

The SCORE



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Transforming Suncatchers Into Panels

Last summer, we told you about Sue Davis, a long time Spectrum employee who had taken up stained glass as a new hobby. Since then, Sue has been regularly bringing in samples of her developing skills and talents for us to admire. It's been fun watching her progress, but when she brought in her latest masterpiece, we knew there was another story to tell in The Score.

Sue wanted to create a panel for a friend but couldn't find just the right pattern. She was able, however, to find two separate suncatcher patterns that she thought would work well. The challenge was to weave them into a single design.

The general *idea* in this modification process is to build a background for the suncatcher(s) and then a frame around that. The *trick* is to use as few lead lines as possible while still being able to cut out each section. Sue opted to carve the intricate areas around the headdress of her Kokopelli figure with a saw rather than clutter up the design. It was a good call. The elegant simplicity she was able to achieve is just lovely.

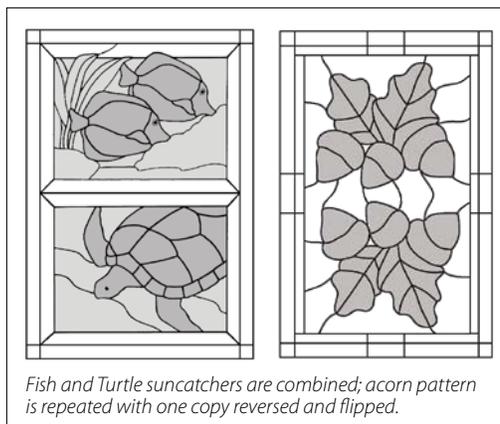
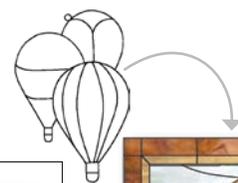
As you can see, this is a great way, to not only increase your pattern library, but also scale up the complexity of your work. A panel, being larger and set into a frame, becomes more of an artistic statement — even if it started out as a simple suncatcher.

We looked through our online pattern library to see how we might “repackage” some of our suncatchers as panels. We found that a design already set into a defined shape (circle, square, etc.) is especially easy to work with because the trickiest lead lines are already figured out. (See the fish pair combined with the sea turtle example at right.) Other designs could be nice simply repeated together in a frame — such as two butterflies side-by-side. Or try repeating the same design with one reversed as we did in the acorn example.

The “Northwest Balloons” design shown here started out as the suncatcher, “Sunshine Balloons.” We added some simple lines to give it a setting and, voilà, it became a full-sized panel! Take a look at these examples and see how you might be able to generate your own panel designs next time you find yourself without “just the right pattern.” Unsure how to make your vision a reality? As always, a talk with your friendly, helpful Stained Glass Retailer can prove invaluable.



Suncatcher patterns by Chantal Paré,
Panel design by Sue Davis.



Fish and Turtle suncatchers are combined; acorn pattern is repeated with one copy reversed and flipped.



“Sun Balloons” became “Northwest Balloons” when featured as a large format pattern in this issue.



Rainforest Subtlety

This issue, our second big pattern, “Bamboo and Moth,” is an elegant design by Lisa Vogt. Our first thought in glass selection ran straight to our Rainforest Pearl Opal. Because of its characteristic blend of ambers and greens, we were able to create the subtle shading in the bamboo stalks and leaves by carefully choosing sections of a single glass. Now that's versatility!



#114

The SCORE

Patterns of the Month



Bamboo and Moth

From the book
"Lasting Impressions"
Lisa Vogt



Squirrel

From the book
"25 Pieces or Less"
Carolyn Kyle & Laura Tayne

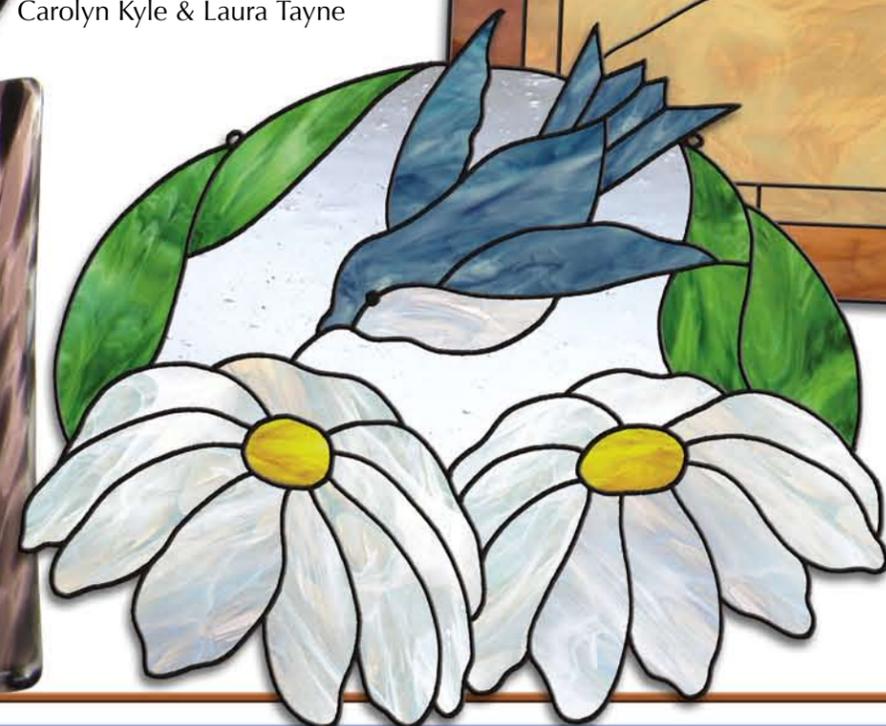


Northwest Balloons

Featuring the original suncatcher
pattern "Sunshine Balloons" by
Grace Carpenter



Spirited Colors Dish
System 96® Project Guide



Bluebird and Daisies

From the book
"Shades of Glass"
Bev Diaczuk



Spectrum Glass



Spectrum Glass presents: The System 96® Glass Craft Program

Project Guide



Spirited Colors ▪ Dish

Glass Cutting: **Simple straight lines**

Firing: **Full fuse, Slump**

Design fusing projects with a whole new twist using Clear-based System 96® Spirit™ glass. This elegant, yet playful plate combines strips of translucent pale colors with a base layer of Murano Spirit for a customized effect.



1 Cut one 10 in. x 10 in. piece of Murano Spirit SPIRIT/4001SF. Then cut the colored bands, or strips for the top layer of the plate, using the dimensions listed below.



2 Arrange the color strips as shown in the photo. Note: the design works best when the vertical color strips run parallel with the direction of the flecks of opal color in the Spirit glass.



3 Attach the color strips on top of the Spirit base using “pinpoints” of glue. Fuse using a “bubble squeeze” program to minimize trapped air bubbles. (See below.)

Materials We Used

Base: 10-inch square of Murano Spirit

Glass Colors:

Two 10 in. x 1-1/4 in. strips of Pale Purple 140.8SF

One 10 in. x 2-1/2 in. strip of Pale Amber 110.2SF

Two 10 in. x 3/4 in. strips of Pale Amber 110.2SF

Two 10 in. x 1/2 in. strips of Pale Blue 130.8SF

Two 10 in. x 1-1/4 in. strips of Sea Green 528-1SF

Molds: Works with both Creative Paradise mold #GM08, and Slumpy’s mold #SM-9504

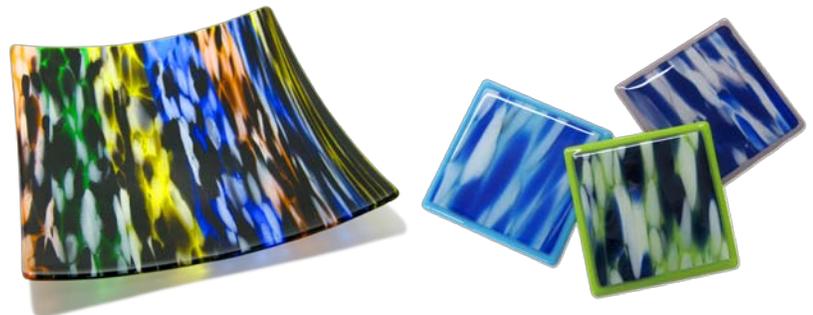
Variations

Experiment with color, i.e., we found that when using Murano, pale colors worked best on top of the Spirit pattern while bolder colors were used more effectively underneath the Spirit. Either way, clear patches in the sheet are actually little windows of color opportunity.

The most obvious choices tend to be Murano and Monterrey because of their neutral palettes, but as the coasters below further illustrate, with a little imagination any Clear-based Spirit can be used to give even small designs a big personality. There are six exhilarating choices of Clear based Spirits in all.

Firing Schedule

Seg.	Ramp (°F per Hour)	Goal Temp (° F)	Hold Time (Minutes)
1	300	1130	60
2	200	1370	20
3	400	1475	10
4	9999*	950	60
5	150	800	10
6	300	100	0



Above left: Brighter palette strips work well placed underneath the Murano. Above right: The blue in the Atlantis Spirit plays with the colored opal bases on these fun coasters.