



CHRISTMAS ORNAMENTS

VERBEEK GLASS STUDIO

We are a full-service kiln-glass studio, gallery, and gift shop in the historic Factory East warehouse in Toronto's Leslieville neighbourhood.

Since 2018, we've helped over 3,500 people of all ages discover their creativity through glass-fusing workshops.

We run weekly workshops (from family-friendly projects to team-building events), offer open-studio time and teach advanced kiln forming, sculpting and casting; and, have a popular glass gift shop filled with unique studio-made gifts.



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WHY I BEGAN GLASS MAGIC BOOKS

I'm grateful for the growing body of glass-fusing knowledge built through the shared experiences and generosity of artists worldwide.

I also benefit from meeting so many people through my workshops; sharing, laughing and often discovering new things about fusing.

With ***Glass Magic Books***, I also aim to share what I've learned and to present glass fusing in new and more visually engaging ways.

Yet, my ultimate goal remains the same: to help show adults that they **can** re-discover their youthful creativity. Glass fusing just happens to be a perfect way to do that!

CREATIVITY

Creating is a life-long journey of discover and self expression and, key to that, is learning to trust and grow our creative instincts.

So, I urge you to challenge some of the old and typical fusing methods that we all know and practice. Stop, and ask yourself...

**"WHAT IF..."
DREAMING**

WHAT IF I...?

- Change the order of steps—or turn the glass upside down?
- Pre-fuse parts before assembling the rest?
- Fuse, smash, mix, and re-fire?
- Design for me, not for others?
- Borrow methods from other art forms?
- Trust my instincts, even when it feels counterintuitive?
- Try one of my wild ideas—or all of them?

The real magic of glass is self discovery!



Layne Verbeek is an award-winning Canadian sculptor and glass artist. His work includes sculpture, custom installations and wall art.

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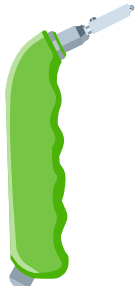


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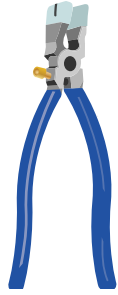


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TOOLS



CUTTER¹



**RUNNING
PLIERS**



**MOSAIC
NIPPERS**



**BREAKER
GROZERS²**



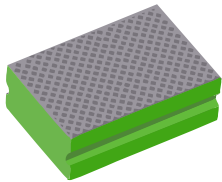
**NARROW
GROZERS**



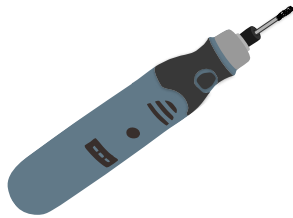
**COMBINATION
PLIERS**



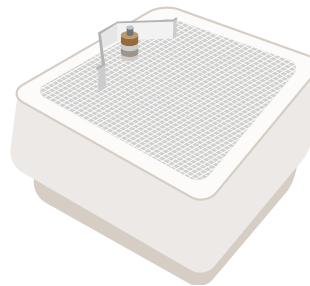
**ROUND
NOSE PLIERS**



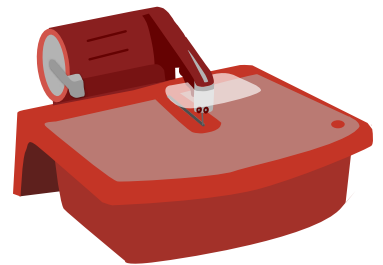
**DIAMOND
PAD**



**MINI DRILL³ WITH
1/8" CORE⁴ DIAMOND
BIT**



GLASS GRINDER



RING SAW

1. Don't put oil in the cutter. Oils leave scale and devitrification. This is an old practice from stained glass making.
2. I paint the flat prong of the groziers red so students can quickly know which end is up.
3. The chuck on these drills wears out quickly and I often find I have to use pliers to tighten it. You can find replacement chucks on Amazon for just a few dollars. There is no need to replace the entire drill.
4. Core drill bits are hollow. This allows heat to escape and reduces the chance of cracking the glass.

MATERIALS

KILN WASH

We kiln wash our shelves instead of using kiln paper for cost savings, multiple fusing rounds, avoiding frequent silica dust exposure to remove fired kiln paper, and cleaner firing for glass that is required to move across a kiln shelf during firing (cabochons, stacks that spread out, etc.)

KILN PAPER

We use kiln paper for assembling and easy transfer of certain ornament designs (wreaths, poinsettia).

It's also helpful for complicated designs with tiny parts that would require you to sit at the kiln for final assembly to the kiln (our skiing and skating snowmen for example).

While kiln paper costs more, it does save you the time and work to scrape and re-kiln wash shelves.

GLUES FOR ASSEMBLING PROJECTS

Our studio uses **Bullseye Glass® GlassTac™** for most projects. We also use **Aleene's ClearGel Tacky Glue™** when we want something to glue faster (but we use smaller amounts to minimize risk of residue.)

We have had mixed experience with other common glues with some leaving residue or mineral deposits on the glass after firing.

CRAZY GLUE (CYANOACRYLATE)

Many studios and fusers use various forms of crazy glue for its practicality, but we've discontinued it due to staff members experiencing asthma-like symptoms after prolonged use.

CHOOSING THE RIGHT GLUE

Easy Designs: For most ornaments I recommend Bullseye's Glass Tac Gel.

Advanced Designs: But for this and other more detailed ornaments that should be done in stages, I use Aleen's ClearGel. It glues faster saves me time waiting for glue to dry between steps.

OCCUPATIONAL ASTHMA AND CRAZY GLUE

Occupational asthma is an allergic reaction to inhaling the strong vapors of cyanoacrylate.

Extended exposure to cyanoacrylate can cause shortness of breath, wheezing, coughing and chest tightness.

STAINLESS STEEL WIRE, COPPER WIRE

GLASS ONLY “TOLERATES” STAINLESS STEEL

While we’ve all heard that glass is “compatible” with stainless steel and copper, it isn’t.

In fact, glass just **tolerates** these metals, providing you fuse only small amounts with sufficient glass. (At the surface level, stresses between the materials will arise. But if done right these will not break.)

Using wire that is too large for the surrounding glass, or not using enough glass will lead to cracks and breaks. We only use stainless steel wire for our ornaments as copper wire is softer and better used for decoration.

WIRE SIZE

The labelling of wire thickness is confusing as 22ga (gauge) wire is thinner than 18ga or 14ga.

20GA: Thin but strong enough to be fired between two glass layers as jump rings and p-hooks.

18GA: Slightly thicker and good for jump rings as well as decorative wire uses (skates and skis on our snowmen) and other uses.

14GA: Thick and harder to bend. Its used for larger pieces such as 150-175mm (6-7”) trees that are put into wood bases. It’s not good for small pieces of glass work as the wire stress is more than the surrounding glass can contain it.

TIPS 1: MAKING ACCESSORY GLASS

1 REGULAR AND LARGE DOTS

RELIABLE SIZING

Dots are fun to use, but not the easiest to make. At right are common dot sizes and the glass needed to make them.

To make many dots of a specific size, score and cut a grid of same sized squares on one sheet of glass. See *DOT FUSE* on page X.

EASY DOT CLEANING

Fired dots (especially opaques) often come out with kiln wash stuck to the bottom.

No worries! Five minutes in a citric acid wash does the trick. See TIPS #7, item #3, page X.

DEVITRIFICATION

Dots have a much higher risk of devitrification (page X) as making them requires longer holds at higher temperatures; so its best to avoid devit-prone colours.

2 STRINGER DOTS

Another way to make fun fused dots is to use stringer. Tack fuse stringers of your choice onto a small sheet. Then cut them into squares for full fusing.

We make these unique “peppermint” dots, varying sizes for ornaments and projects all year round.

DOTS - INCHES	
Dot Size	Squares to Fuse
1/8"	1 Coarse Frit
3/16	1/4" square
1/4	3/8"
3/8	1/2"
1/2	2 x 1/2"
3/4	2 x 5/8" or 4 x 1/2"
1	2 x 7/8" or 4 x 5/8"

DOTS - MILLIMETERS	
Dot Size	Squares to Fuse
3mm	1 Coarse Frit
6	9mm square
9	12mm or 2x 6mm
12	15mm or 2 x 9mm
15	3 x 12mm
20	25mm or 2 x 15mm
25	2 x 20mm or 4 x 15mm
30	2 x 25mm or 3 x 20mm

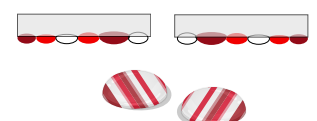
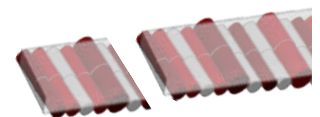
1. Glue rows of 1-2mm stringers onto a clear sheet. Fire stringers up.

CONTOUR FUSE

2. Smooth side up, score and cut 3/8"-1/2"/6-9 mm strips into squares.

3. Place squares in kiln, clear side up.

DOT FUSE



3 BENDING AND CURVING STRINGER

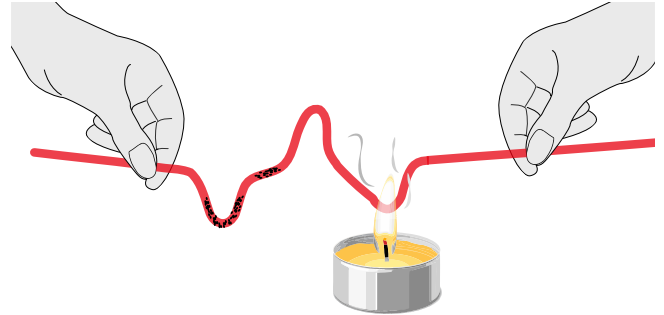
BENDING BY CANDLE

You can easily bend 1 and 2mm glass stringer over a candle flame.

It's easy and with a bit of practice you can make reliable shapes and patterns.

Black soot often appears on the glass. To reduce this, wipe the stringer clean before using.

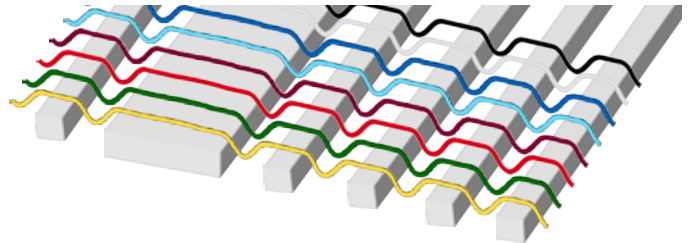
Otherwise, no worries it washes off and will also burn off completely during firing.



BENDING BY KILN

You can make a variety of stringer patterns by firing them over fiber board or plaster blocks.

By reducing the firing hold by 1-3 minutes affects how far the stringer dips into the open spaces and can give you design variety.



TIPS 2: CUTTING GLASS

1 THE RULE OF HALVES

We've all faced the frustration of running one or more strips of a larger piece of glass. ,

Instead of following your scorelines, the cracks veer off to one side.

You try again, it fails again and you waste more glass.

WHY?

We forget the "rule of halves." Glass has a mind of its own and to it, a score is just a "suggested path".

If it's not near the center of the sheet, the running glass will likely ignore the score and run towards the narrower side of the glass.

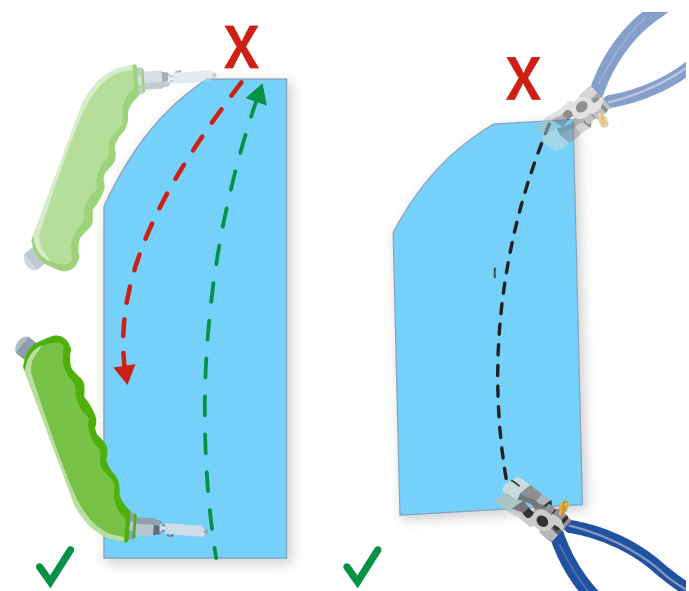
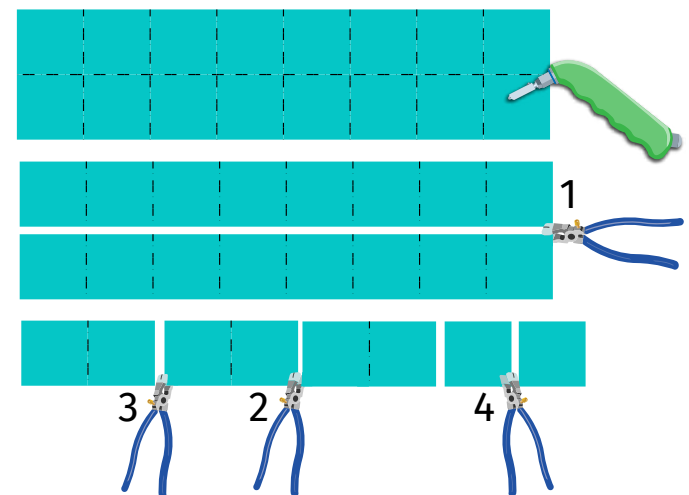
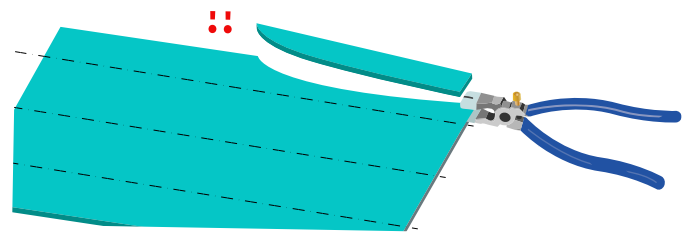
For Single Strips: cut off $\frac{1}{4}$ or $\frac{1}{3}$ of the sheet, score at least two strips of the size wanted, and use one.

For Multiple Strips: always run the center score first, then split each new piece in half until you reach your desired widths.

2 RUNNING PLIER PLACEMENT

A common thing I point out to my students is that if you have a score going between thin and thick ends, its best to run the score from the widest end.

This gives you a better runner grip and more chance of a full cut.



✓
1. Start all scores from the wider edge of the glass.
Green line.

✓
2. Running: Where you **start** a run has a direct affect on how the glass will break.

3 CLEAN UP UNEVEN EDGES

Even with careful glass scoring, some pieces break unevenly, leaving sharp “needles” along their edges. This prevents you from being able to align pieces tightly.

So, after running, check every piece and trim needles with groziers, pad, or grinder.

4 CUTTING SMALL CIRCLES (1-5" / 2-12 CM)

BY RUNNING ARCS

Trace & Score: Trace the circle on a piece slightly larger than the final size (this eases trimming and reduces waste).

Run the Arcs: Score the circle using a series of intersecting arcs, all in the same direction.

Small Circles: Use breaker groziers to remove the arcs.

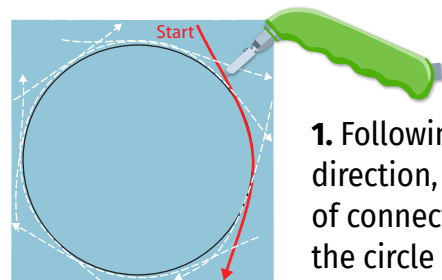
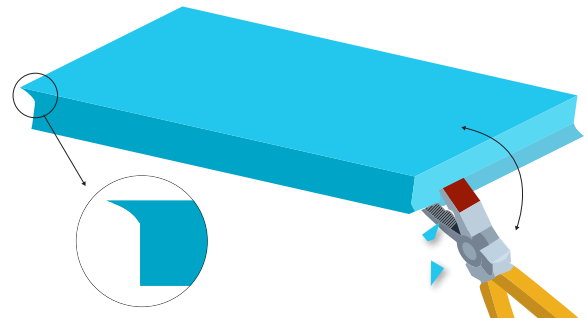
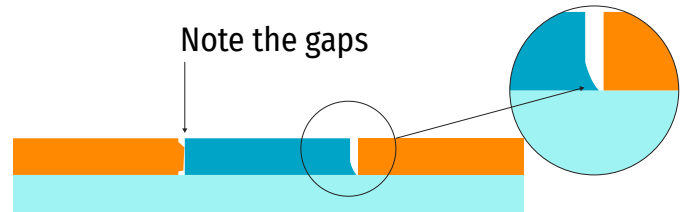
Large Circles: Use running pliers to remove sections around the circle.

Finish the Edge: Trim with groziers (using its serrated jaws) or smooth with a grinder.

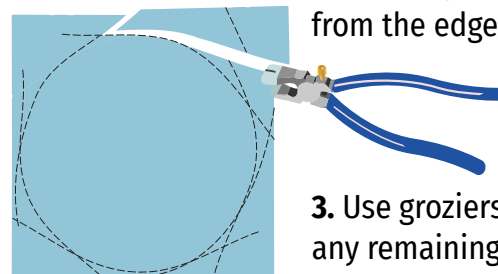
BY NIPPING

Trace and Cut with Nippers: Use mosaic nippers to nip along the line in one direction. (Pieces will alternate between large and small depending on the position in the circle.)

Finish the Edge: Trim with groziers (using its serrated jaws) or smooth with a grinder.

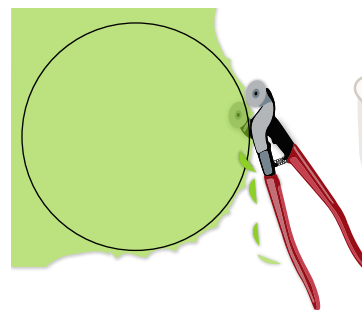
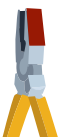


1. Following the same direction, score a series of connected arcs around the circle

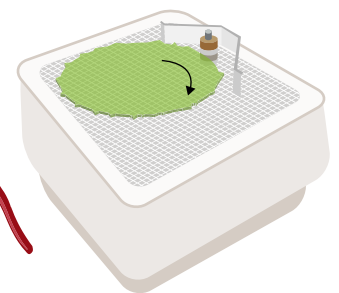


2. In order, run the arcs from the edges

3. Use groziers to trim any remaining points



1. Nip glass along the line. You may need a second pass.



2. Grind edges if needed.

5 CONCAVE CUTS

BY GROZIERS

Score Arcs: Cutting curves in glass can be challenging; but with practice, you can cut and shape pieces with sizable inside curves (concave shapes).

Depending on the depth of the concave, score as many small arcs 2-3mm (1/8") as needed.

More scores increase the chances of achieving a reliable cut. Alternating scoring from the left and right can also help distribute stress in the glass.

Remove Arcs: With its square prong on top, use the groziers to pinch and hold the glass.

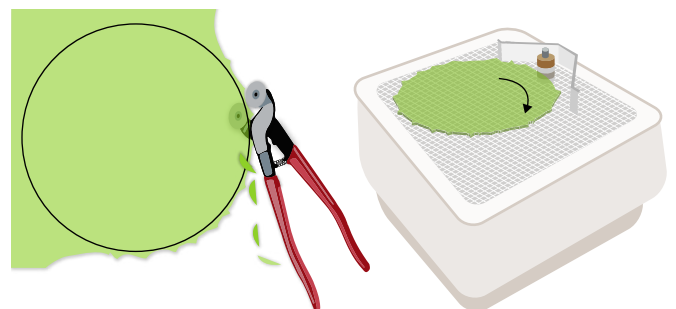
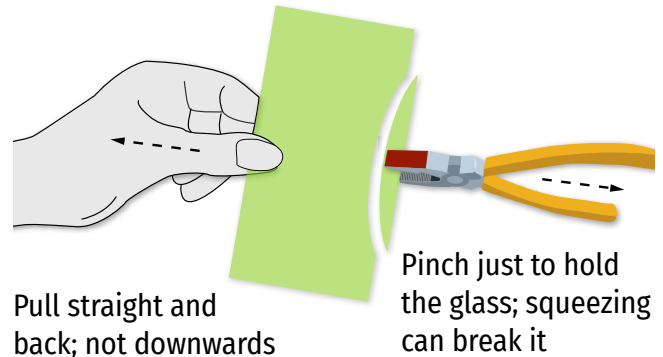
Pull the groziers away from your other hand to cause the arc to break free. If it doesn't break, try again or move the groziers to a different point on the arc.

Don't squeeze the glass with the groziers, as this will cause it to break.

BY GROZIERS AND GRINDER

Score Arcs, Use Groziers Part Way: While this takes longer, a more reliable method is to score and remove the first one or two arcs by groziers.

Then, finish removing and smoothing the tighter inside arc(s) by grinder.



1. Nip glass along the line. You may need a second pass.

2. Grind edges if needed.

6 FUR / SCALLOP EDGE EFFECT

We frequently use this technique in ornament making. By nipping bits of glass along the edges, we can create gentle scallops or curves that mimic a “furry” edge.

This technique is great for various animals, caps, and scarves. We also incorporate it into many of our contour fused projects to create flowers, leaves, and other varied-shaped pieces.

7 MAKE COPIES OF SHAPES BY NIPPING

An easy way to make quick and identically-shaped copies of pieces is to use nippers.

Place the cut shape on top of the new glass and use the raised edge of the shape to precisely guide the nippers around.

Then, perform minimal trimming or grinding to complete the copy.

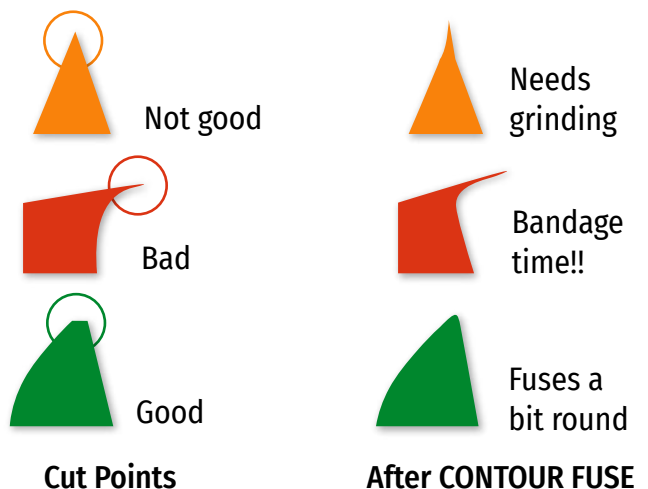
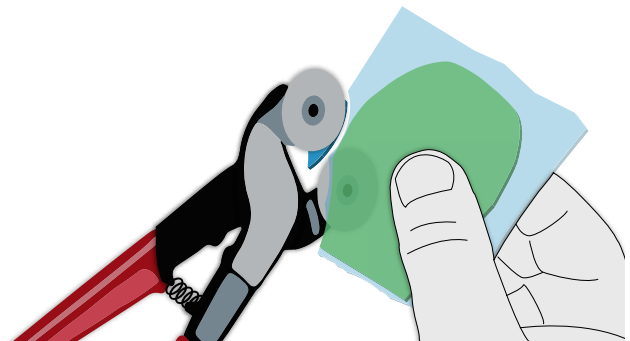
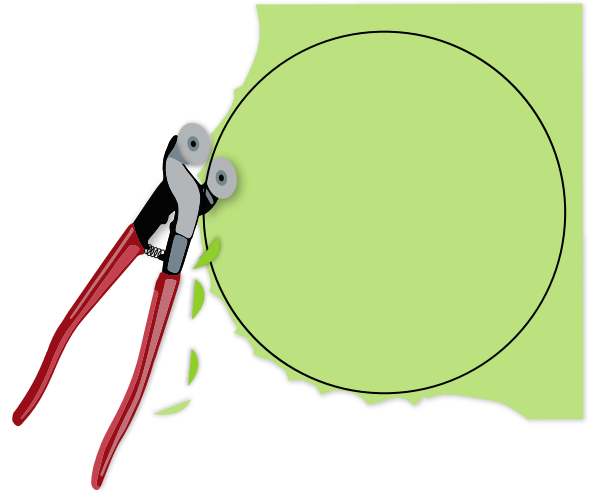
8 WATCH THE POINTS

The 6mm rule is always present, even with contour fused projects like ornaments.

The moment the glass starts to soften (1250 °F / 677 °C) it will also start to behave like a liquid and attempt to reach 6mm.

So points of glass cut for leaves and petals **will always** sharpen during contour fusing (1375 °F / 746 °C).

(During Christmas time, we order bandages in bulk!)



TIPS 3: FIRING SCHEDULES

DOT FUSE °F			
STEP	RAMP	TEMP	HOLD
1	400	1500	15-30 ¹ min
2	9999	900 950	15 ² min

DOT FUSE °C			
STEP	RAMP	TEMP	HOLD
1	204	815	15-30 ¹ min
2	9999	482 510	15 ² min

1. 15 minutes for pieces smaller than 1/2" / 1 cm, larger pieces need more time.
2. I've included this minimum anneal, but I find it's typically not necessary.

CONTOUR FUSE °F (ORNAMENTS)			
STEP	RAMP	TEMP	HOLD
1	300	1200	30 ¹ min
2	400	1375	6-9 ² min
3	9999	900 950	60 ³ min

CONTOUR FUSE °F (ORNAMENTS)			
STEP	RAMP	TEMP	HOLD
1	148	732	5 min
2	204	746	6-9 ² min
3	9999	482 510	60 ³ min

1. 15 minutes for pieces smaller than 1/2" / 1 cm, larger pieces need more time.
2. Ornaments (given their size) heat quickly, so we have different hold times for each of our kilns. Adjust as needed.
3. Normally small projects don't need 1 hour anneals. But ornaments can be 3-4 layers thick.

WHY DOES KILN WASH STICK TO GLASS?

Each glass colour produced by Bullseye® or Oceanside® is a unique recipe that combines soda-lime glass (which consists of silica, sodium carbonate, and calcium oxide) with various metal oxides to produce specific colours.

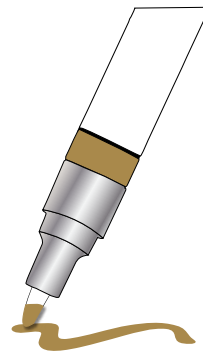
Transparent Glass is coloured by oxides (cobalt for blue, selenium for reds), but these concentrations are low enough that they let light to pass through the glass.

Opaque glass contains more oxides and *opacifiers* (e.g., sulphur, cadmium) that scatter or absorb light. As a result, these additives change the viscosity of the glass (how it flows) and how it interacts with surface kiln wash or paper.

TIPS 4: POST FIRING

1 OPTIONAL PAINT MARKER FOR AFTER FIRING

I recently discovered—Overseas® Oil-Based Paint Markers. In many colours they are non-toxic, and adhere really well to glass. I use these for eyes or dots on ornaments **after firing**—often easier than glass paint.

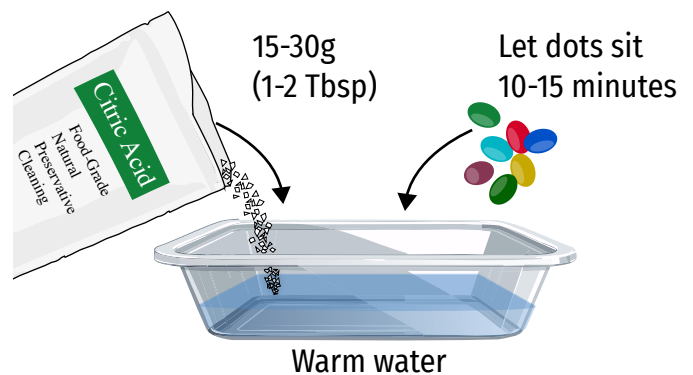


2 EASY DOT CLEANING

We've all experienced frustration when removing fresh projects from the kiln only to find white silica stuck to the bottom of pieces.

This is particularly prevalent when firing dots where the glass has to move along a shelf to rise up to 6mm (see page 19).

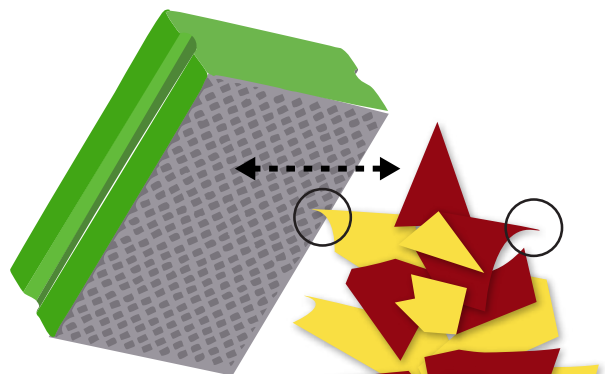
Simple food-grade **citric acid** is a fuser's best friend. A quick, five-minute soak does the trick. This works on any piece, large or small!



3 SAND OFF SHARP EDGES

Use a 60-grit sanding block to quickly grind and remove the sharp edges.

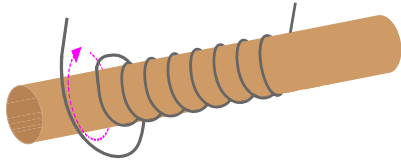
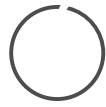
Usually, one or two passes is sufficient and you don't need water for this type of minimal grinding.



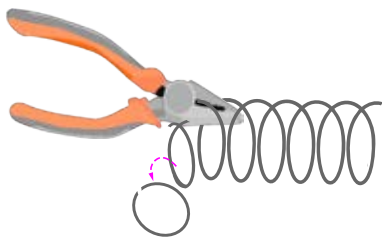
Sand from the **back** of the ornament at a 45° angle to avoid having the pad touch and scratch the front.

TIPS 5: HANGING METHODS

1 MAKING JUMP RINGS

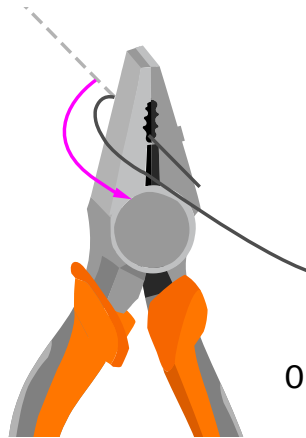


1. Wrap multiple loops of 20ga wire around a 10-15mm (1/2") dowel or metal bar. Then slide the coil off.

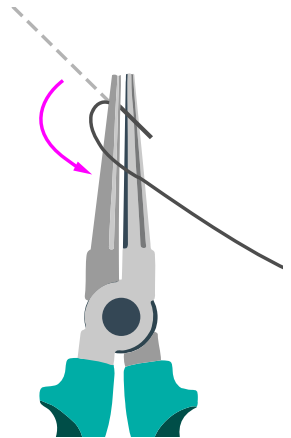


2. With wire cutters, cut every loop in the same spot. This ensures each jump ring is a full circle.

3 MAKING P-LOOPS

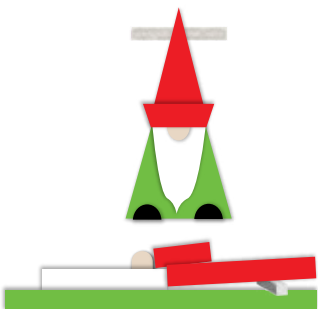


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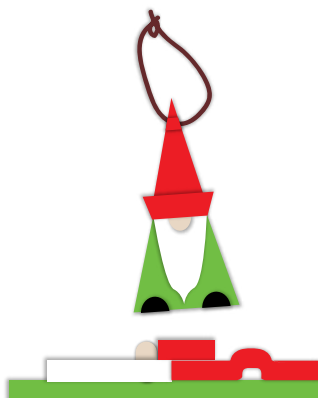


1. Using regular or round nose pliers, pinch and hold one end of the wire while pulling the other tightly over the pliers to the other side.

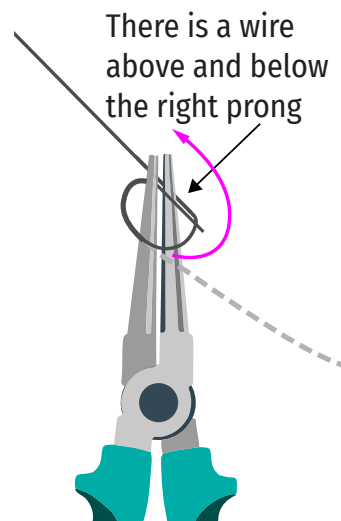
2 FIBER STRIP LOOPS



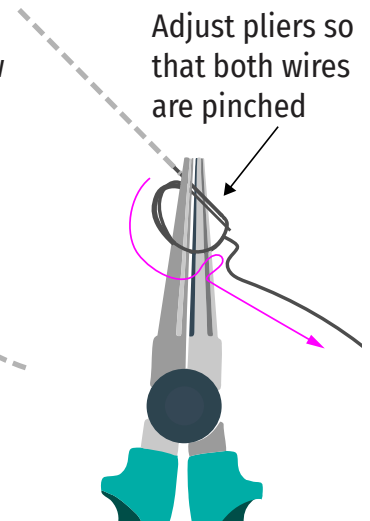
1. Place a narrow strip of 1/8" fibre paper between overlapping glass pieces.



2. This fits nicely into a hidden loop.



2. Next, pull the wire around and under the pliers, forming a loop or two.



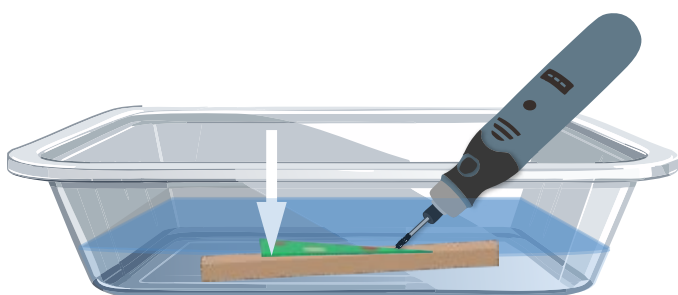
3. Adjust the pliers so its pinching the loop; then bend to center the long end.

You can also bend the loop 90° so the ornament faces forward.

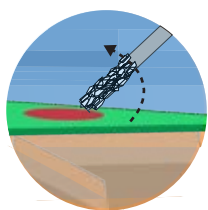
4 HOLE DRILLING

With some practice drilling can be very helpful for ornaments as placing and fusing wire between layers of an ornament can be fussy.

NOTE: If you see black coming up while drilling non-black glass, this means the bit is worn out, will no longer cut. Replace immediately.

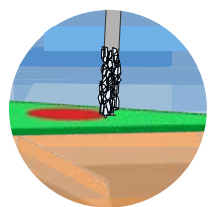


1. Place your ornament on a piece of wood that is submerged in a container with 1.5" / 3 cm of water. The wood floats but it will prevent the drill from puncturing the plastic.



2. Begin drilling *at a 45° angle*.

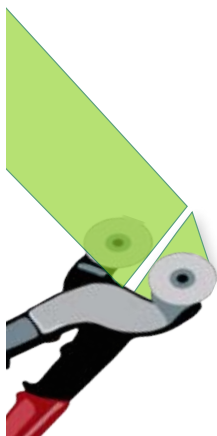
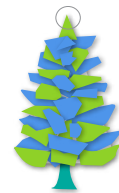
NOTE: Drilling straight down first will cause the drill bit to slide and or the will cause the ornament to spin.



3. Once the hole has started, slowly straighten the drill while pressing downward. Drill until you've reached the wood.

NOTE: Pressing too fast or hard can break the glass.

FLUFFY TREES

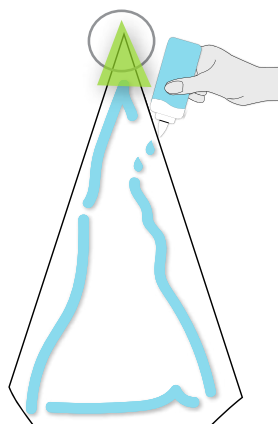


Use only mosaic nippers:

This makes it easy to adjust sizes, angles, and trim sharp points as you go.

Four or five-sided polygons with pointed ends work best.

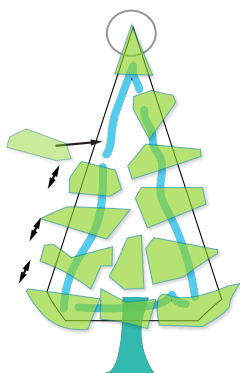
See template on page 24.



Glue jump ring between base and top piece.

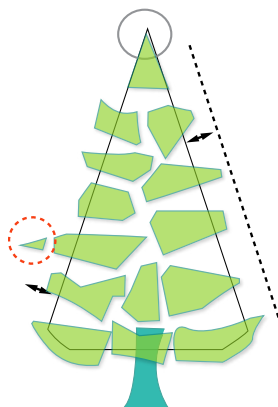
Apply thin lines of glue along edges of the base.

Trim bottom corners for a rounder design (optional).



Space pieces about 6mm (1/4") apart with points over edges.

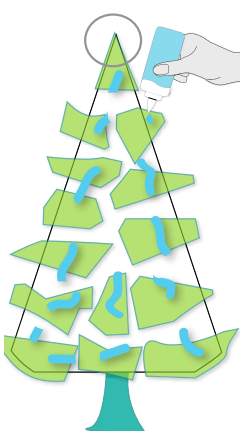
Maintain equal spaces between the pieces.



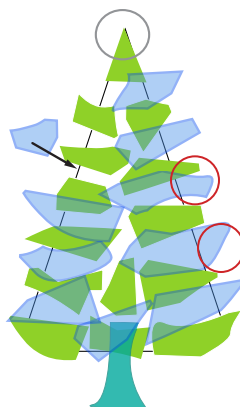
Limit hang over to less than 6mm (1/4").

Trim sharp points: Sharp now come out much sharper after fusing!

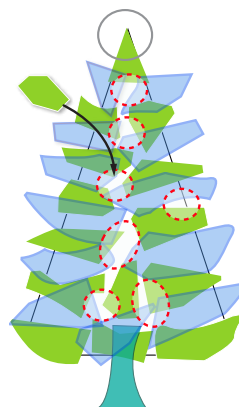
Add trunk (optional).



Apply small dots of glue on layer 1.



Place second layer pieces to cover gaps between the first row pieces.



Check for gaps: Cover any remaining gaps that don't have coloured glass.

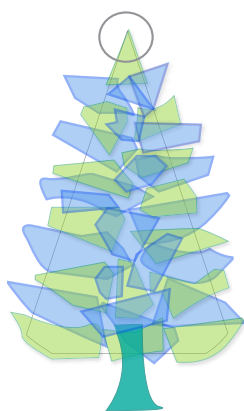


Watch the Points!

FLUFFY DESIGNS



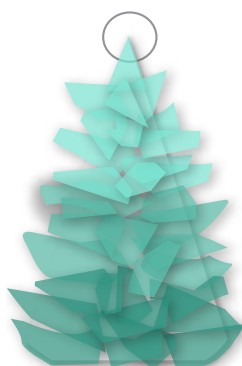
The options are endless...



2-3 Colour Mix



Transparent



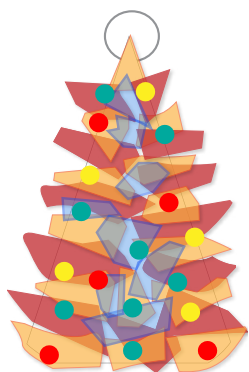
Gradient



1 Opaque



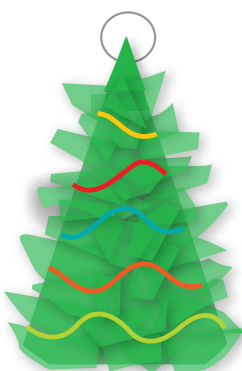
Multi-Colour



Mini Dots or
Coarse Frit



White Frit
Snow



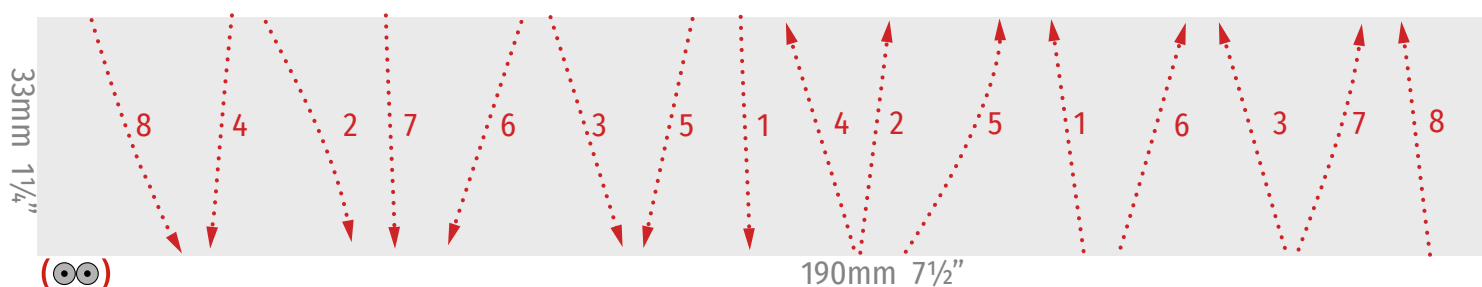
Stringer
Garland*





Stringer
Sheet**

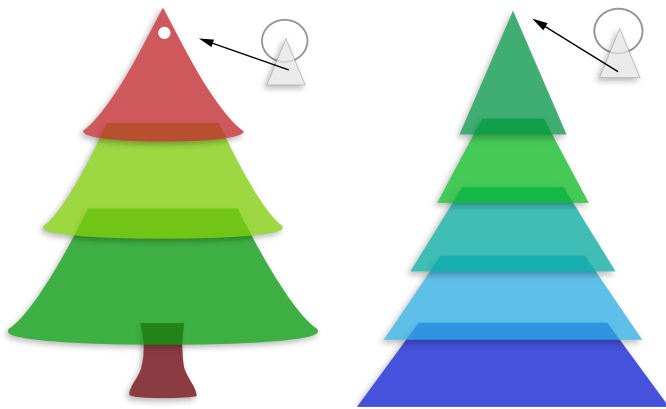


Glass Paint

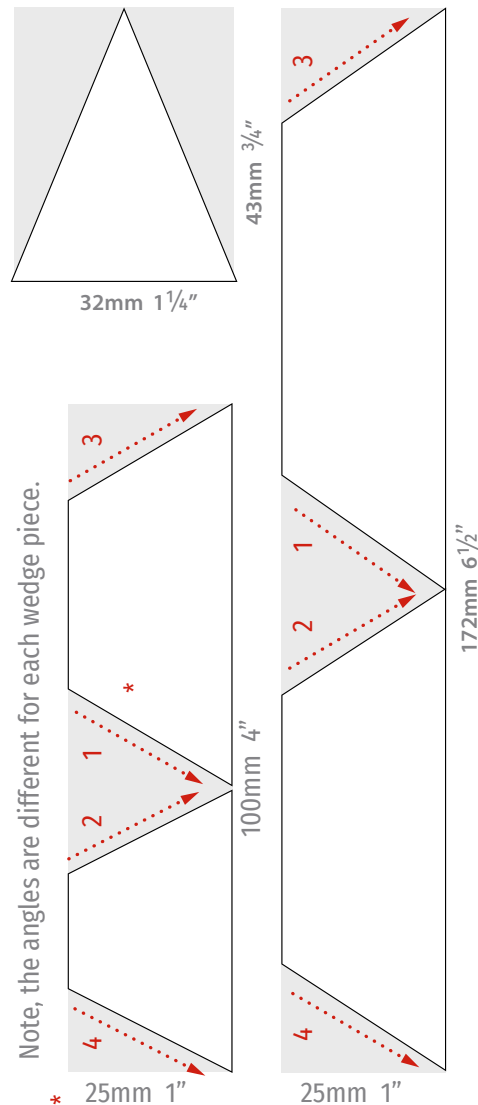
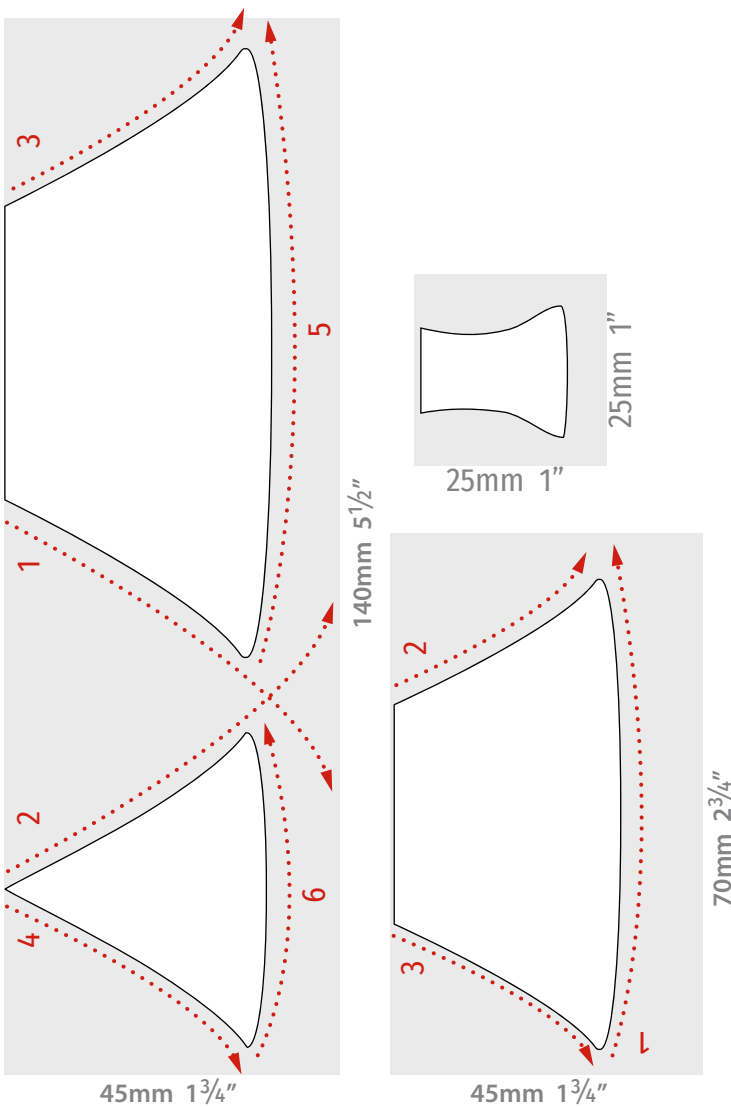
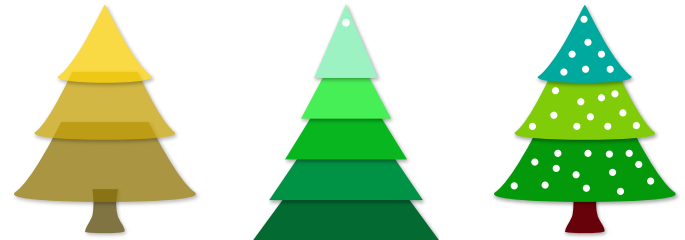


 = Use mosaic nippers
 = Mosaic nippers an option

STYLIZED TREES



Advanced: These trees require patience and precise cutting and careful overlapping to come out right.



TREE VARIATIONS



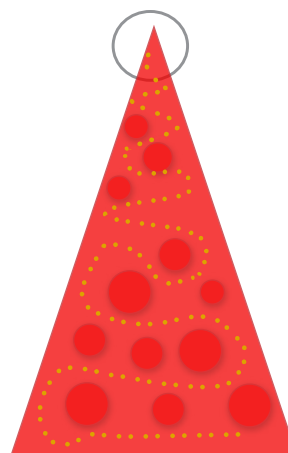
The options are endless here too...



The Sarah



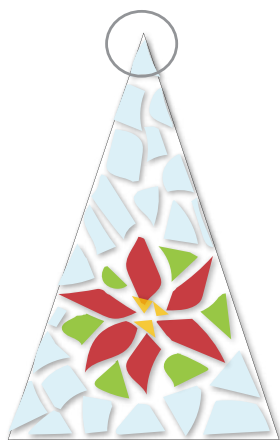
**Birthday Cake
(Stringer)**



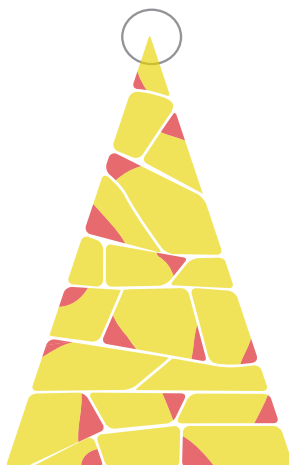
**Dots and Glass
Paint**



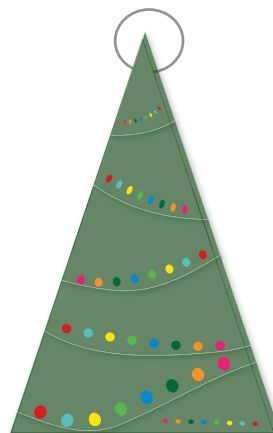
Overlapping Trees



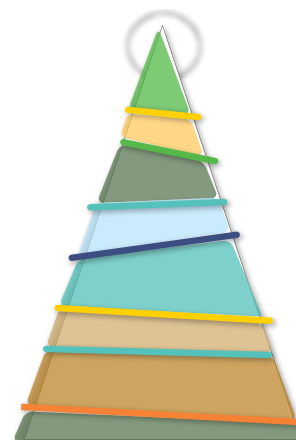
**Clear with
Transparent
Colour Bits**



**Mosaic of Amber
and Red Pieces**



**Mini Dots on
Aligned Pieces**

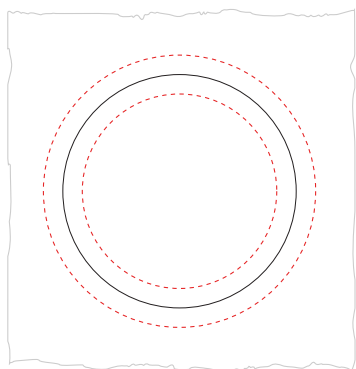


**Angles of Glass
with Stringer in
Gaps**

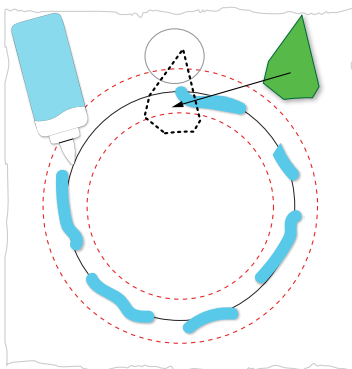
WREATHS



Mosaic Nippers: Use nippers for the entire wreath assembly. It allows you to quickly adjustment sizes, angles, and trim the sharp points of edge pieces. Four-to-five-sided polygons with points are ideal.

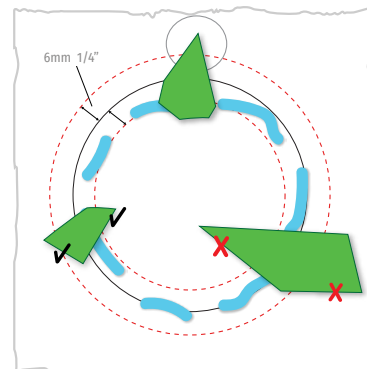


Draw 3 circles: 50mm (2") center line and 37mm (1.5") inside and 62mm (2.5") outside buffer lines.

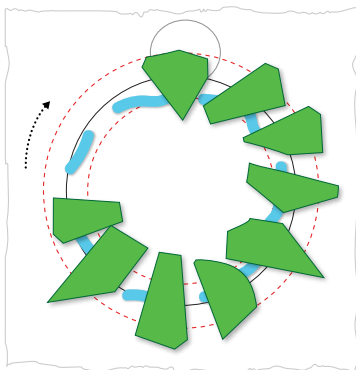


Apply a thin row of glue spots onto the paper around entire key line.

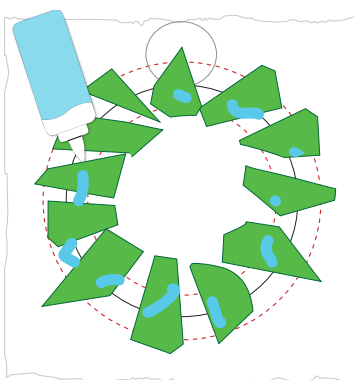
Jump ring on first piece.



Trim pieces and points: to ensure they do not go more than past the buffer lines. Points also sharpen

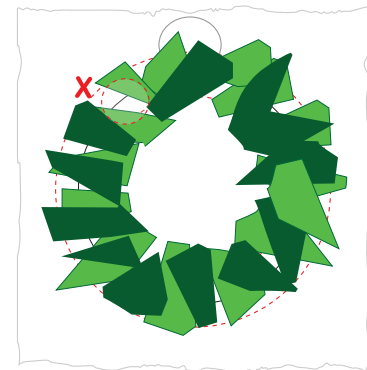


Place first layer leaving space between pieces.



Add Glue dots.

Consistency in sizes, spaces and overlaps is key.



Verify that all pieces touch at least two others to ensure proper fusing.



Finishing touches: glue dots or frit to finish the design.

Carefully slide the glass and kiln paper as one onto the kiln shelf.



WREATH OPTIONS



Opaques



Clear with Frit



Opaques



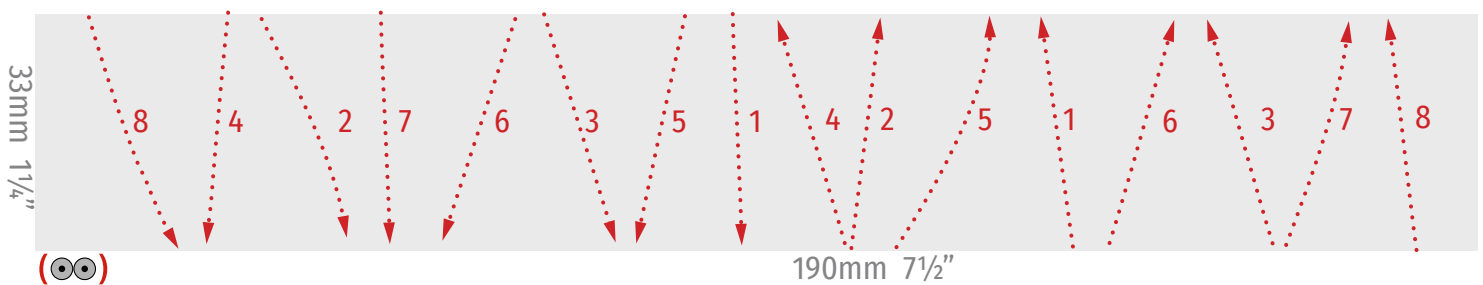
Alternate Decoration



Colour Variation



Colour Variation



190mm 7 1/2"

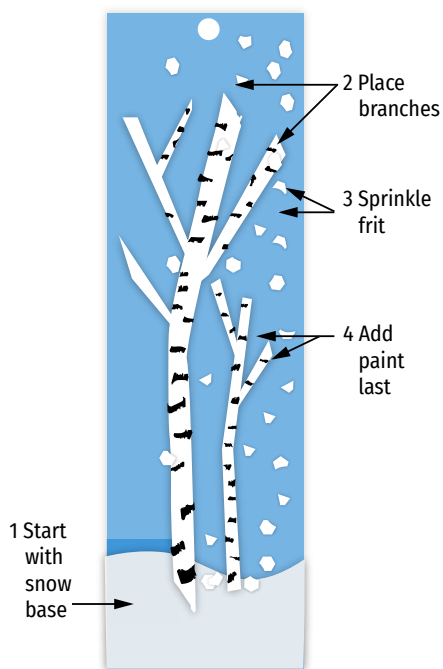


= Use mosaic nippers



= Mosaic nippers an option

BIRCH TREES



Base: Use a transparent blue or background, translucent white or white for the snow.

Trees: For a piece this small vitragraph-pulled white is best, cut narrow strips or stringer can work.

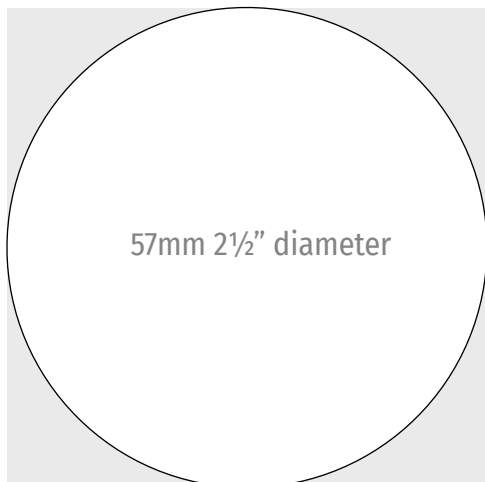
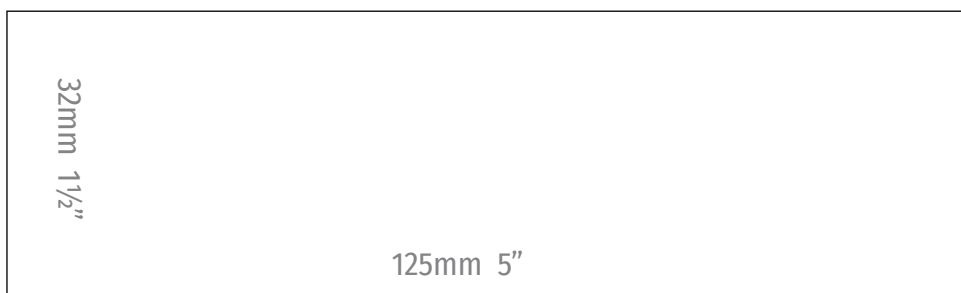
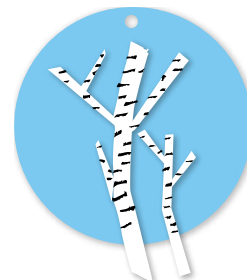
Spread Glue: Apply a thin layer of glue over the entire base for easier assembly.

Place: Snow base, tree pieces as desired.

Sprinkle Coarse or medium frit for snow (fine frit doesn't look great).

Wait for all to dry before moving to paint to avoid paint runs.

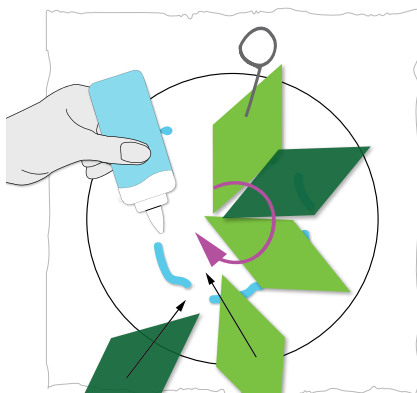
Black Paint: A toothpick dipped in paint and applied *sideways* makes birch-like spots.



Fine frit melts and comes out as "paint" after contour fusing.

Coarse or **medium frit** are best for keeping shape after contour firing.

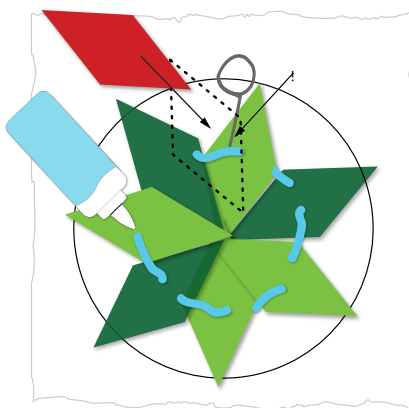
POINSETTIA



Draw 3 circles: 50mm (2") center key line and 37mm (1.5") inside and 62mm (2.5") outside buffer.

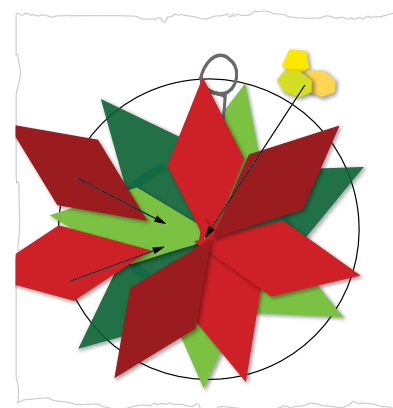
Apply glue directly onto the paper. Place leaf pieces as shown.

Add the metal loop as shown.



Apply glue on top of first layer for the second layer pieces.

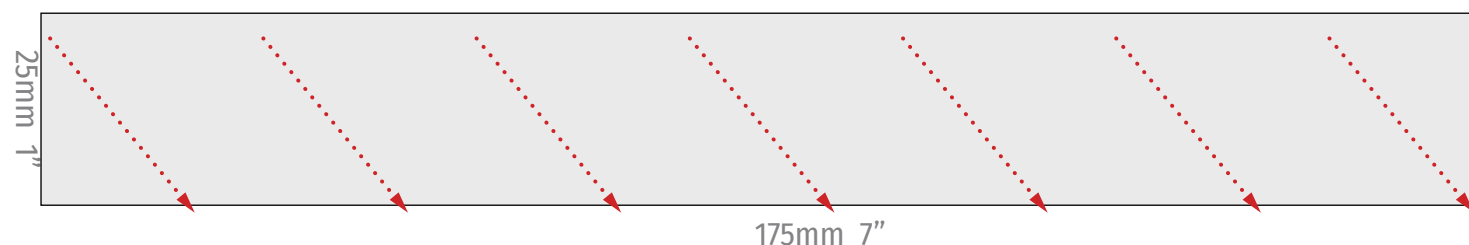
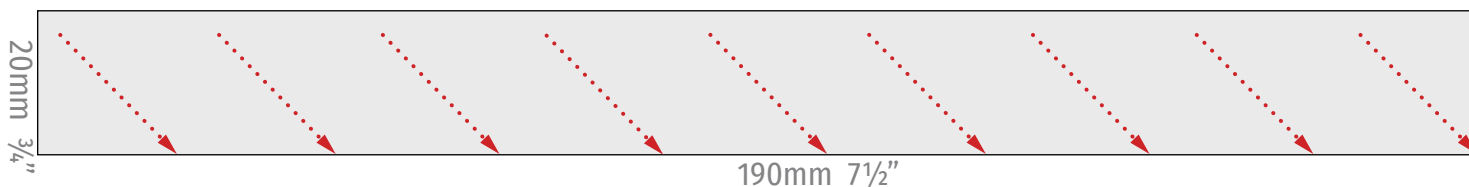
Place petal pieces so that each straddles two pieces

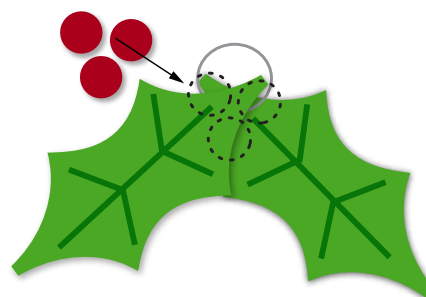
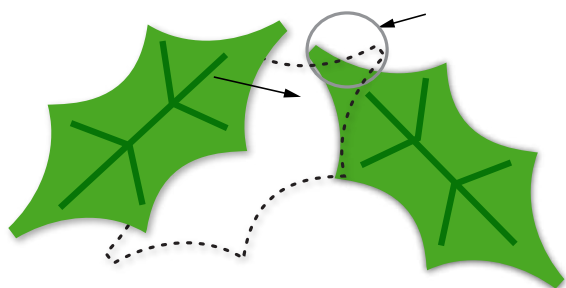


Place and trim pieces so they do not exceed 6mm (1/4") past the buffer lines.

Add center glass highlights.

Carefully slide the glued glass and kiln paper as one onto the kiln shelf.





ADVANCED

Concave Cuts: The challenge to holly is cutting consistent concave cuts. Practice on scrap glass.

Grinder: using a grinder to finish the curves is ideal (groziers can help.)

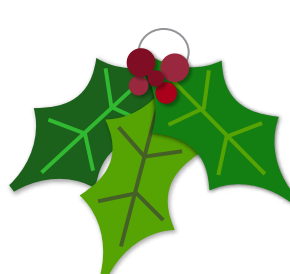
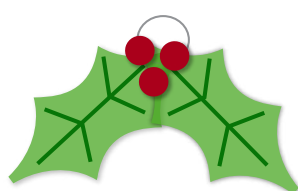
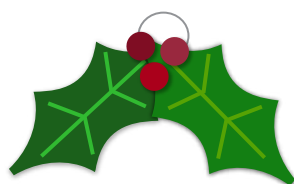
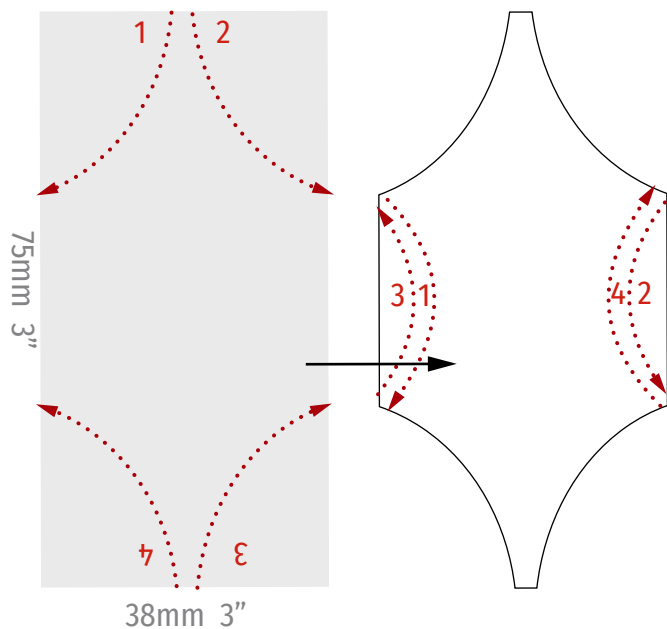
Add Leaf Highlights: Once cut, glue stringer or paint ridge design on the leaves.

Jump Ring Between Leaves: Then assemble as show above, ensuring the jump ring is held in place.

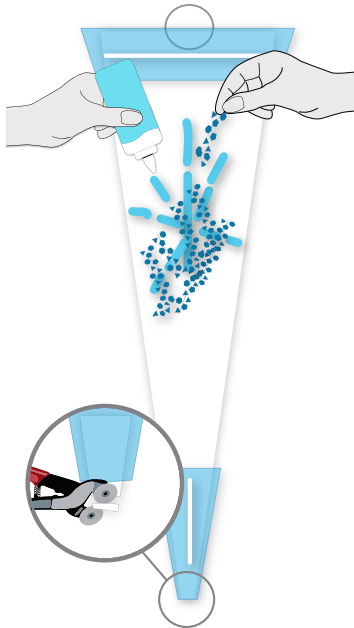
CHOOSING THE RIGHT GLUE

Easy Designs: For most ornaments I recommend *Bullseye's Glass Tac Gel*.

Advanced Designs: But for this and other more detailed ornaments that should be done in stages, I use *Aleen's Clear Tack gel*. It glues faster saves me time waiting for glue to dry between steps.



ICICLES



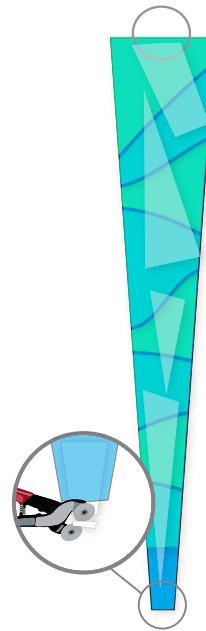
WIDE ICICLE

Frit Star: Draw design in glue (use narrow nib).

Jump Rings: work best for icicles.

Sprinkle frit and then tip the icicle over paper to discard pieces not held by the glue.

We call this the “Cinnamon Toast” method.

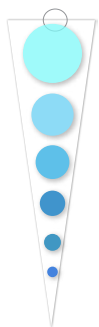
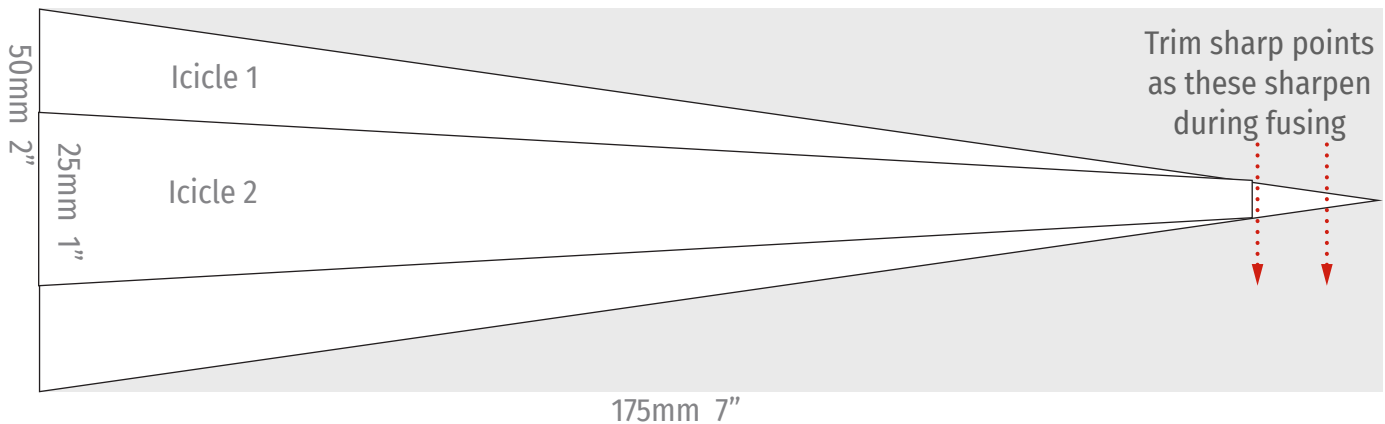


NARROW ICICLE

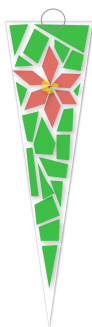
Layering transparent colours creates new colours.

Clear pieces added on top also add to depth and reflections.

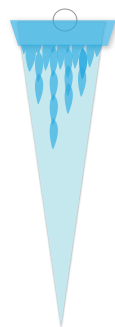
Trim the very sharp points as these will sharpen during contour fusing.



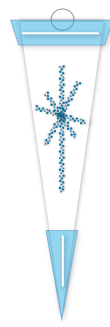
Dots



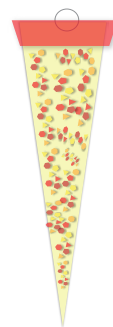
Mosaic



Opagues



Frit & Stringer



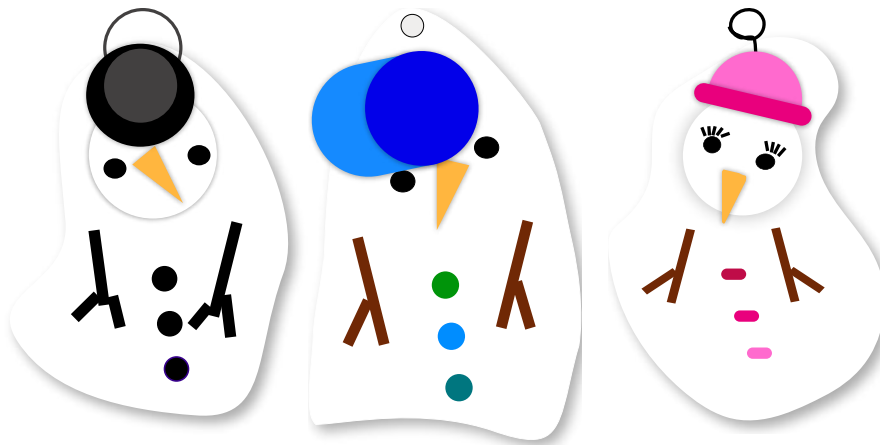
Mixed Frit



Clear



MELTED SNOW PEOPLE

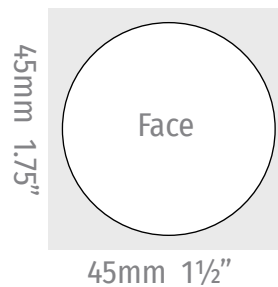
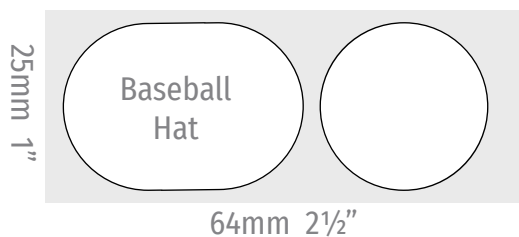
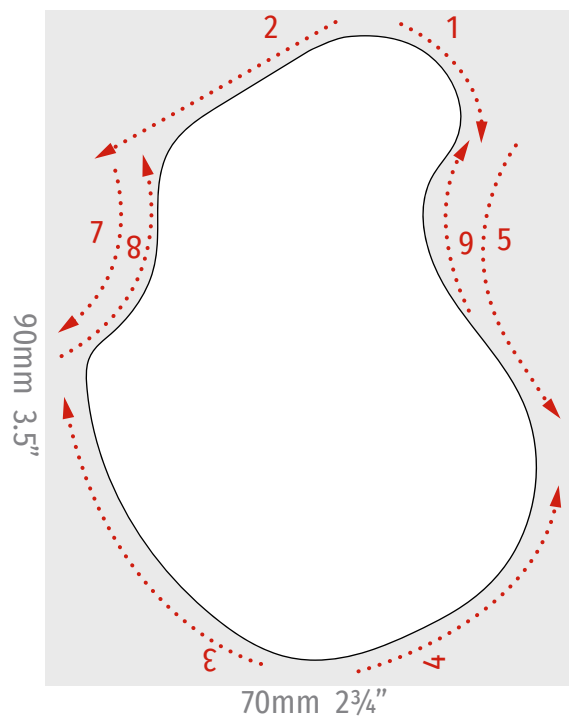
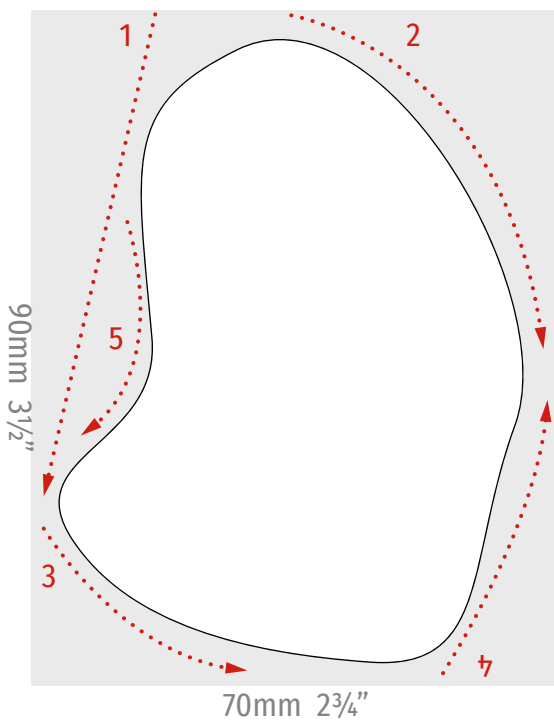


Melted Snow Base: Start by cutting base with scored arcs, then mosaic nippers and then smooth edges with a grinder or groziers.

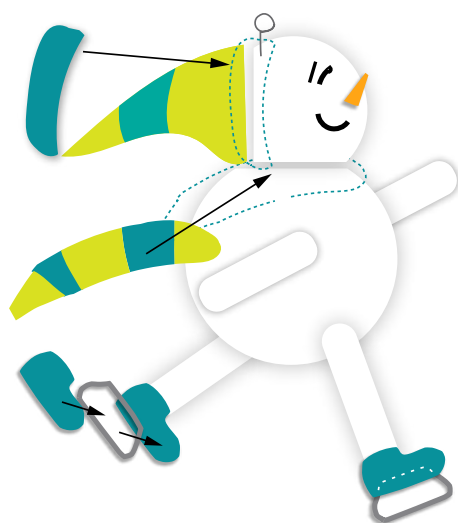
Hanger: Hole or wire loops.

Buttons: Use dots, frit, stringer or paint for buttons, arms, etc.

Eyes: Single dots of paint is best for the eyes.



SKATER SNOWMAN



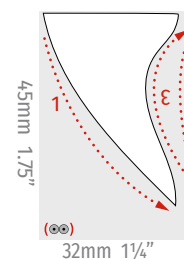
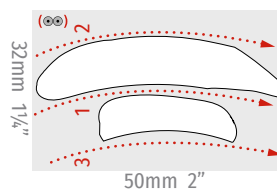
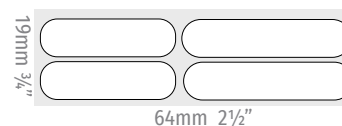
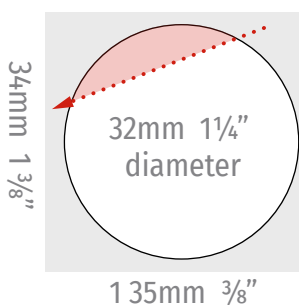
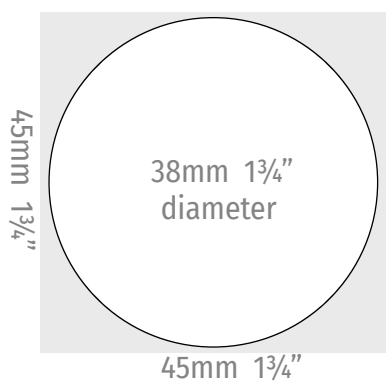
ADVANCED

Go Slowly: This design is more complicated and parts move during gluing. Its best to take it steps and wait for glue to dry.

Note glass placement order as shown left.

P Loop: goes between head and cap.

Skates: The skate “blades” are two pieces of 22ga stainless steel wire and fused between two boot pieces on each foot.



SKIER SNOWMAN



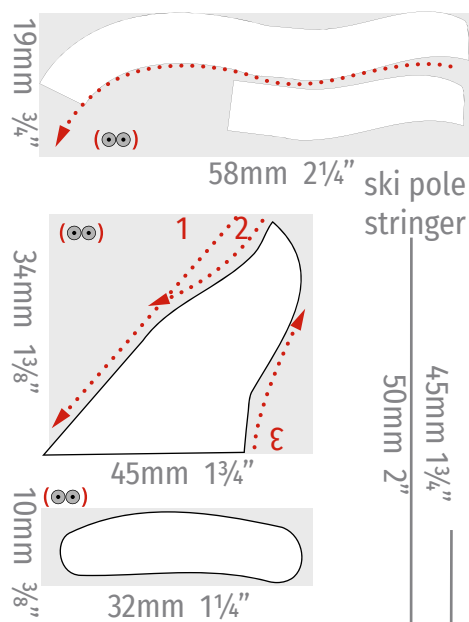
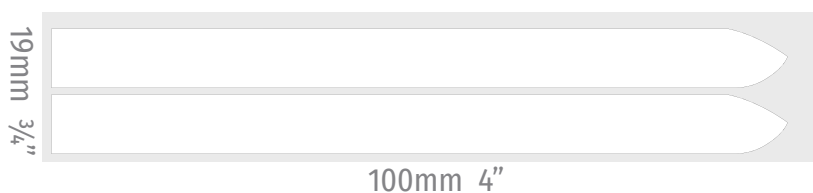
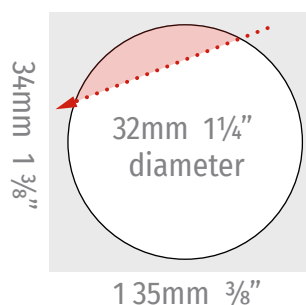
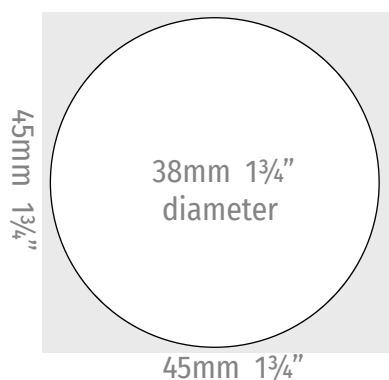
ADVANCED

Go Slowly: This design is more complicated and parts move during gluing. Its best to take it steps and wait for glue to dry.

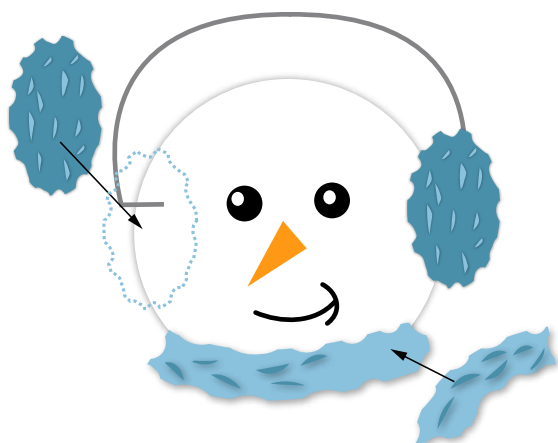
Note glass placement order as shown left.

P Loop: goes between head and cap.

Skis: The ski poles are carefully placed 1mm stringer.



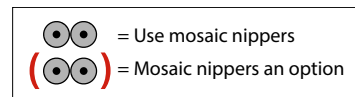
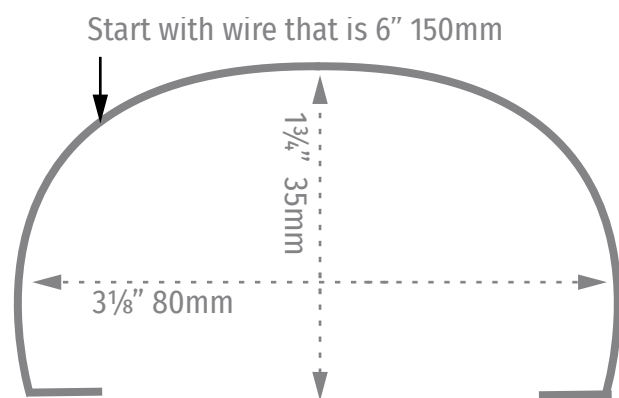
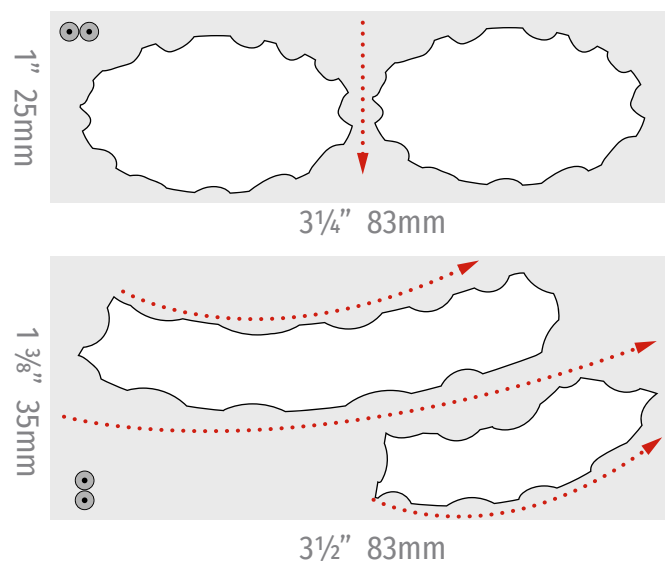
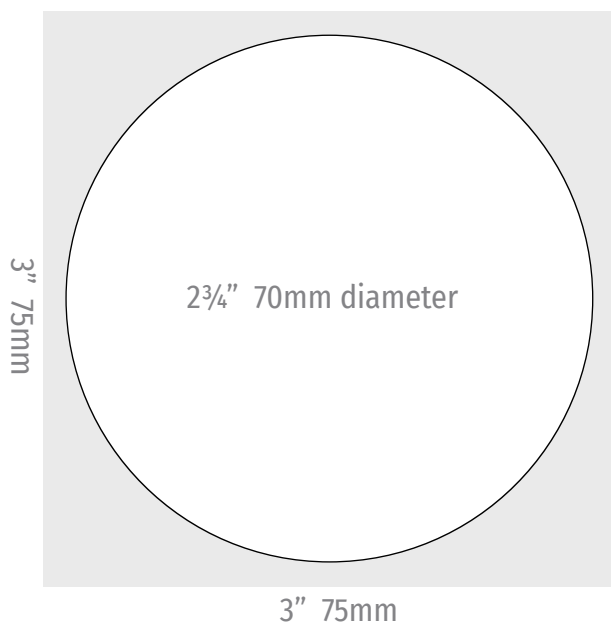
EAR MUFFS



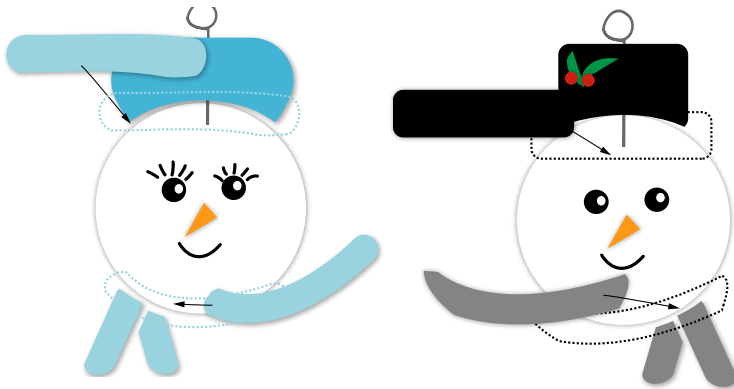
The Wire has bent ends and sits between the face and each ear muff (18-20 ga stainless steel).

Glue in stages.

Chips of glass: that you nipped in forming the muffs can be glued on top to add texture “fuzziness” to the design.



MS & MR SNOW

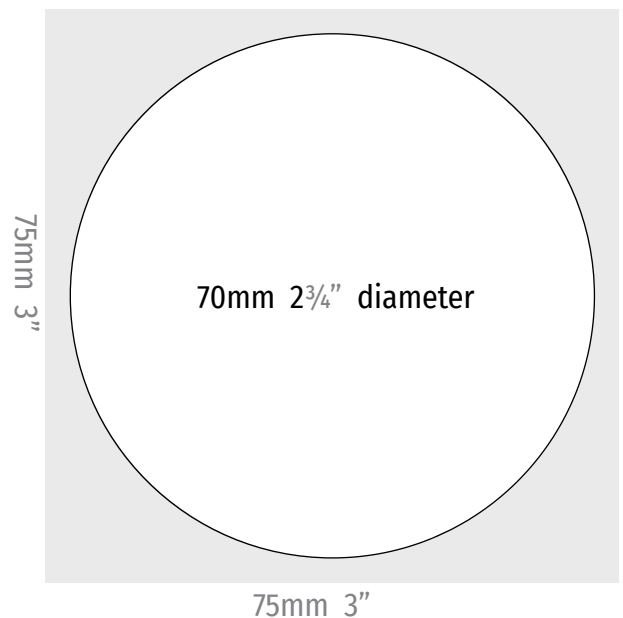
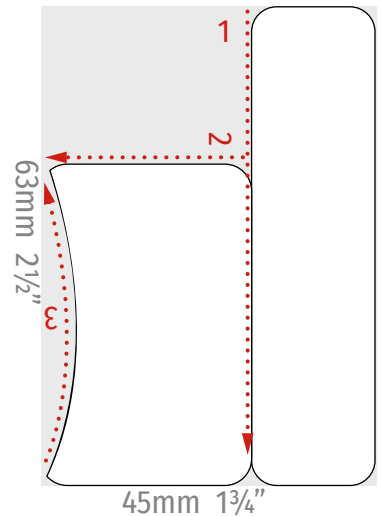
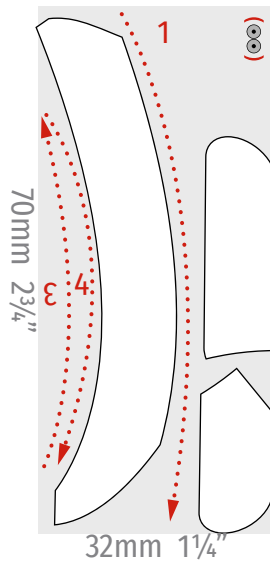
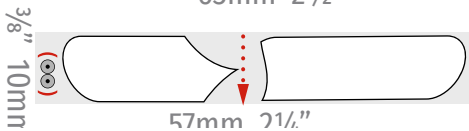
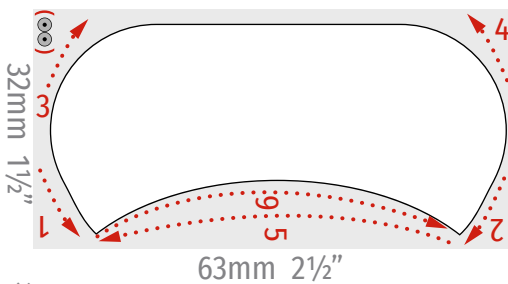
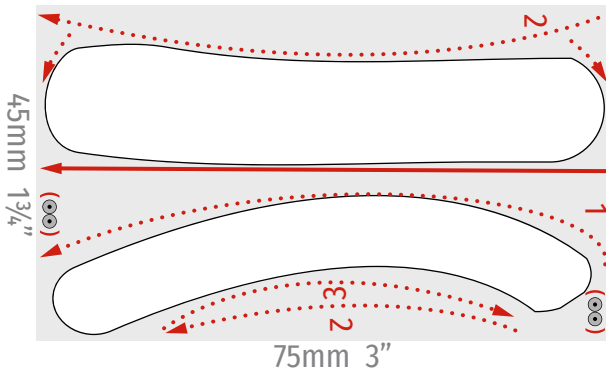


Use Longer P Hook: so that it can be placed *behind* the hat and **on top of** the face piece (under and over) for a good connection.

Nose, Holly: Use small bits of cut glass.

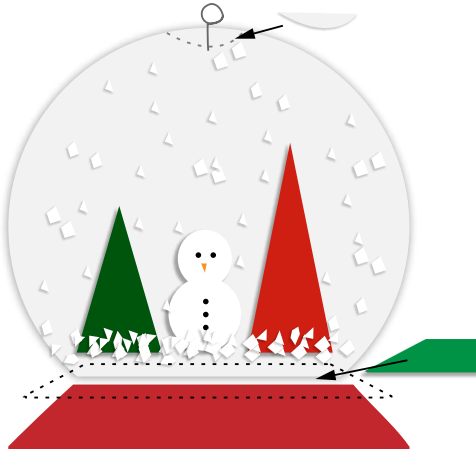
Eyes: Black dots are best, if you add white paint use single drop in center of each.

Mouth: Use paint or small piece stringer.



= Use mosaic nippers
 = Mosaic nippers an option

SNOW GLOBES

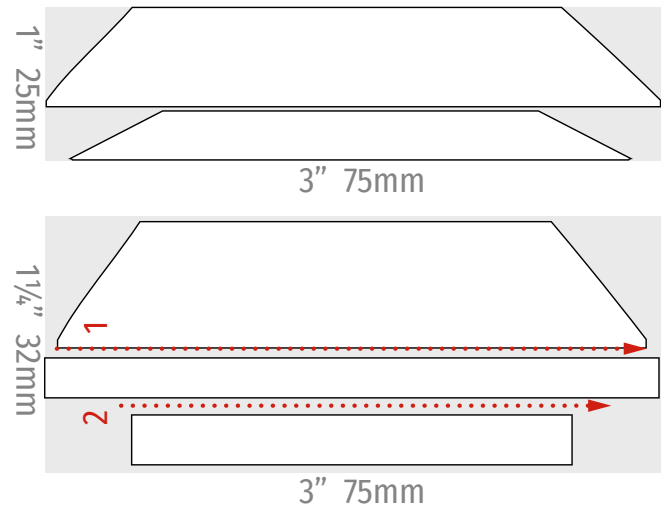
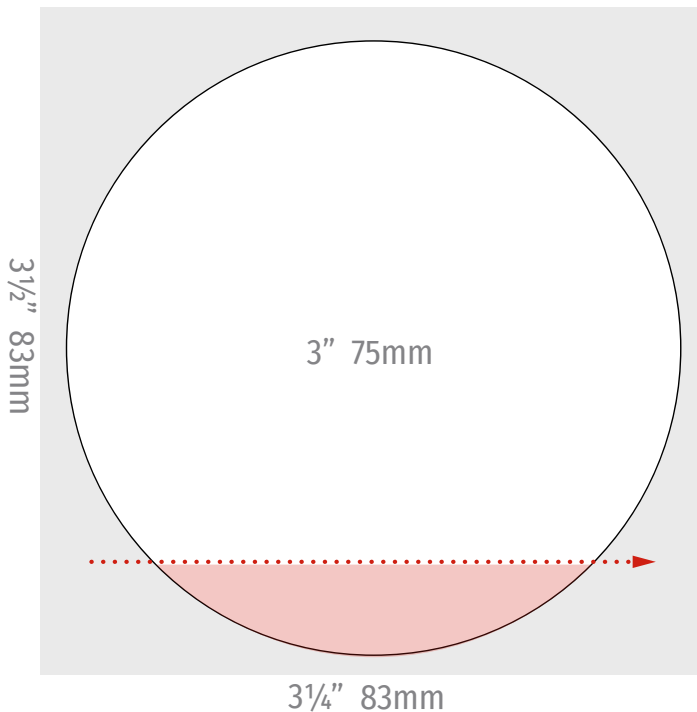


Spread Glue: Apply a thin layer of glue over the entire base for easier assembly.

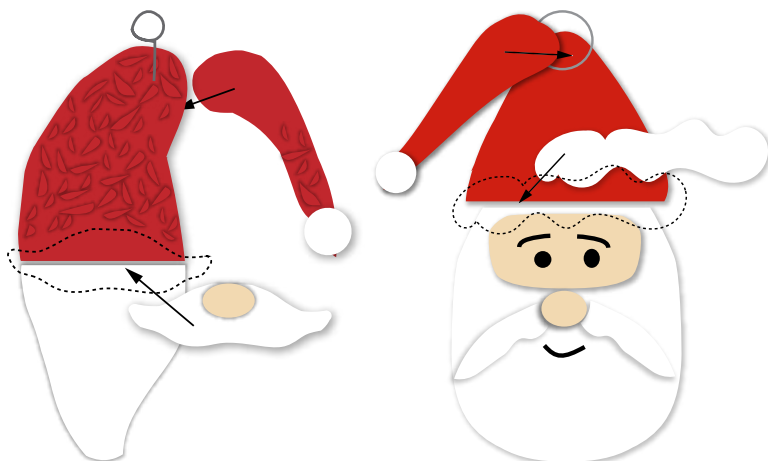
Base Placement: Ensure the flat bottom of the globe touches the red base so that the green piece that lays over can fuse all as one.

Hanger: Drilling a hole looks best, but a P loop will also work.

Sprinkle: Frit goes on last (coarse or medium).



SANTA



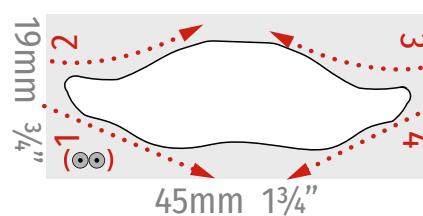
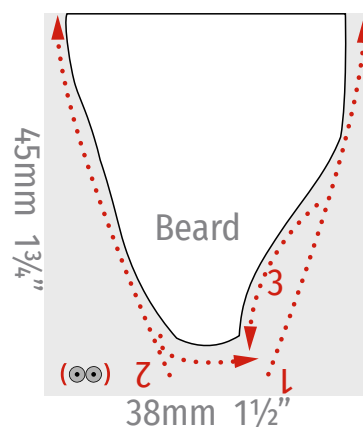
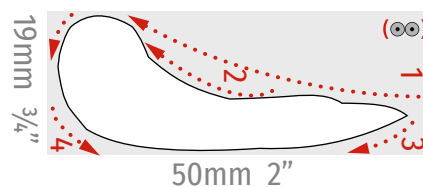
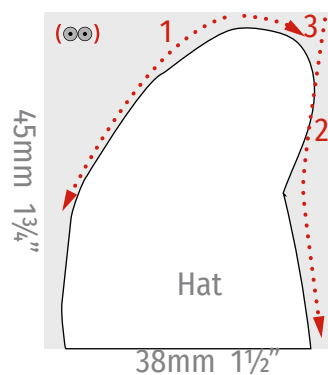
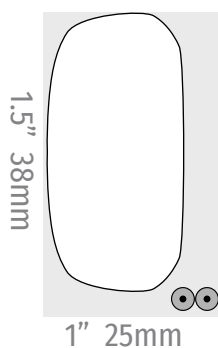
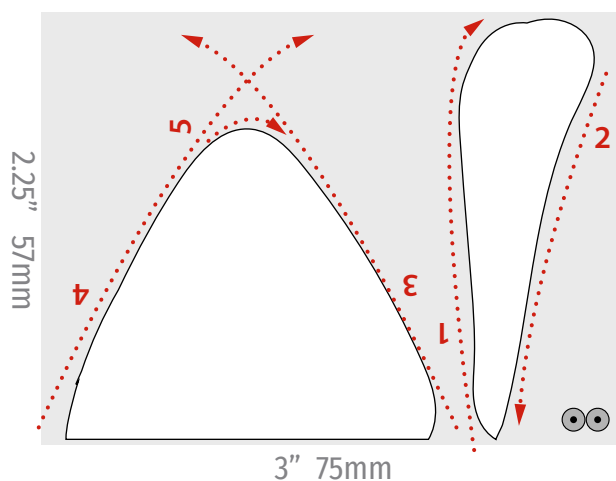
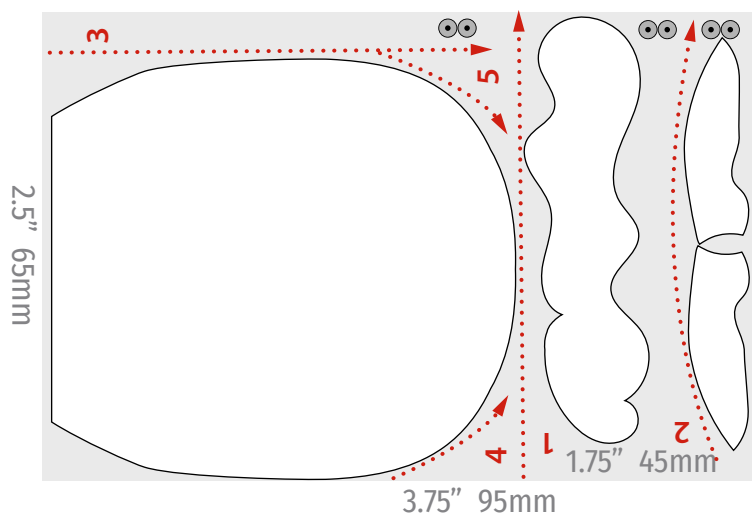
Glue: note order of P loop and pieces to be glued.

Dots: For nose and pompom.

Paint: eyes, mouth once glue is dry.



See Gnome Santa on page 40.



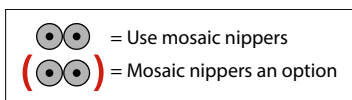
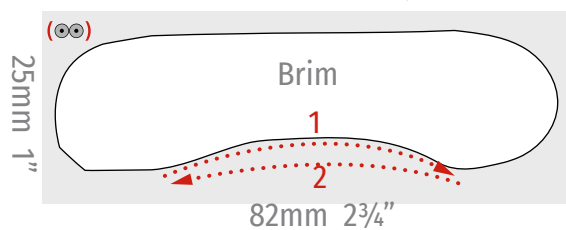
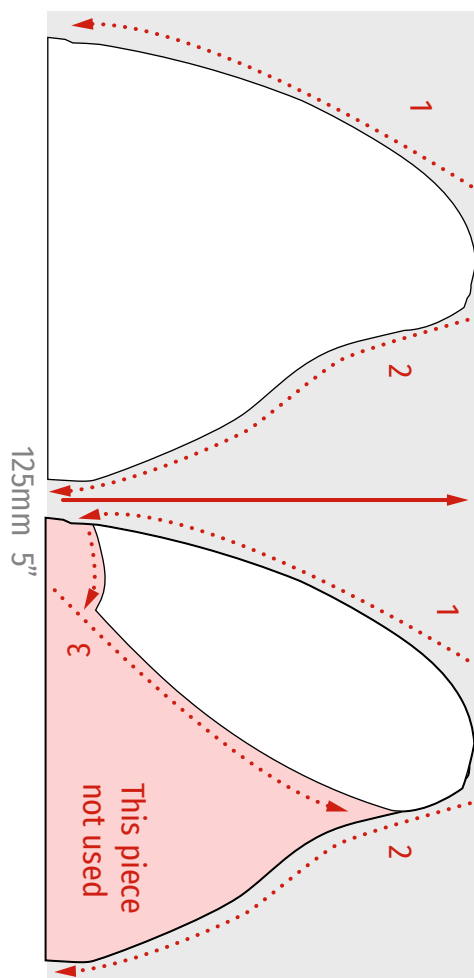
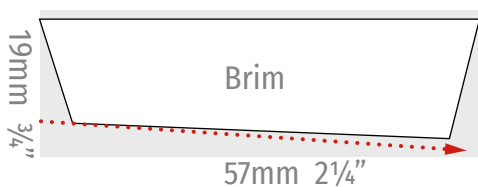
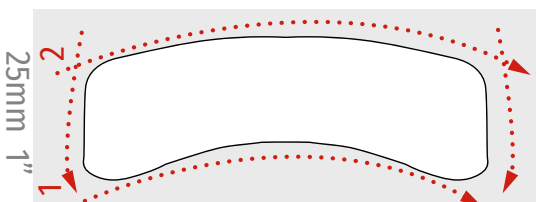
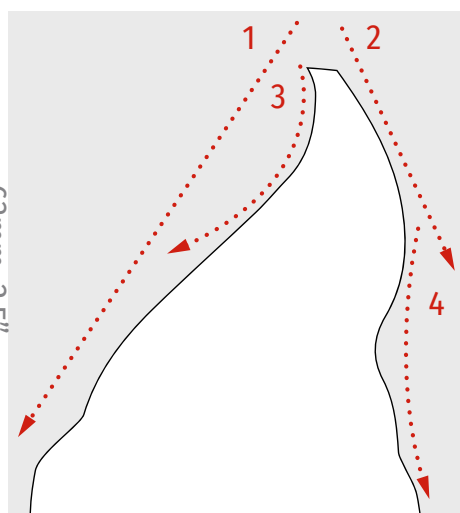
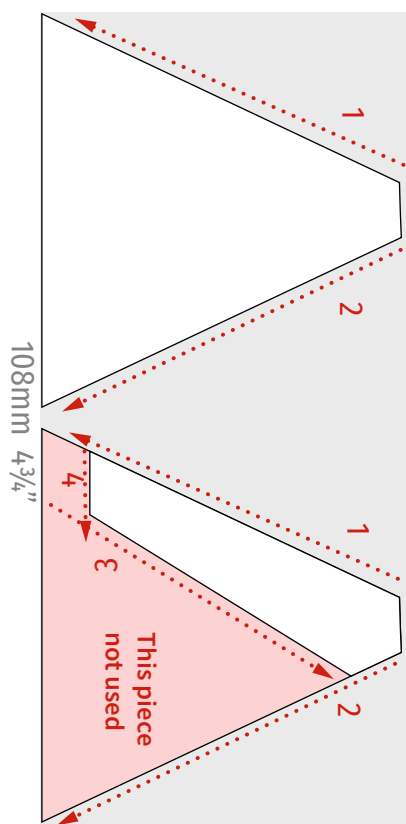
= Use mosaic nippers
 = Mosaic nippers an option

SANTA HATS



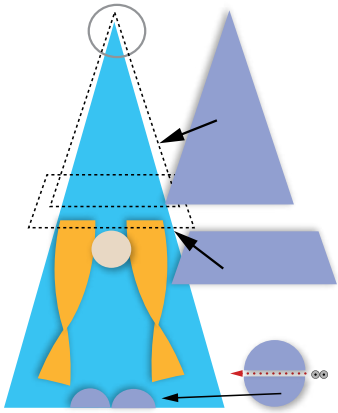
Glue: note order and placement pieces to be glued.

P Loop: goes between hat parts.



* Hats are on the smaller side,

GNOMES & GNOMETTES



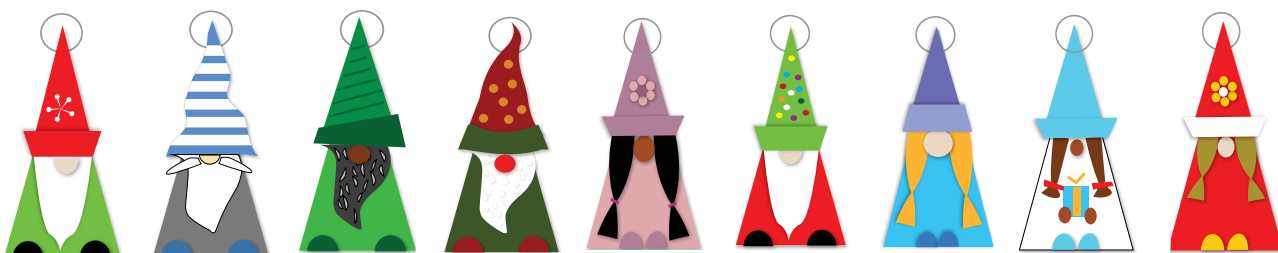
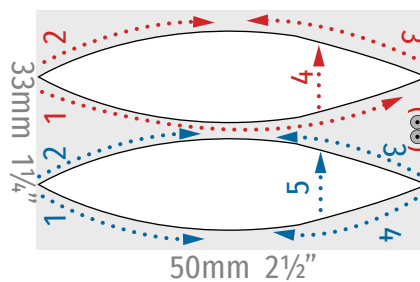
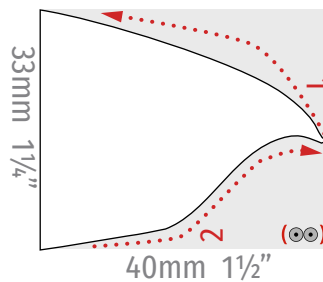
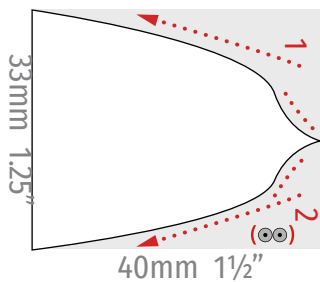
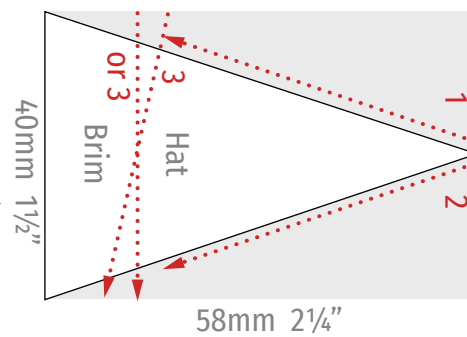
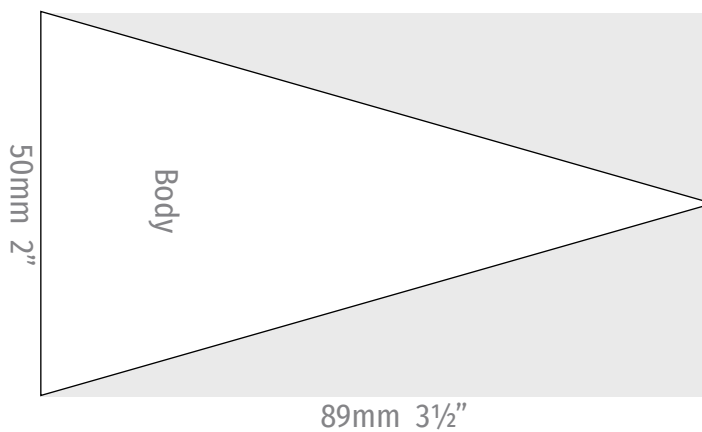
Place hat triangle so that it fits a bit wider over top of the base piece.

Chop one dot into two with mosaic nippers to make "shoes".

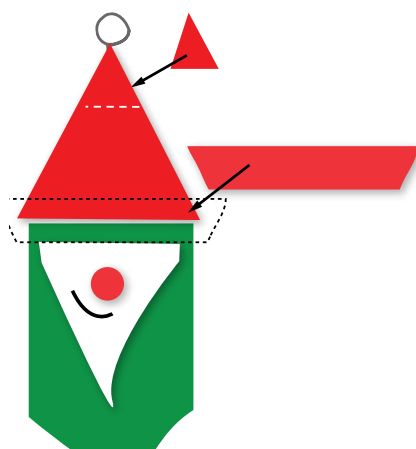
Side profile below shows proper placement of all pieces.



This design makes great Santas too.



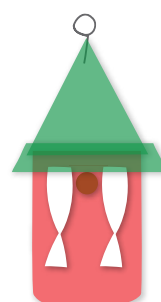
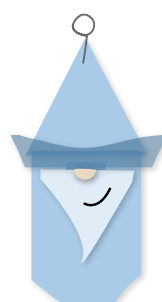
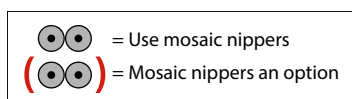
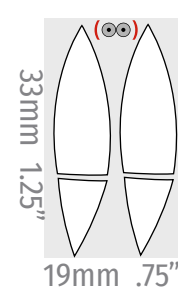
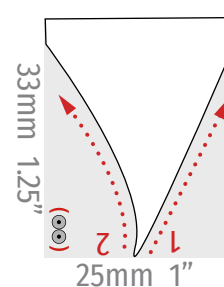
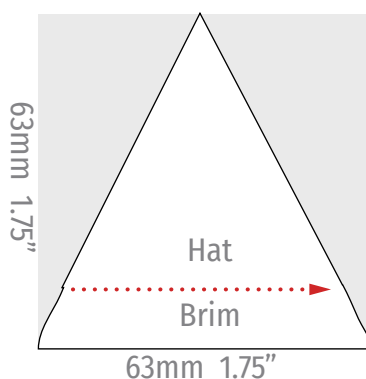
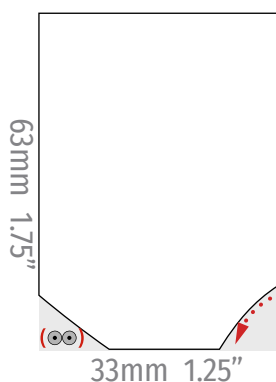
SIMPLE GNOMES



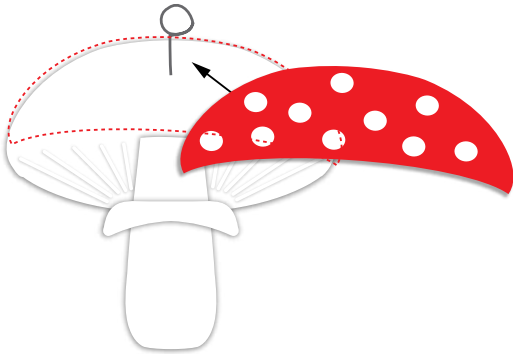
This easy-to-make gnome is popular and looks shines more using transparent glass.

Glue: note order of P loop and pieces to be glued.

Side profile below shows proper placement of all pieces.



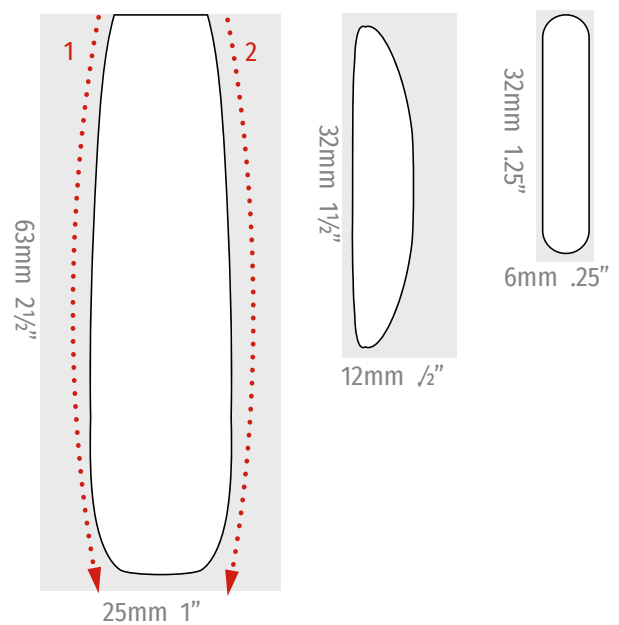
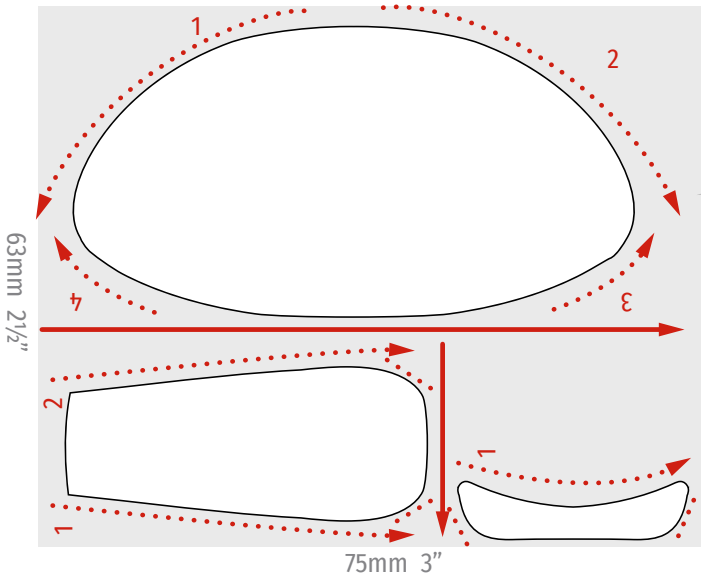
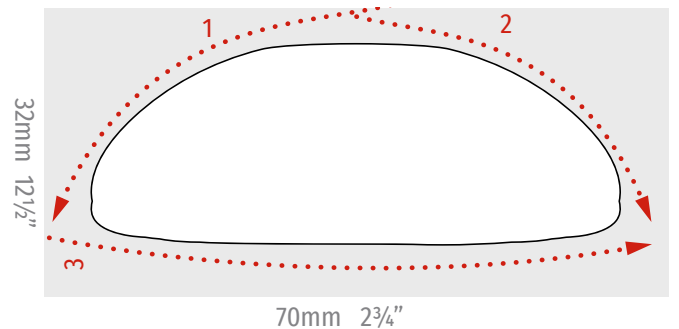
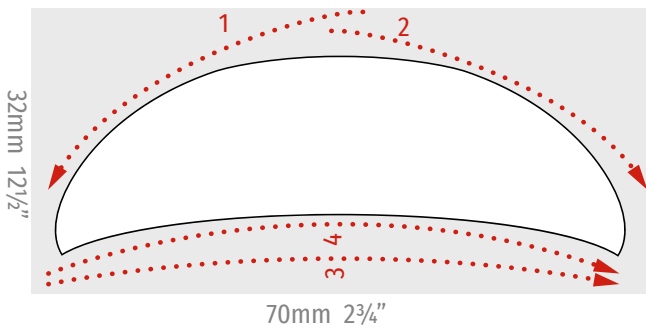
MUSHROOMS



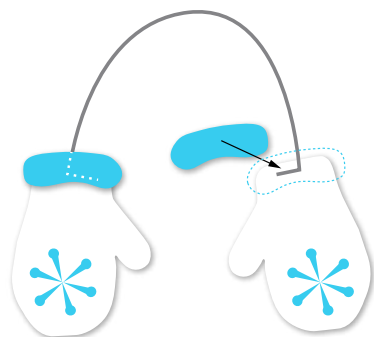
Glue: note order of P loop and pieces to be glued.

Dots: Use coarse or medium frit or white glass paint for mushroom dots.

Grass: The extra colour pops. Cut small piece of green for base and add green stringers.

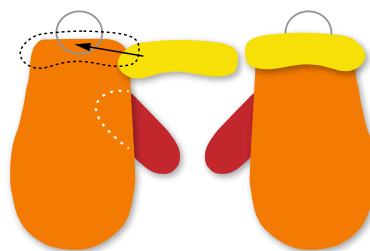


MITTENS

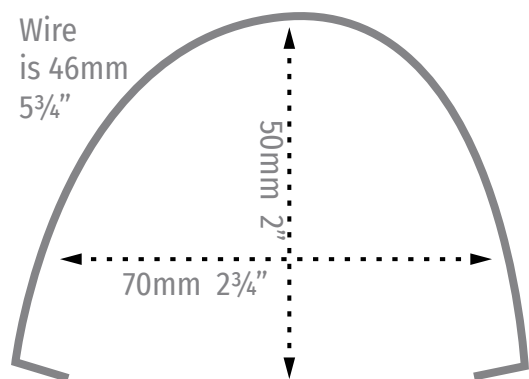
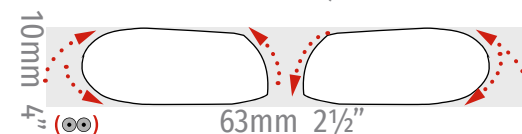
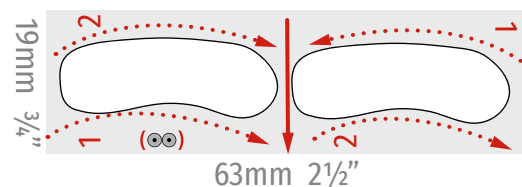
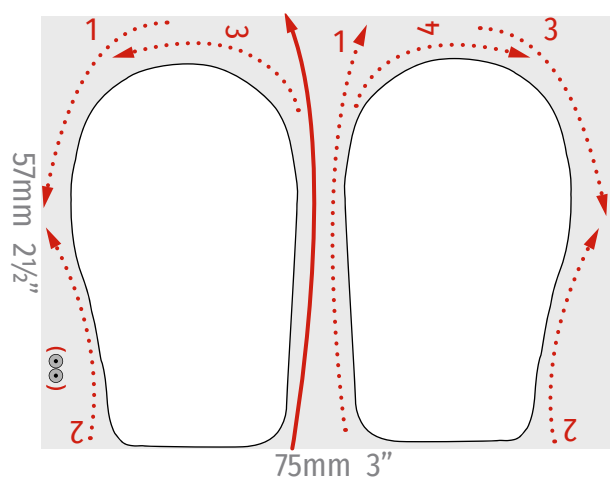
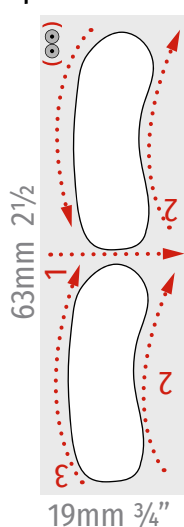
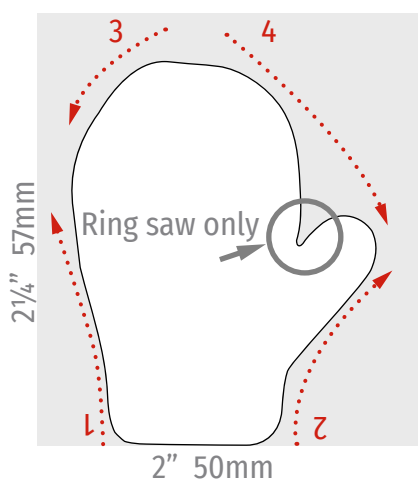




Wire curve: the large wire makes a neat hanger but securing it without springing takes a bit of patience.

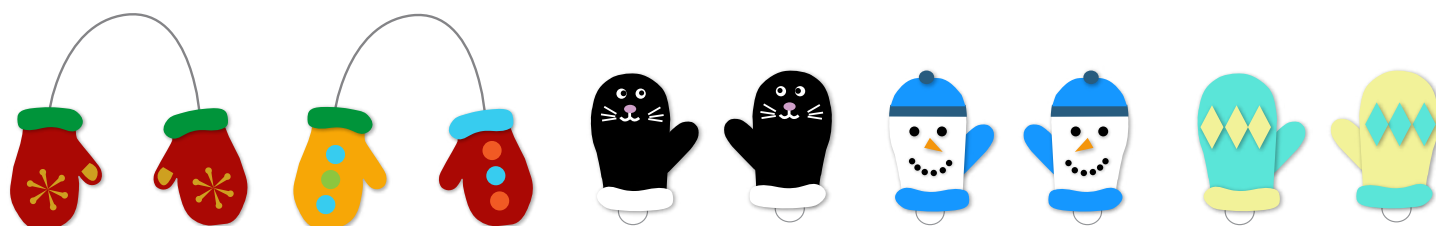
Decorate Mitts: separately and dry before connecting parts.



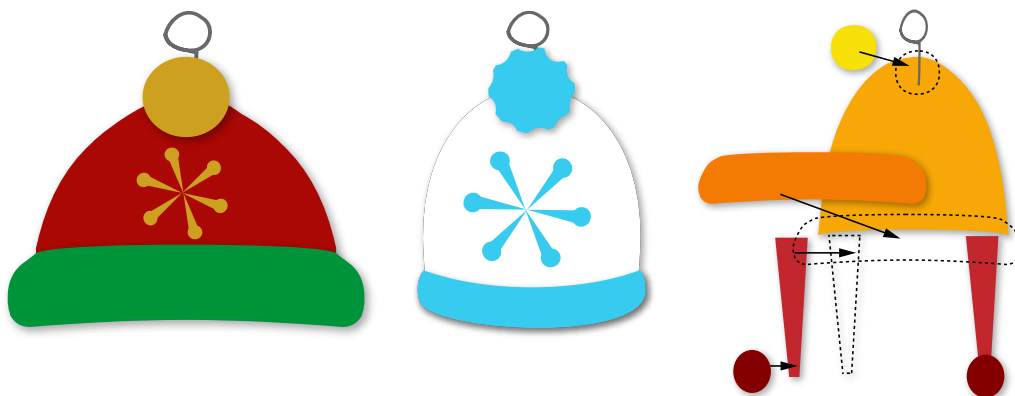
Wire: is fused *between* the mittens and cuffs.



 = Use mosaic nippers
 = Mosaic nippers an option

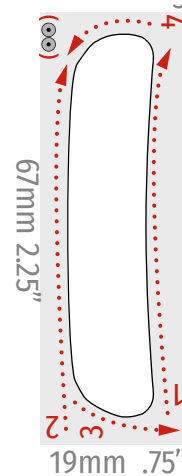
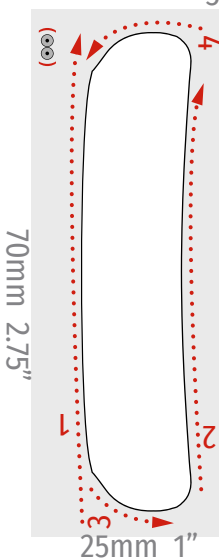
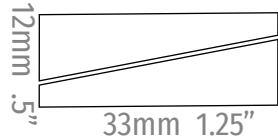
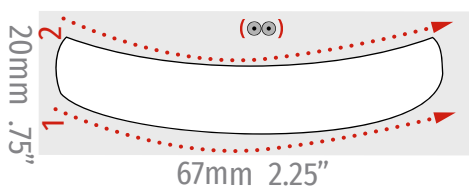
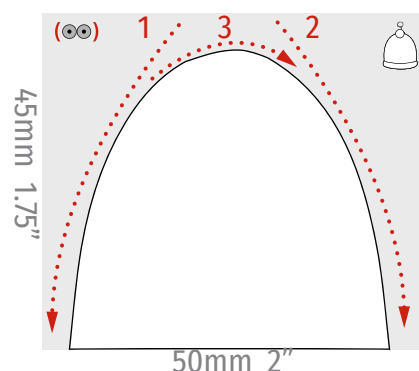
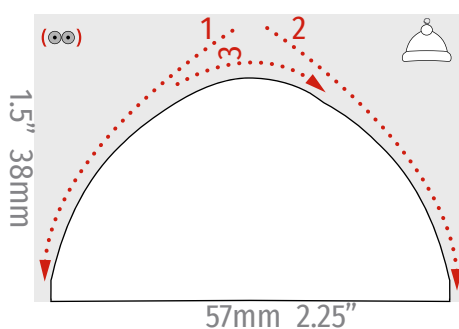
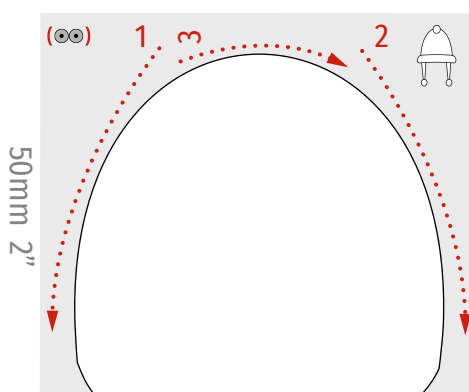


CAPS & TOQUES

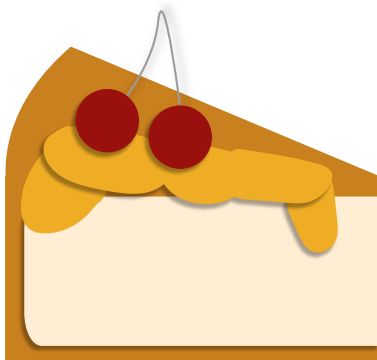


Glue: note order of P loop and pieces to be glued.

Pompoms: are glued on top of the wire hooks. This takes a bit of finessing.

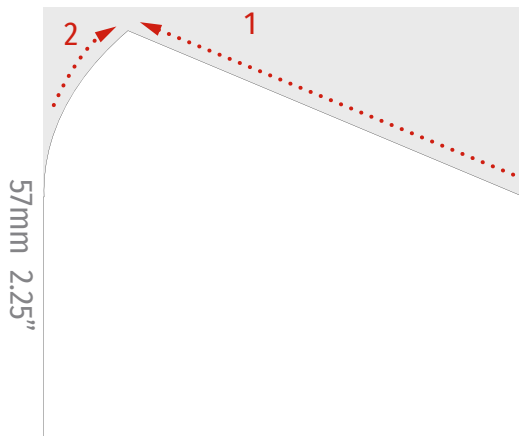
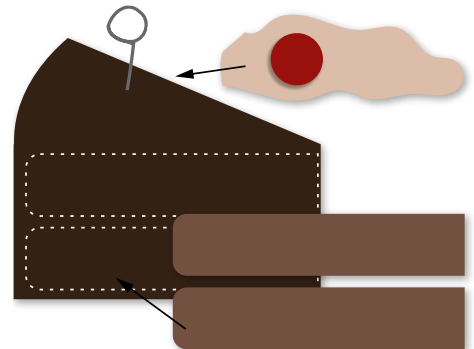


CAKES

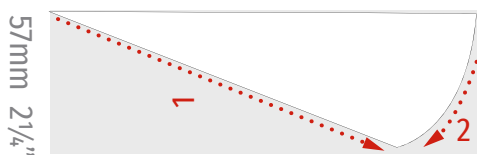


Single "V" shaped wire connects with cherries as hanger and stems.

Sprinkle frit to add texture or decoration.



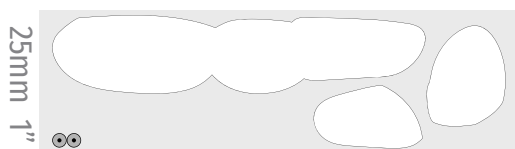
64mm 2.5"



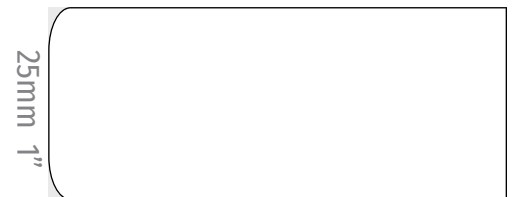
57mm 2 1/4"



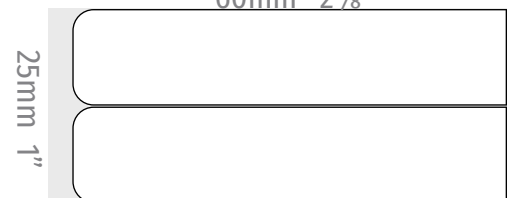
57mm 2 1/4"



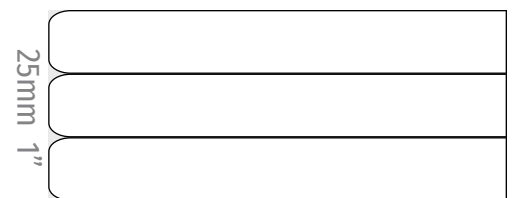
57mm 2 1/4"



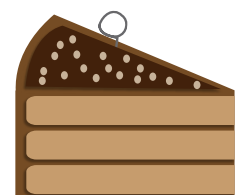
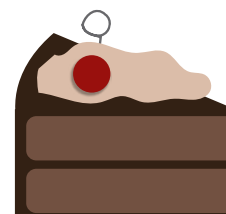
60mm 2 3/8"



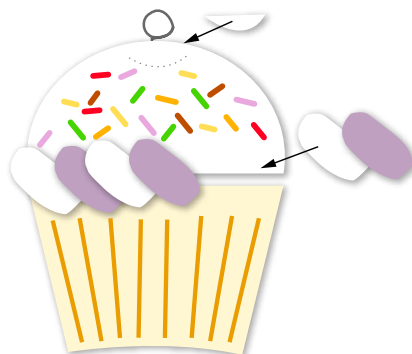
60mm 2 3/8"



60mm 2 3/8"

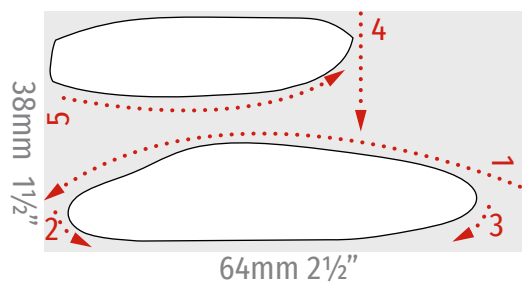
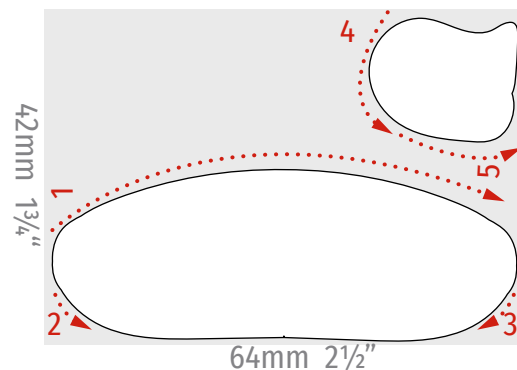
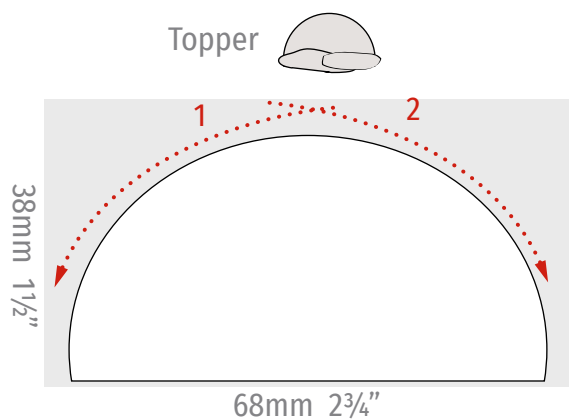
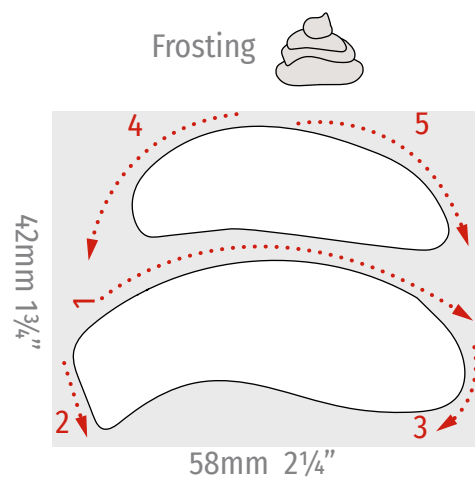
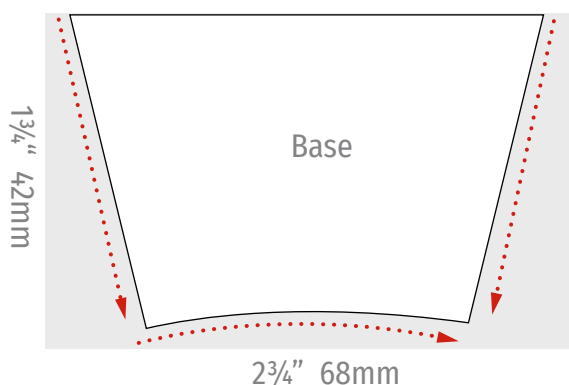


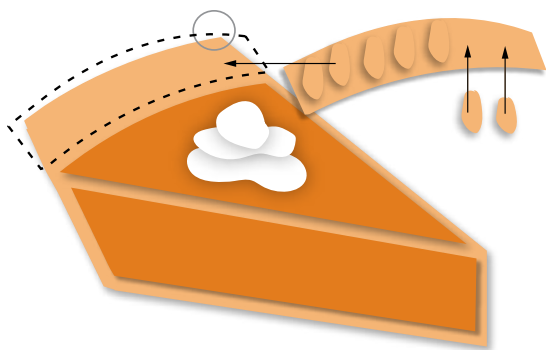
CUPCAKES



Single "V" shaped wire connects with cherries as hanger and stems.

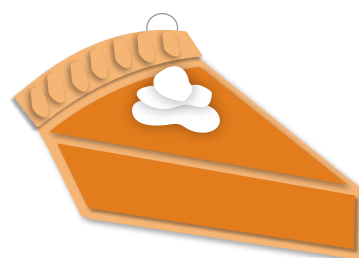
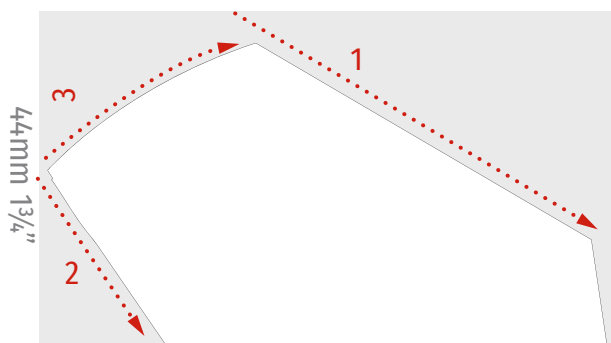
Stringers: Use short stringers for base and sprinkles.



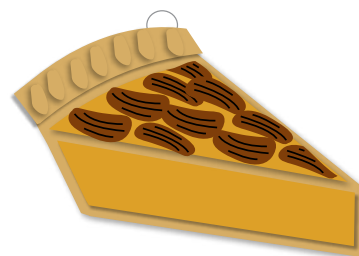
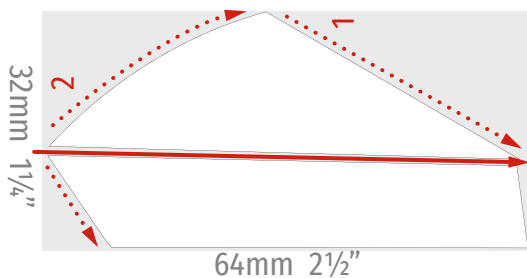


Glue: note order of jump ring and pieces to be glued.

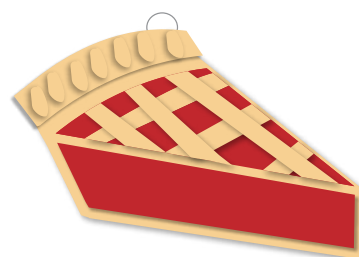
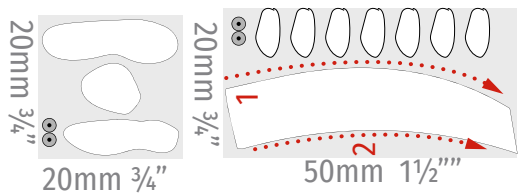
Note dotted line indicating the layering of the pie crust.



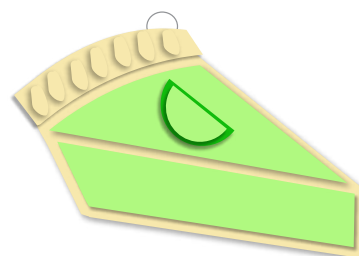
Pumpkin Pie



Pecan Pie

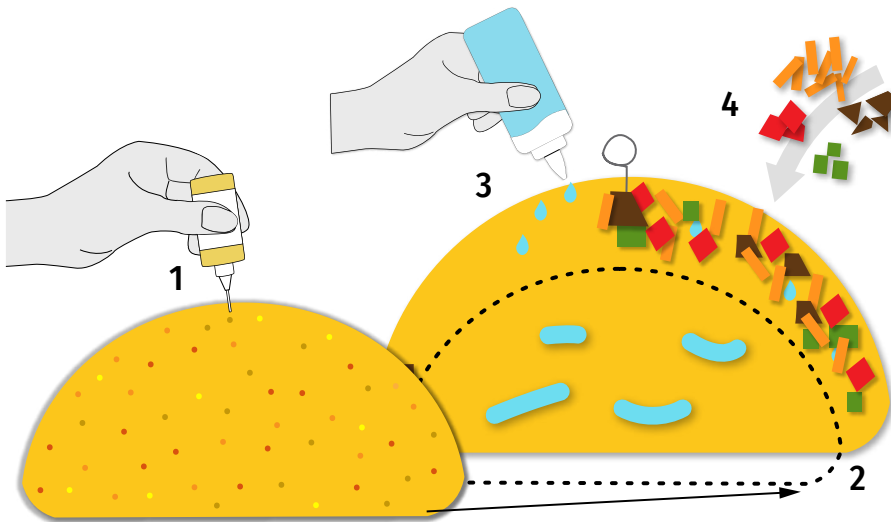


Fruit Pie



Key Lime Pie

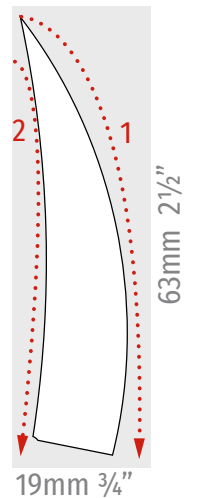
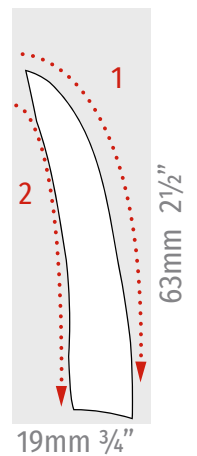
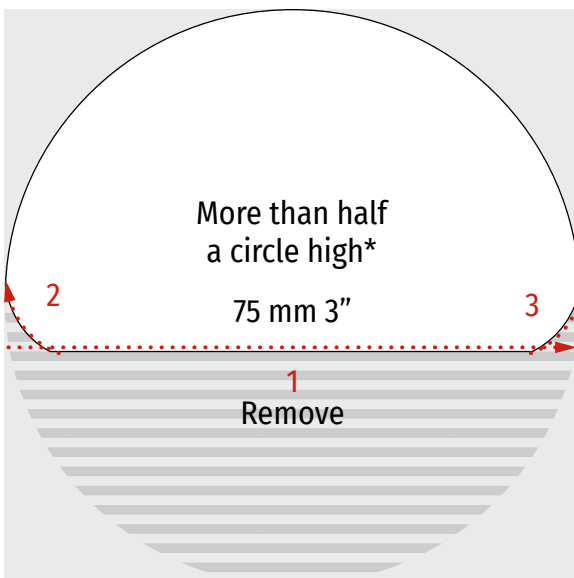
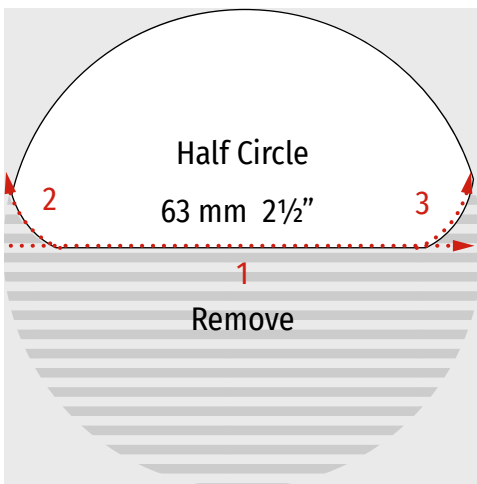
TACO

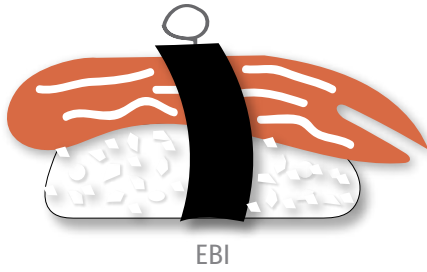


1. Taco Texture: Use paint or opaque frit to create texture effect on the half circle top.

2, 3. Glue taco halves and then distribute glass for taco fill.

4. Place lots of opaque coloured bits and or stringer for taco fill.

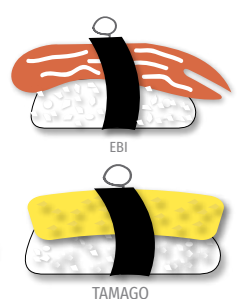
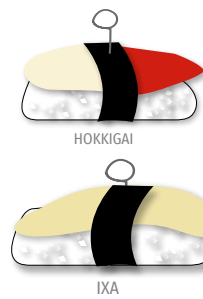
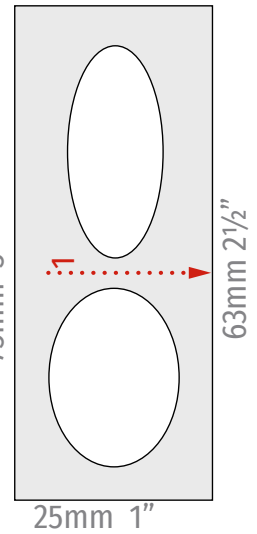
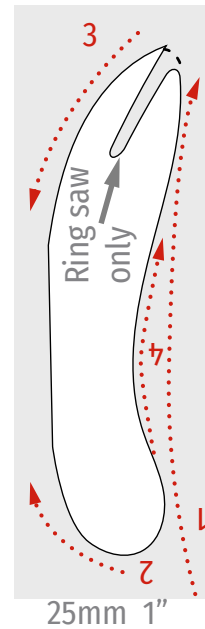
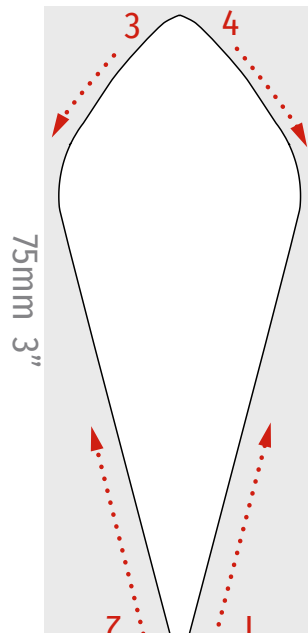
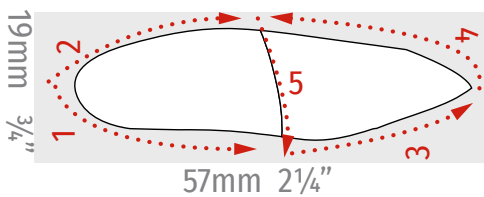
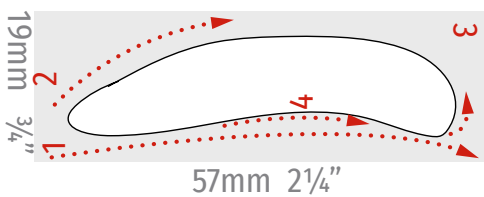
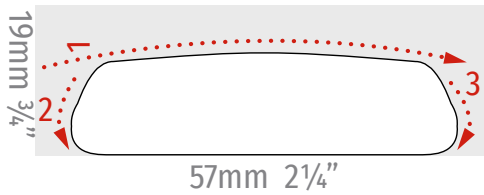
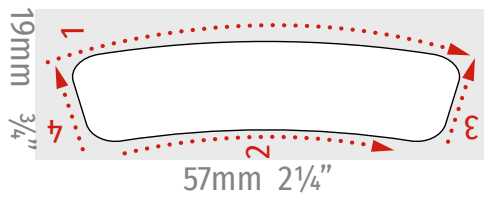
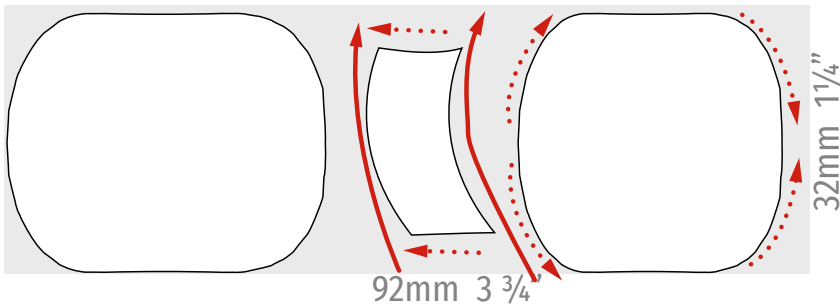




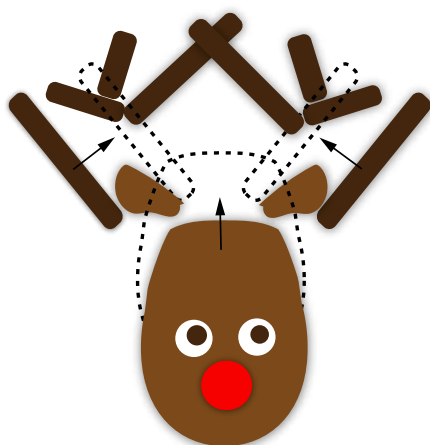
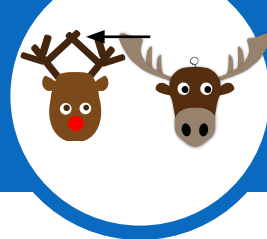
Glue: note order of jump ring and pieces to be glued.

Paint for shrimp lines.

Medium frit makes textured rice mounds.



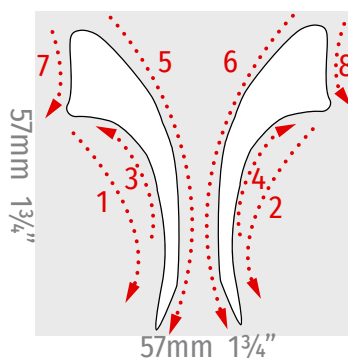
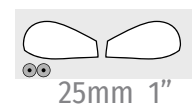
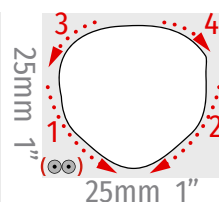
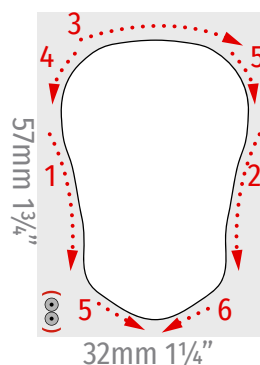
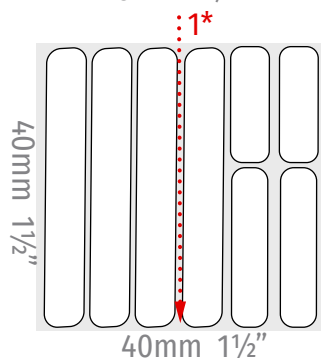
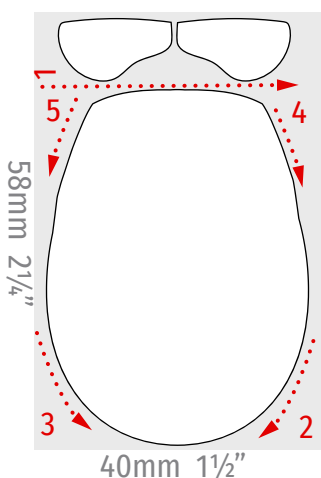
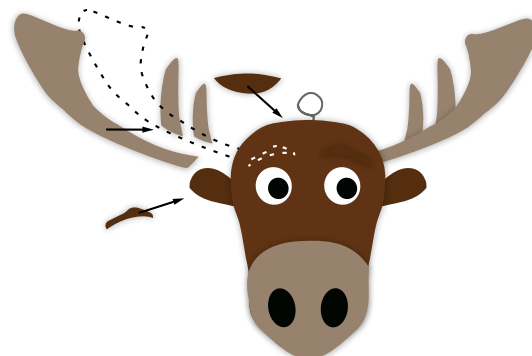
RUDOLPH, MOOSE



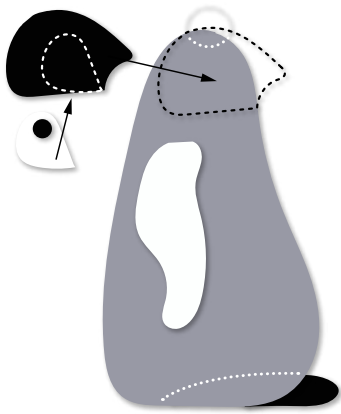
Glue placement order for antlers. (Rudolph's antlers serve as a loop for ribbon.)

Note P loop and placement to glue Moose.

Dots or glass paint for eyes, nostrils.

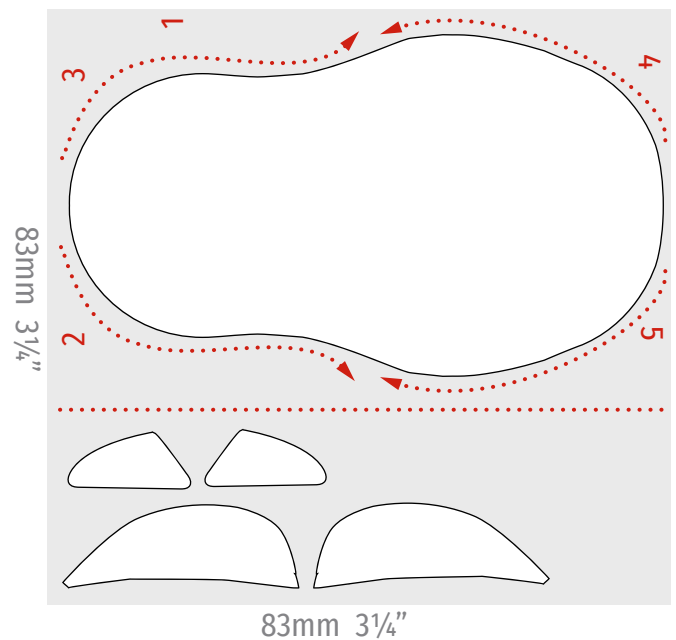
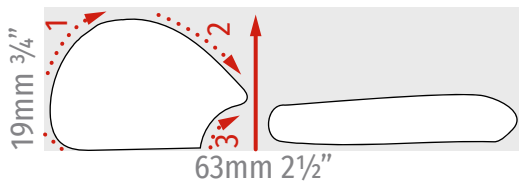
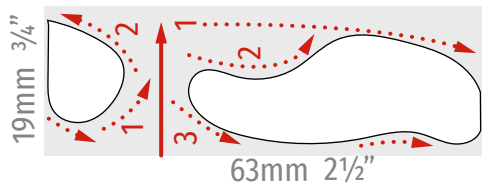
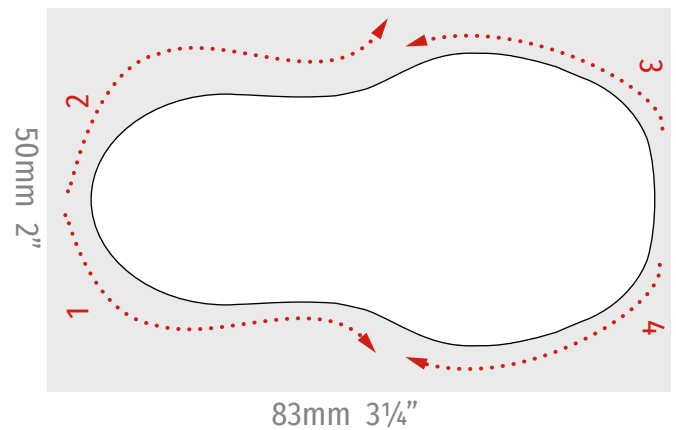
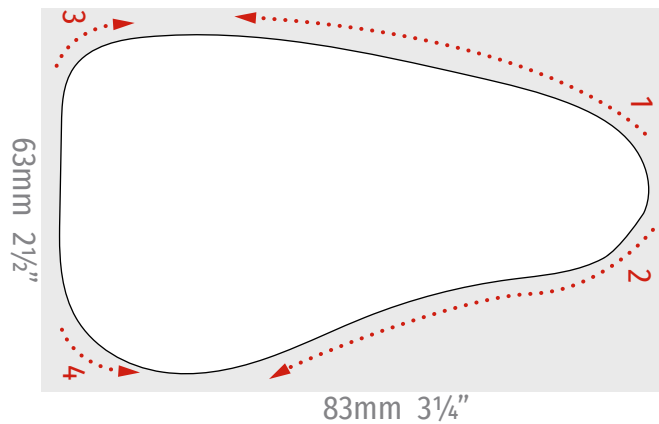


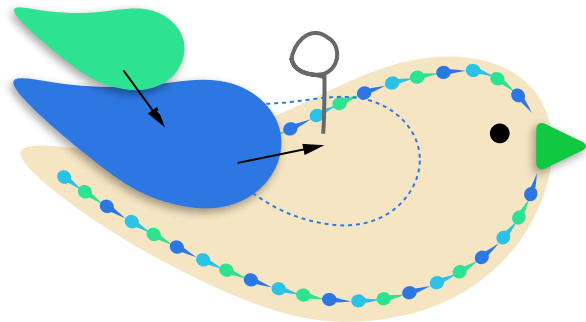
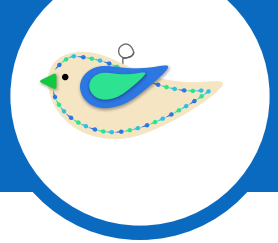
PENGUINS



Glue: note order of P loop and pieces to be glued.

Side profile below shows proper placement of all pieces.

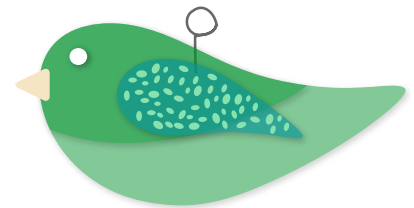
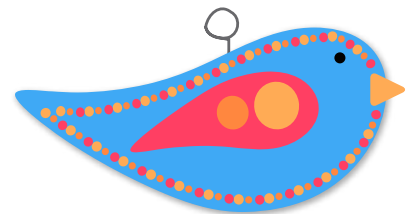
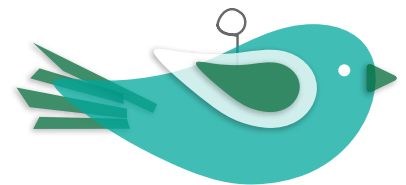
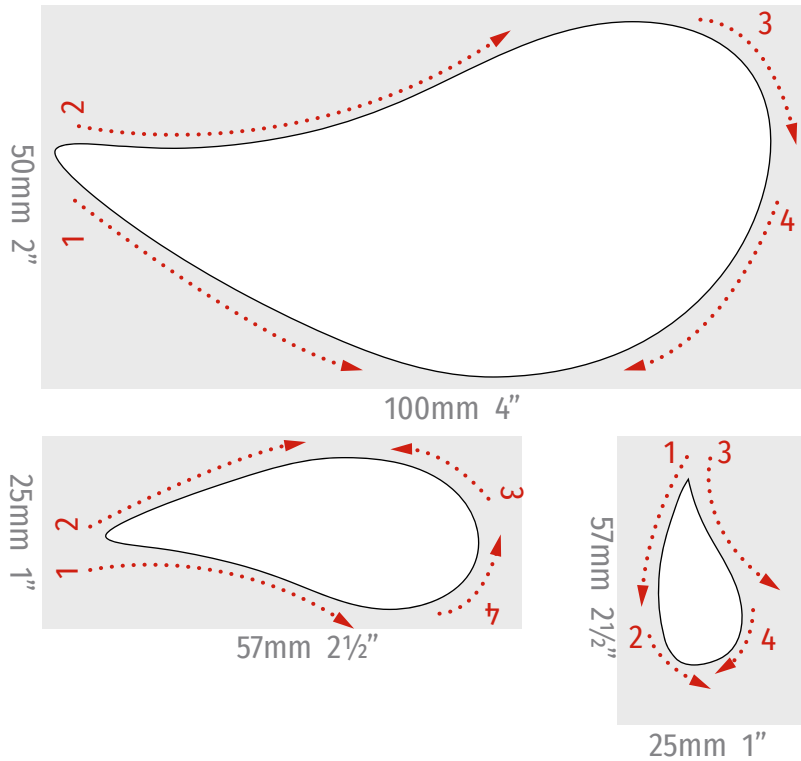


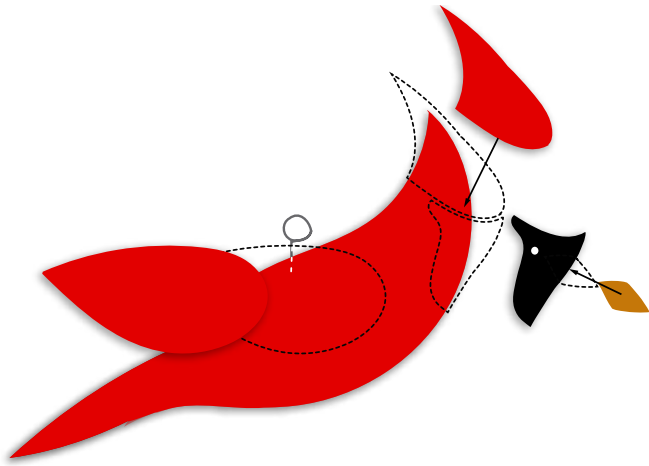


Glue: note order of P loop and wings to be glued.

Paint: A mix of colours and shapes really work with this design.

These birds look nice in muted opaque colours as well.

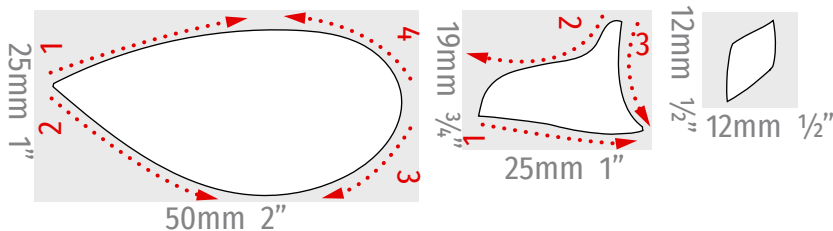
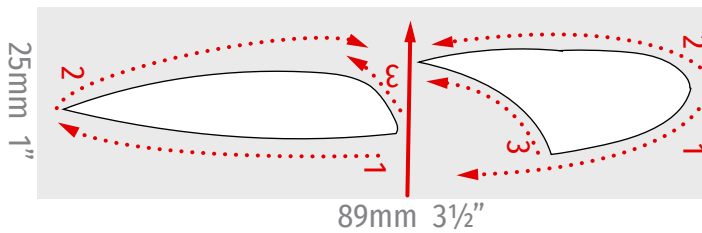
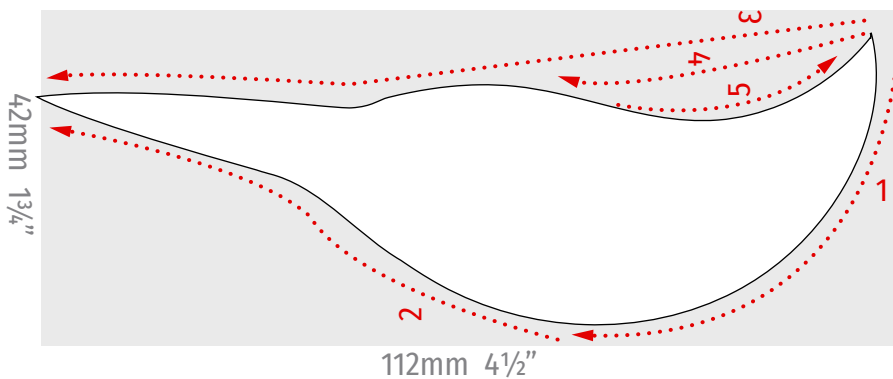




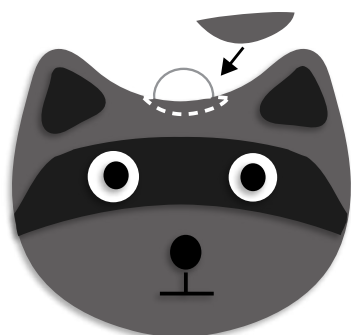
Glue: note order of P loop and pieces to be glued.

The top feather lines up just above the black face part.

Add one tiny dot of white paint for the eye (the dot will expand during firing.)



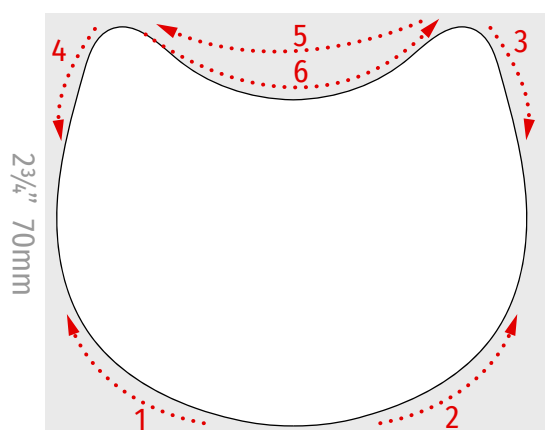
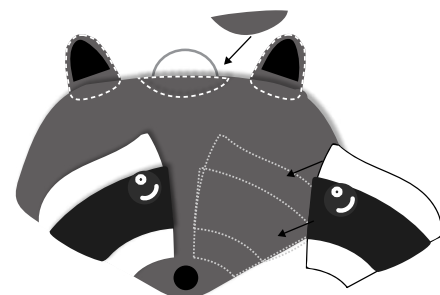
RACCOONS



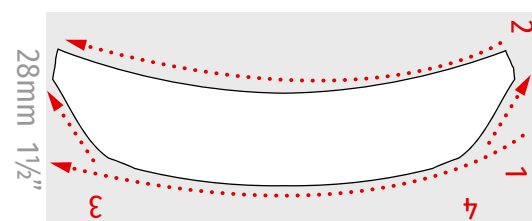
Glue: note order of pieces to be glued.

Plan to drill hole or place glass in back to hold a jump ring.

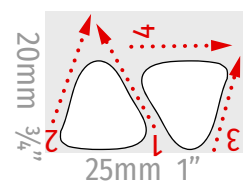
Dots and paint for eyes and mouth.



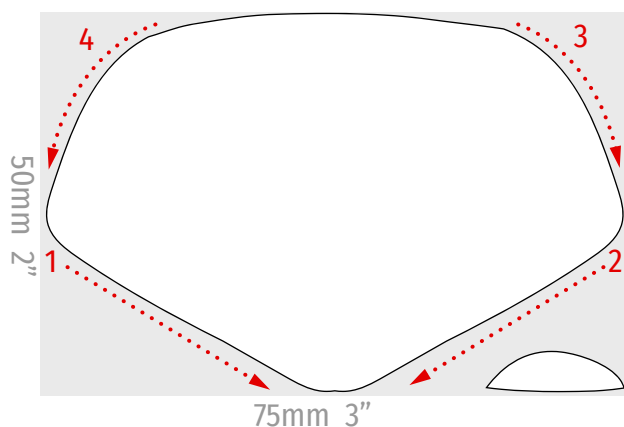
2 1/4" 63mm



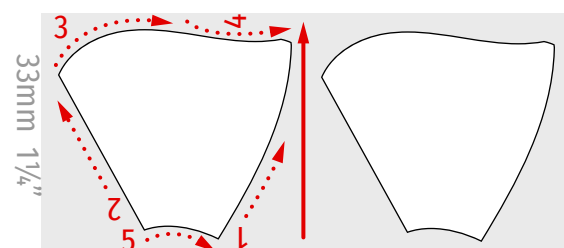
63mm 2 1/2"



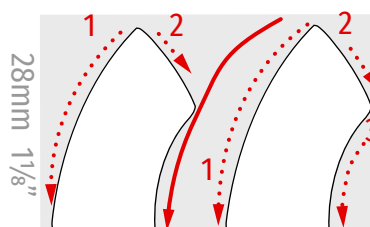
25mm 1"



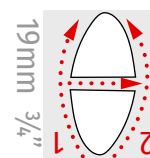
75mm 3"



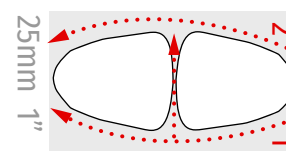
70mm 2 1/4"



45mm 1 3/4"

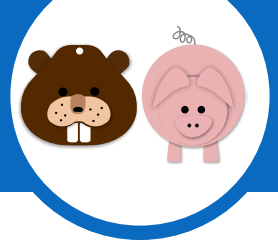


19mm 3/4"



33mm 1 1/4"

BEAVER, PIGLET

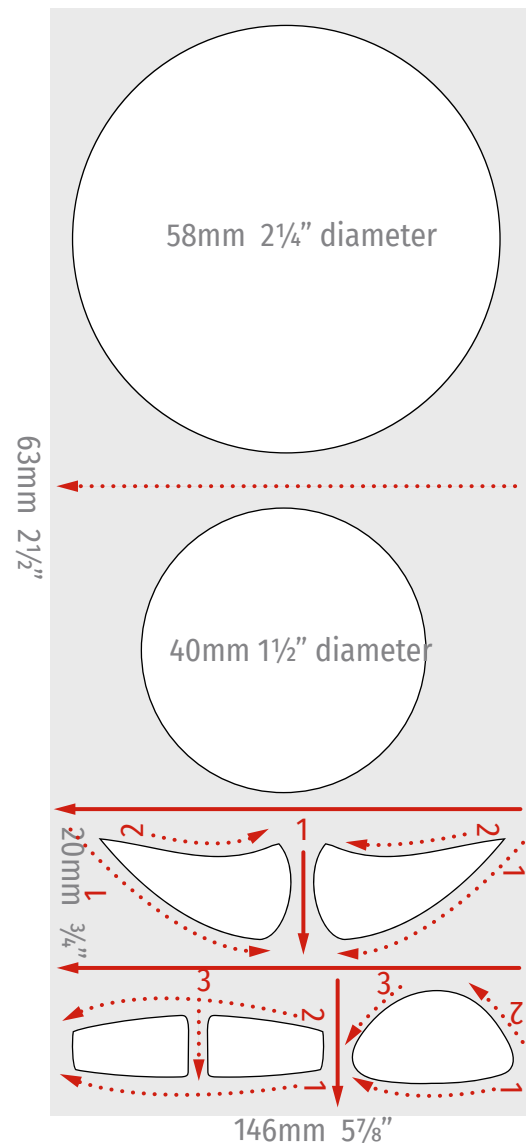
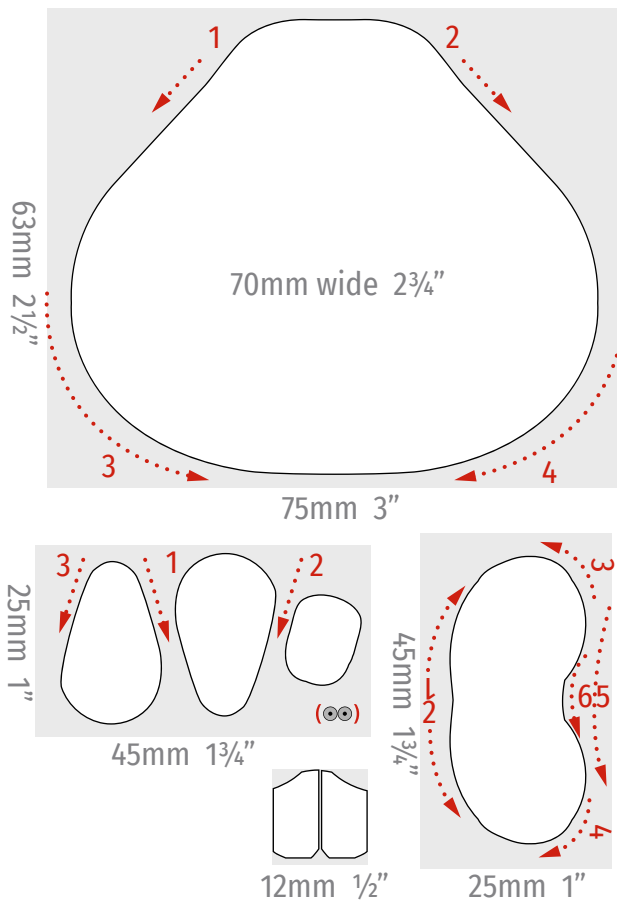
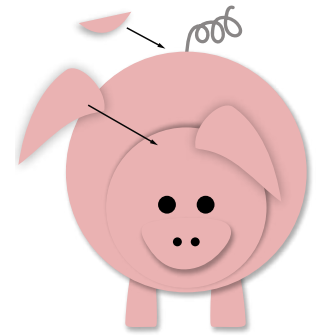


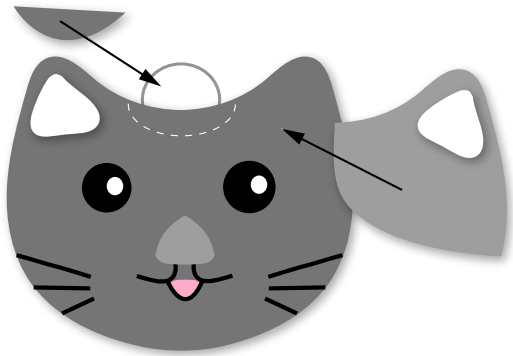
Glue: note order of jump ring and pieces to be glued.

Dots and paint: use 2 mm dots or glass paint for eyes; paint or frit for snout.

22ga wire: wrapped around needle nose pliers makes the curls and hanger for the pigtail.

This piggie is cutest in a white/pink streaky glass.

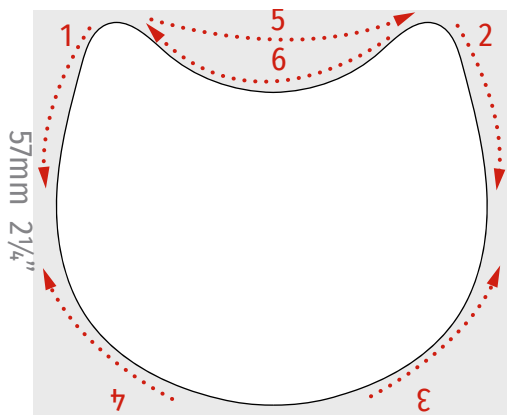




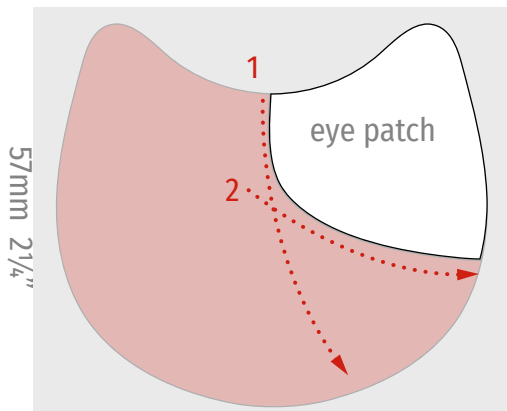
Glue: note order of jump ring and pieces to be glued.

Dots and paint for eyes and mouth.

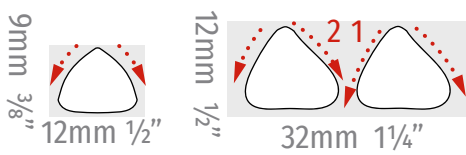
Stringer pieces or paint for whiskers.



62mm 2 1/2"



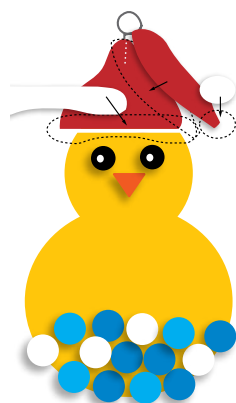
62mm 2 1/2"





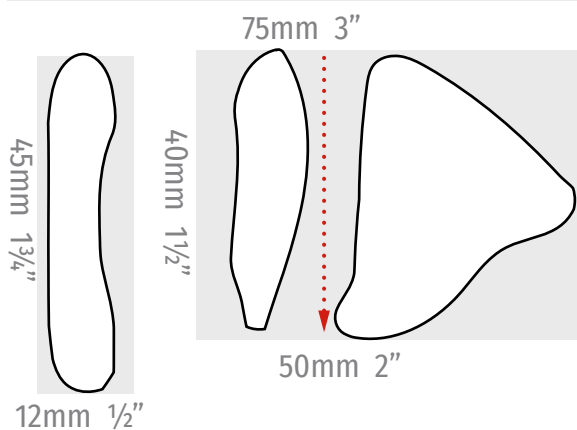
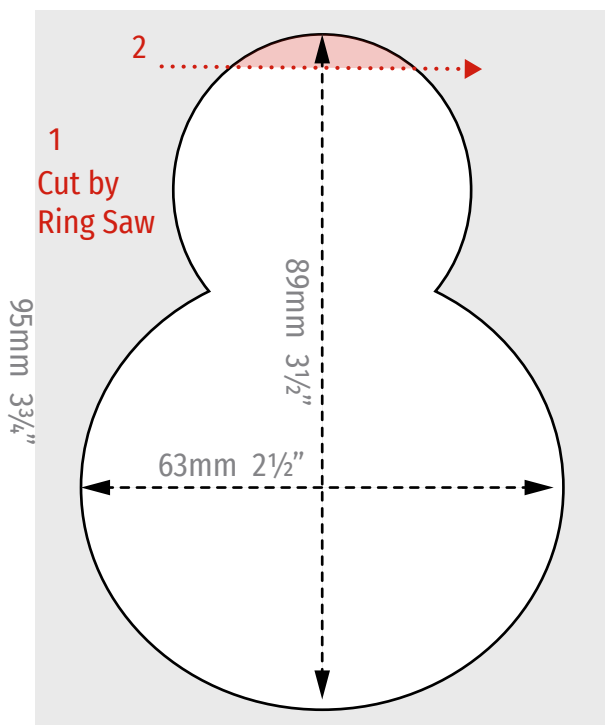
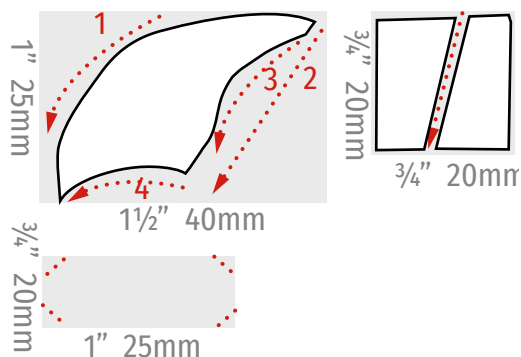
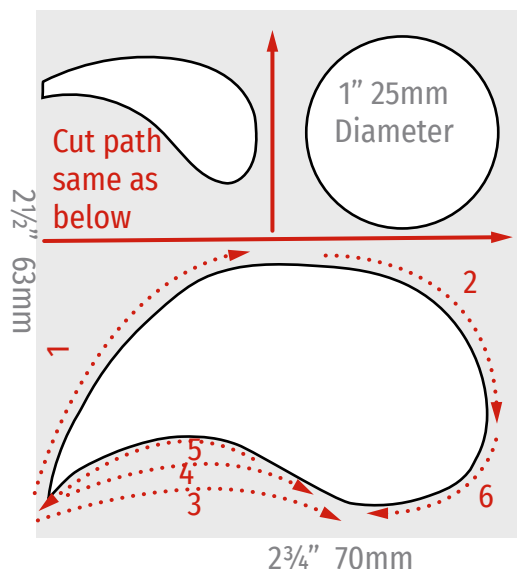
Glue as shown.

Hat brim: Whenever a top piece is used to join two pieces below, I trim them to fit for a stronger bond.

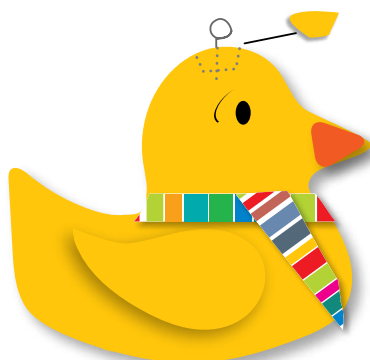
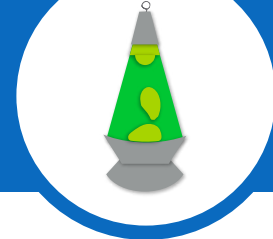


Two-layered glass:

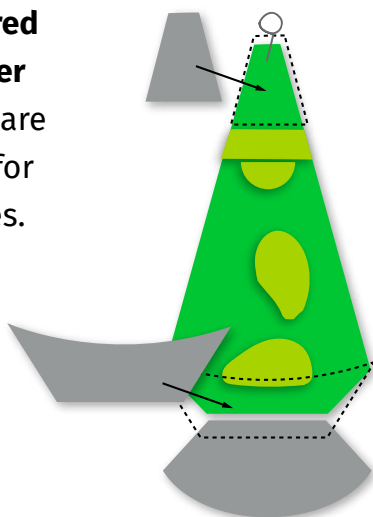
Always use a jump ring or P hook for two-layered glass as this is too risky to drill.



DUCK, LAVA LAMP



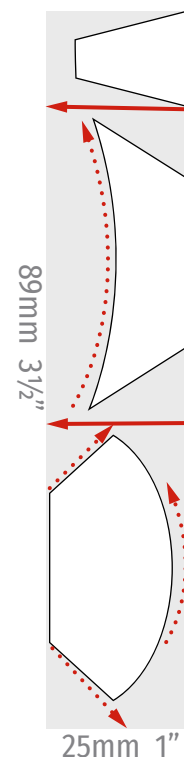
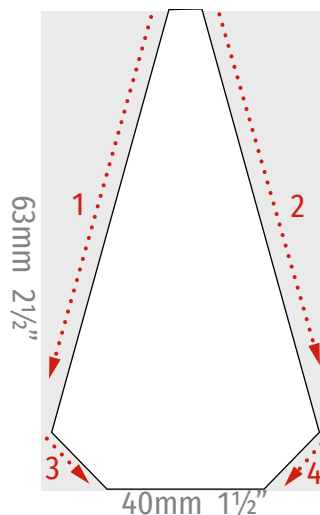
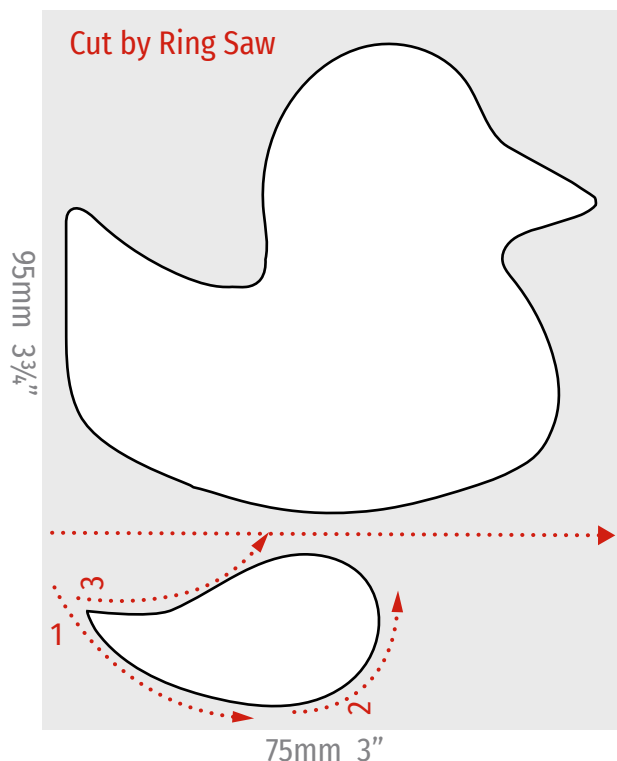
Pre-fired stringer strips are great for scarves.



Metal parts: Use Bullseye Glass® Steel Blue (0146) for the “metal” parts as this glass turns to a metallic-like silver after firing. Iridescent colours also work.

Transparent or streaky glass for column.

Globs: Use a second colour for the globs. Dots work too.



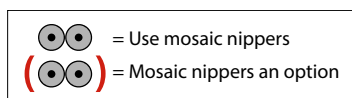
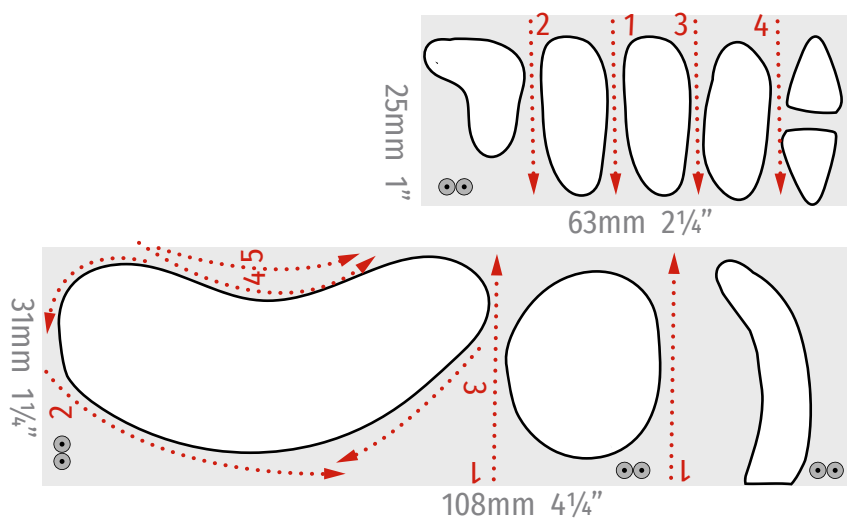
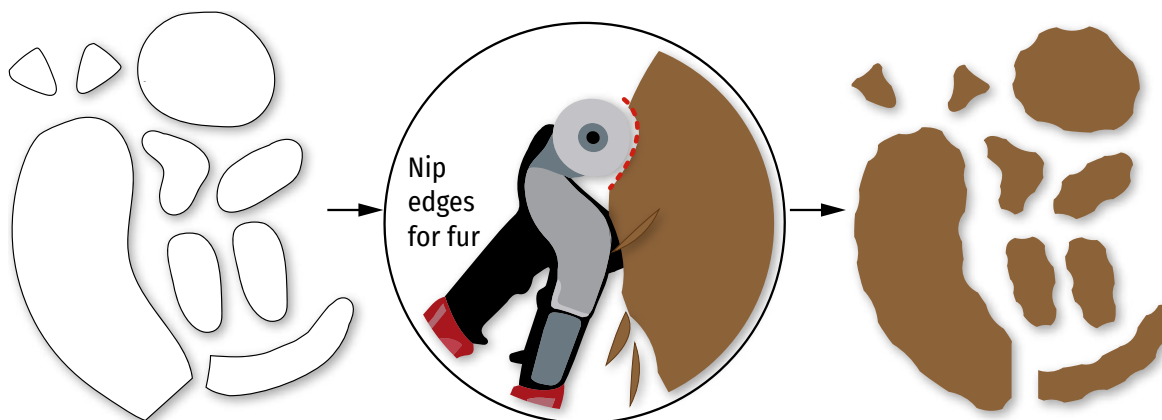
SEA OTTER



Start by hand-cutting the nine pattern pieces. (These don't need to be perfect as you will be nipping all edges with mosaic nippers to create the "furry" effect.)

Kiln paper: Assemble and glue more complex designs like this otter directly onto a piece of kiln paper for easier transfer to the kiln.

Mini dots for eyes and nose; paint or stringer for the mouth.





glass magic

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