodate right and left handed users. The biggest news here is the fact that the system allows you to cut consistently accurate angles and geometric shapes as easily as a straight-line strip.

At the bottom of the adjustable Waffle Grid (that snaps together), the straight edge bar fits snugly into a Pivot Pointer and compass guide channel, while at the top, the straight edge rests in a "Positioner." For straight cuts, the Right Angle Positioner would be utilized. For angled cuts, the top of the bar rests in the Tadpole Angle Adjuster, positioned on the grid according to the degree of the angle that you want to cut. Just follow the built-in compass guide at the base. Once



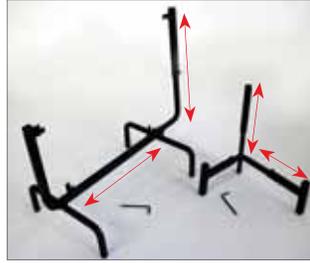
Pivot Pointer & Compass

you're in the desired position, press down on the Flying Beetle Cutter's release-button and the cutting wheel will engage at a perfect 90-degree angle. Now simply glide the cutting head down the straight edge for a perfect score.

Printed cutting guides are included in the instructions, to assist in making repetitive angle cuts that are consistently sized and shaped. The Flying Beetle and Beetle Bits System are made from sturdy polycarbonate, by Creator's Stained Glass. You'll want to see this system in person!

NEW Adjustable & Backlit Display Stands

Future Forms was on hand at EXPO to demonstrate their new, patented adjustable and backlit display stands. Available in four configurations, these adjustable stands let you customize the fit for your specific fused glass piece, allowing you the freedom to accommodate varying artwork widths and heights. The square and easel stands adjust horizontally and vertically, while the "V" shaped stands adjust vertically. There are wall mounted and tabletop stands in both "V" and Square configurations. Constructed from sturdy metal with a black powder coating, we found the stands to be durable and professional looking. Also, keep an eye out for the circular adjustable display stand, in the works.



Use the Allen Key (included) to adjust stands in any direction.



The same stand was adjusted for use with different sized pieces.

A line of new Electric Display Stands equally intrigued us. These inventive stands provide round and square display options that backlight your project by incorporating a built-in light; all electric stands are UL approved. Candleholder display stands are also available and all Future Forms metal stands are made in the U.S.A.



New Slumping Molds Inspired by System Heart Bases

The System 96 Heart shaped bases have been such a hit that they've inspired a new slumping mold in their honor! Available in both 6 inch and 8 inch versions, these Creative Paradise (Kimple) ceramic molds were designed specifically for glass and feature a gradually sloped edge for a subtle, contemporary heart shaped dish.



System 96 Heart Bases inspired the new gently sloped mold by Creative Paradise.

Lest We Forget to Mention . . . The New Spectrum Glass Products!

Of course, we can't help but brag a bit about our own products too, like the beautiful new Crystal Opals, in four yummy color combinations. This brand new product line represents the first time Spectrum has made a fusible version of our traditional mixes. From rich, luscious Red to delicate Pink/Aqua, all four colors feature flowing, gentle waves and streaks of glorious color across a luminescent Crystal Opal White base. The result is a translucent sheet glass that brings all the desired effects of a Spectrum stained glass mix together with the tested compatibility of a System 96 sheet. Red, Blue/Aqua, Pink, and Pink/Aqua. Crystal Opals were created especially with stained glass in mind, as light transmission is usually an important element to consider.



From the top: 357-2SF Crystal Opal / Red, 633-76SF Crystal Opal / Aqua / Cobalt Blue, 397-2SF Crystal Opal / Pink, 693-74SF Crystal Opal / Pink / Aqua

Monterrey Spirit™ also made a grand entrance at the show. Comets of subtle, Ivory opal streaks across a clear base, resulting in a wonderful new addition to Spectrum Glass' wildly popular Spirit family. The neutral palette works well with just about any transparent or opal color. Its appearance is quite unique; use it to create a special area of interest in any fused or stained glass piece. Consider it for a background or try it as a detail glass for the wings of a butterfly, angel, or fairy.



Monterrey Spirit

Spirit/410-7SF

For more information, or to purchase any of the above items, contact your favorite Art Glass Retailer today.

Taking Charge of Your Work — Composition, Color and Texture

When you choose a stained glass pattern, there are many factors that should be considered. The best patterns use a number of design elements such as color, texture and composition to provide you with an overall harmonic piece. But, when a pattern falls short in providing a solid design, or you want to create your own, a few simple measures can make all the difference in the finished product.

Design and composition are the place to start. Ask yourself if the design provides an interesting primary focal point. Is there a pleasing flow from one element to the next? Is there a sense of depth (if appropriate) from the foreground to the background? These are all critical components that should be considered, long before thinking about color and texture. While there are times when an artist chooses to make all components of equal importance to make a statement, more often than not, your piece will benefit from choosing an aesthetically pleasing hierarchy and visual flow.

In this Suzan Vrba-Stacy pattern, “Vacation at the Lake” from Americana Past and Present, by CKE Publications, the porch and Adirondack chair provide an excellent primary focal point to draw the viewer into the scene. This also helps to add perspective and depth-of-field to overall imagery. The lake and sky gain added perspective and a sense of light through the selection of glass colors and textures.

Also of note in this piece, by adding a birch tree on the right hand side, the artist did several things. The tree provides

additional depth and dimension. Our eye recognizes the chair and porch floor as the foreground, that the railing is behind the chair and that the tree is a third layer of dimension, followed by the greenery on the right, the lake, and finally the hills in the distance.

The Birch tree also “closes” the right hand side of the piece by balancing the porch post on the left. This guides the

viewer’s attention back into the framework of the design, as opposed to allowing the eye to wander down to the lake’s vanishing point and away from the artwork. There is no right or wrong, as long as you’re in control of your design, there’s only a different outcome. The primary lesson is that a good design has the ability to suggest, even guide the path by which the viewer’s eye will travel.

Once the composition is solidly designed in black and white, including strategic placement of any and all solder lines, then the glass selection becomes all-important. Color (solid or variegated), translucency/opacity, and texture should all be key considerations when

choosing your glass. Again, using our Vacation by the Lake example, note how well the glass suggests the time of day, depth and mood. The sky skillfully appears lighter at the top and darker towards the horizon. The lake appears to reflect the light from the sky and the textured glass chosen for the first row of hills in the distance mirror the shimmering quality of the reflections on the lake. The porch and chair convey the warmth of weathered wood and by carefully selecting specific areas of the variegated glass, the artist has achieved additional dimension through denoting areas of shadow and light.

So remember, you’re in the driver’s seat; if you find an existing pattern that you like, but you think you could improve upon, try making some modifications. Try designing some of your own patterns too. It’s all part of the process and often a little added effort at this stage of the project will make all the difference in the end.

There are many reference books available that provide helpful composition and design pointers. Visit with your Art Glass Retailer...talk to them about your designs...benefit from their extensive experience so you can make the best possible pattern and glass choices. The payoff will be a noticeable improvement in your work.



Vacation at the Lake

Suzan Vrba-Stacy



Spectrum Glass

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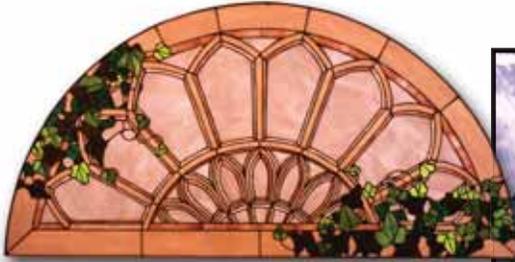
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The Art and Joy of Roy Little

Master Artist and long-time Spectrum friend, Roy Little, passed away this May, at the age of 69. The loss of his talent is huge, but the loss of his endearing (and slightly mischievous) spirit is even greater. Whirligirl, Dock of the Bay, and countless others that you'd recognize by sight if not by name, are works that you've come to know through our relationship with Roy and his partner, Jim Raidl. Please join us in paying our respects to this exceptional artist and gentle soul.



Roy's art background included the study of Trompe L'oeil—a type of painting that “fools the eye” into believing it's looking at reality. Honoring that style, he brought to the art glass world a body of work rich with realism and elegance.

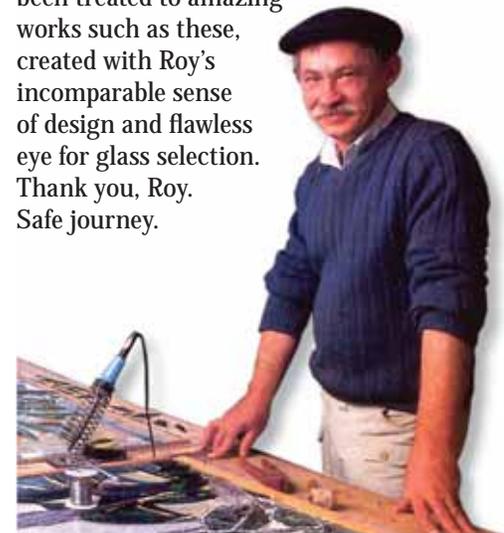


This page features a small sampling of Roy Little's contribution to the world of art glass. Each of the pieces shown has been featured as a Gallery Card, in The SCORE, or other Spectrum publications.



One of Roy's favorite — and frequent — compliments was when a client said his work looked as though it “belonged” in a room.

It's hard to believe that it wasn't until 1983 that Roy discovered glass as his ideal medium — but for 25 years we've been treated to amazing works such as these, created with Roy's incomparable sense of design and flawless eye for glass selection. Thank you, Roy. Safe journey.



Project Guide

Woven STRIPES™

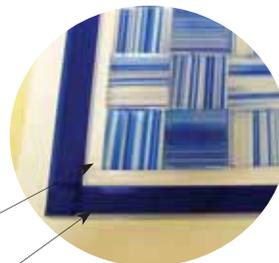
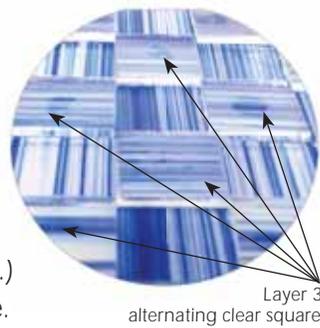
Glass Cutting: **simple straight cutting**

Firings: **full fuse**



Step-by-Step

1. Begin with 8-inch 100SFS Clear Project Base.
2. Cut 36 one-inch squares from Vienna STRIPES, "squaring up" the direction of the STRIPES as much as possible. Cut 18 one-inch squares from 100SFS Clear.
3. Arrange the STRIPES squares in a grid on the Clear Base, alternating the direction of the striped pattern. (Keep the striped side of the glass down for added depth.) Place a clear square on *every other* STRIPE square in a checkerboard fashion. (This creates the "woven" look when fused.) Secure each square with a drop of Klyr-Fire.
4. Cut four 1/4-inch x 7-inch strips from Clear and eight 1/2-inch x 8-inch strips from Light Blue.
5. Lay the clear strips around the "woven" squares, measure and trim to fit. Lay four of the blue strips around the clear strips, measure and trim to fit. Stack a second layer of blue strips on top of the first layer of blue strips, staggering seams (see Keys to Success). Measure and trim to fit.
6. Full fuse.
7. Slump into 8" square mold.



Border Layout (stacked on top of base)

Materials We Used

Project Base: 8-inch Clear

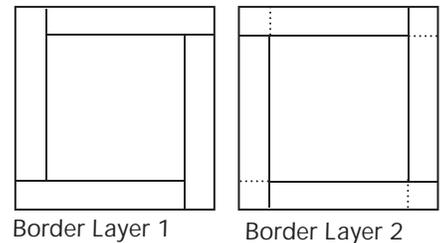
Glass Colors: 132SF Light Blue, 100SFS CLEAR

STRIPES™:

STRIPE/431-76SF Vienna (Clear-based colors work best.)

Keys to Success

Staggered Seams: The second layer of the outer border color is what gives a smooth and seamless edge to your piece. By staggering where the seams fall and using an extra layer of glass (3 total including Base), your border comes out sleek and glossy!



Variations

Use different color schemes, vary the size of the squares or border, or even leave off the top layer of alternating clear squares for a more linear, geometric look.



Magnolia Circle

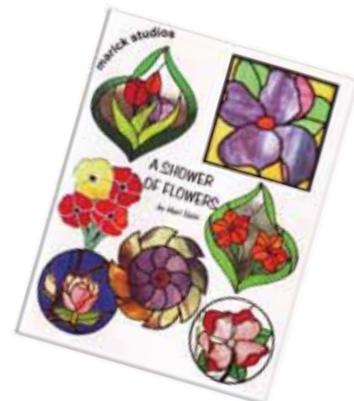
Mari Stein
From the Book
"A Shower of Flowers"

*This Spectrum Pattern of the Month comes from the book
"A Shower of Flowers" by Marick Studios.*

*See your local retailer for this free pattern or to
purchase the book.*

Spectrum Glass Suggestions

- | | |
|--------------|-------------------|
| A. 397-2SF | Crystal Opal Pink |
| B. 6000-81CC | Pearl |
| C. 201-61S | Ivory |
| D. 6022-82CC | Congo |



Hibiscus Flower

Lisa Vogt
From the Book
"Tropical Teasers"

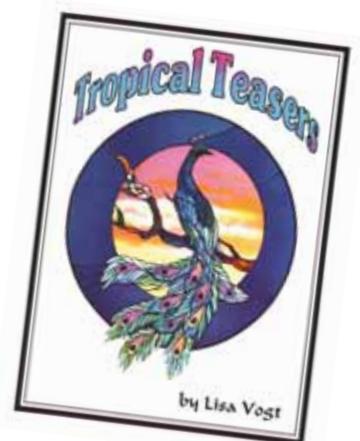


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Spectrum Glass Suggestions

- | | |
|----------------|------------------------------|
| A. 357-2SF | Crystal Opal Red |
| B. 422-1W | Olive/ Sea Green Waterglass® |
| C. 100SN | Clear Satin |
| D. 100Barnwood | Clear Barnwood |
| E. 100GG | Clear Crystal Ice |





Farmhouse Window

Sara Peterson



See your local retailer for this free pattern.

Spectrum Glass Suggestions

- | | |
|----------------|-----------------|
| A. 100Barnwood | Clear Barnwood |
| B. 209FL | Firelight White |
| C. 100SFS | Clear |
| D. 200S | White Opal |
| E. 100SN | Clear Satin |
| F. 315-1S | Light Amber |
| G. 357-1S | Cherry Red |

**THE
SCORE™**

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