Sea Life Dish

Creative Paradise Inc.

Materials:
- DT23 Sea Life Texture
- GM132 XL Sushi
- COE96 Glass (See Right)*
- Suitable Glass Separator/ZYP
- Frit Placement Tools
- 1" Kiln Posts

Begin by treating the molds well with suitable glass separator. We recommend spray-on ZYP. Make sure to apply in multiple directions to cover everything well. **Remember to wear a mask when applying spray-on separator or using powder frits**.

Suggested Glass:*
- F1 Powder Frits:
  - Plum Opal
  - Deep Aqua
- F3 Medium Frits: (All Transparent)
  - Medium Amber
  - Sky Blue
  - Sapphire
  - Cherry Red
  - Yellow
  - Bronze
- Sheet Glass:
  - Ming Green
- Other:
  - Dichroic Flakes (Rainbow)

Image 1: Filling the bottom sand with Med. Amber, middle stripe with Bronze, and starfish with Deep Aqua

Once the separator has fully dried, begin by adding F3 Medium Amber to the very bottom "sand" layer (**Image 1**). Add F3 Yellow to the layer above the Amber and fill the branching coral with F3 Cherry Red (**Image 2**). As you place the frit, make sure you're not disturbing or removing the separator underneath.

Image 2: Filling from the bottom up, including Cherry Red in the corals

In the middle "stripe" of the mold between the coral and above the sand, add F3 Bronze. Sprinkle some F1 Deep Aqua into the centers of the starfish and spread it gently with a soft brush to the rest of their bodies (**Image 3**). Repeat this process using F1 Plum Opal on the shells at the bottom. Brushing the powder frit allows it to sink into the details while leaving raised areas empty, which can make details such as the starfish and shells pop against a busy background. Just take care to do so gently and avoid disturbing the separator.

Image 3: Filling a starfish with Deep Aqua and brushing it out to disperse

Fill the remaining top portion of the mold with F3 Sky Blue and F3 Sapphire (**Image 4**). You want each space in the mold filled to the top (but not overflowing) with frit (**Image 5, Page 2**). For a final touch of sparkle, sprinkle some Rainbow Dichroic Flakes here and there around the scene.

Once the frit is positioned as you like, cut and clean a 12" x 12" sheet of Ming Green and center it on top of the mold, making sure there's no overhang on the sides. Carefully move the project onto 1" kiln posts on a level shelf in the kiln so that most of each post is outside the mold to avoid hot spots (**Image 6, Page 2**). Fire using the suggested schedule in **Table 1** on **Page 2** or your own preferred Full Fuse.

Image 4: A close-up on a filled and brushed starfish against the top layer filled with Sky Blue

Once the glass has cooled and fused, remove it from the mold and clean off any residual separator with a stiff (but not wire) brush. If you plan to slump the piece, prepare your desired slump mold with glass separator. GM132 was used to slump the example featured here. Once the Slump is primed and dried, move it to a level shelf in the kiln and center your project on top of it texture side down, making sure the corners are aligned. Slump using the suggested schedule in **Table 2** on **Page 2** or your own preferred Slumping schedule.

Image 5: The fully-filled texture mold before backing with sheet glass and fusing

Table 1: Full Fuse*			
Seg.	Rate	Temp (°F)	Hold
1	275	1100	15
2	200	1225	30
3	200	1250	20
4	275	1460	10
5	9999	950**	90
6	100	750	05

Table 2: Slump*			
Seg.	Rate	Temp (°F)	Hold
1	275	1100	15
2	200	1250	30
3	9999	950**	90
4	100	750	05

**If using COE90, adjust these temperatures to 900°F

Image 6: The fully-filled texture mold on kiln posts in the kiln before being backed with sheet glass

*Before firing, it's important to know your kiln to see if you need to adjust our suggested schedules for your use. For tips on how to do that, please click here to see our Important Firing Notes!

Additionally, the project in this tutorial was fired with a single layer of glass on top of a large amount of frit. If you choose to use a single layer of glass and little or no frit, **you'll need to adjust the firing schedule accordingly** as just a single layer of glass will pull inwards and possibly lead to eruptions or cracking at these temperatures.

Image 7: The fully-filled texture mold with sheet glass backing after fusing

You don't have to slump your finished texture once it's fused. You can display it as-is (**Example 2**), or even drill holes and hang it as a suncatcher!

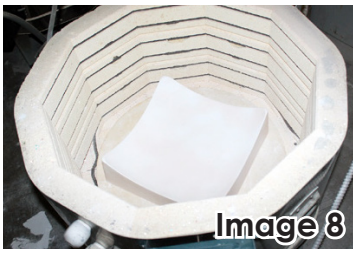


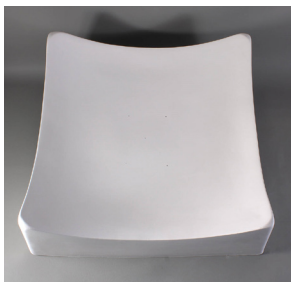
Image 8: The primed GM132 Slump centered on a shelf in the kiln ready for the textured glass

As long as your glass is all fusible and compatible, you can use any colors you'd like. Try backing with different colors of sheet glass for even more oceanic effects (**Example 3**)!

Featured Molds:

DT23 Sea Life Texture

12" L x 12" W
17" Diagonal



GM132 XL Sushi

13.5" L x 13.5" W
19" Diagonal

For more information, tutorials, and molds, visit our website: www.creativeparadiseglass.com

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