

texture tiles

Creative Paradise Inc.

Earthenware ceramic tiles work wonderfully to texture glass in a kiln. Generally, any glass piece can be textured on a tile in this manner, though for the most reliable results fusible compatible glass is recommended.

Once textured, the glass can be slumped or draped to create lovely vessels or displays or kept flat and shown off as a panel or sun catcher. The texture should remain intact when used with most common slumping or draping schedules.

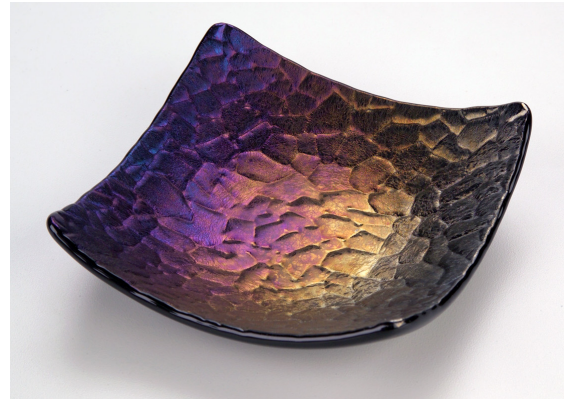


Image 1: Black and Clear Irid fused on [GX02](#) Mosaic Texture and Slumped on [GM02](#) Square Slump.



Image 2: [DT26](#) Sailing Texture with colored frit added to design before fusing and slumping on [GM97](#) Handle Tray.



Image 3: [DT33](#) Dolphin Seascape Texture in a single color, fused then slumped on [GM97](#) Handle Tray.



Image 4: [DT36](#) Round Mermaid Texture with frit and a circle of Double Thick Clear before fusing. Note the gap between the edge of the mold and circle of sheet glass.

general materials:

- Texture Tile of Choice
- Fusible Compatible Glass (All Examples Shown Use COE96)
- Suitable Glass Separator (Spray-on ZYP recommended)
- Sheet Glass Cutting Tools
- 1" Kiln Posts (Optional)
- Nichrome or Bare Copper Wire (For Hanging, Optional)

Begin by preparing the Texture Tile thoroughly with glass separator. We recommend spray-on ZYP. If using spray-on separator make sure to wear a mask during application. For a video tutorial on applying spray-on separator, [please click here](#). Some texture tiles are quite detailed, so make sure you're applying separator from multiple angles regardless of your separator type.

Once your Texture Tile has been primed and the separator is completely dry you can add glass. You can use double or single thickness sheet glass for texturing and can even add frit to the texture to highlight certain parts before adding the sheet glass! As long as all your glass is fusible and compatible, add whatever types and colors suit your artistic preferences. **Images 2 & 3** demonstrate just some of the variation possible in design.

However, do **make sure that your sheet glass does not exceed the edge of the texture mold in any dimension**. We strongly suggest cutting your sheet glass about 1/16" smaller in every direction than the mold you plan to texture with. This makes sure the glass doesn't melt over the sides, trap in air, and cause eruptions or other bubbles. See **Image 4** for an example of what this gap should look like.

After all the glass is in place, transfer the project onto a level shelf in the kiln. For larger texture tiles it can be beneficial to elevate the mold slightly using 1" Kiln Posts placed around the edge of the mold to encourage air flow during firing. If elevating in this manner, make sure the majority of the post is outside the mold itself to avoid uneven heating (**Image 5, Page 2**). When everything is level, fire to a Full Fuse using the suggested schedule in **Table 1 on Page 2** or your own preferred Full Fuse.

After the kiln has cooled off naturally, remove the textured glass. Wash any residual glass separator off using soap, water, and a stiff-bristled (but not wire) brush if necessary.

If slumping or draping, make sure the Slump/Drape Mold has also been prepared well with glass separator and allowed to dry. When placing the textured glass on the mold, it can go texture side up or texture side down. Texture side up results in more of the texture coming through but an overall rougher surface. Texture side down results in slightly less texture showing through but a smoother finished surface. Choose according to your own preferences!

Due to the variety of Slump/Drape molds, and the number of different ways Texture Tiles can be used, there's no real one-size-fits-all Slump Schedule. But for a simple shallow slump such as the one shown in **Image 1** on **Page 1**, refer to the schedule in **Table 2** or use your own favorite Slump or Drape schedule.



Image 5: [DT19](#) Round Peacock Texture placed on 1" Kiln Posts in kiln before firing.

Seg.	Rate	Temp (°F)	Hold
1	275	1150	20
2	50	1300	20
3	350	1465	05
4	9999	950**	60
5	100	825	00

Seg.	Rate	Temp (°F)	Hold
1	350	1100	10
2	350	1250	15
3	9999	950**	60

**If using COE90 instead of COE96, adjust these temperatures to 900°F instead

*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, [click here to see our Important Firing Notes!](#)

Adding wire inclusions:

To add a wire for hanging, the wire must be capable of surviving firing temperatures (such as nichrome or bare copper) and must be placed securely between two layers of glass. If creating a piece from two full layers of glass, simply tuck the bent ends of the wire between the layers wherever you'd like the hanging point.

If creating a piece that is otherwise just a single layer, you can place a small strip of clear down onto the texture, place the ends of the bent wire over it, then top it with your desired full-sized layer (**Images 6 & 7**).

Regardless of how you place or shape your wire, make sure the bent ends are secured well between two layers of glass and the empty portion of wire where you'll hang the piece from remains outside any glass.



Image 6: Bare Copper wire bent into a "U" shape for hanging and placed on a small strip of Clear glass just outside the edge of the [DT45](#) Dreamcatcher Texture.



Image 7: The same DT45 as **Image 6**, now topped with its final full layer of Clear.

additional tips and examples:

- Double Thick Clear Sheet Glass is an excellent choice for texture tiles. The double thickness prevents the glass from pulling in on itself and "shriveling" during firing, and since it is a single piece of glass you don't need to worry as much about bubbles (**Image 8**).

- To create a contrasting border such as those in **Images 10 & 11**, lay the strips of the border color onto the texture tile first, then add a hanging wire if desired, then top with a larger piece of glass (**Image 12**).

- Colors and designs can either be added before firing by using compatible colored sheet glass or frit, or after firing through the use of non-fired glass paints and stains such as Color Magic™ (**Images 9 & 10**).

- You don't have to use all of a Texture Tile at once. Cutting smaller sheets of glass and highlighting certain areas of a texture can provide striking details to projects like the one shown in **Image 13** or can create beautiful pieces on their own such as the ornaments in **Image 14**.

- These tips and schedules will work for both DT and GX molds. The main thing to keep in mind as you create and fire is how detailed the texture is and adjust accordingly.

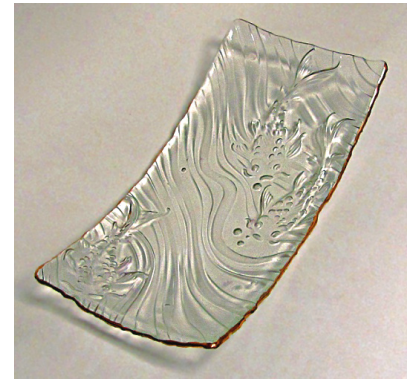


Image 8: Double Thick Clear fired on [DT03](#) Koi Texture then bordered with liquid fired gold and slumped on [GM19](#) Rectangle Slump.

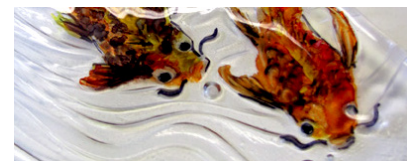


Image 9: Detailing on a DT03 piece done with Color Magic™ on the back of the glass.

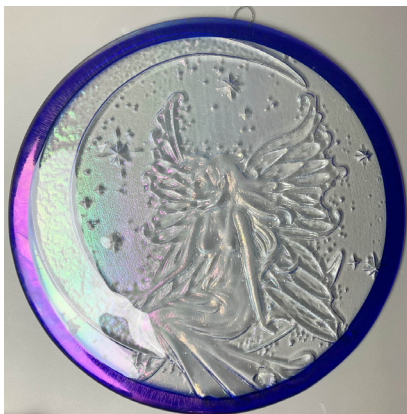


Image 10: [DT44](#) Fairy on the Moon Texture in Clear Irid with Blue border.

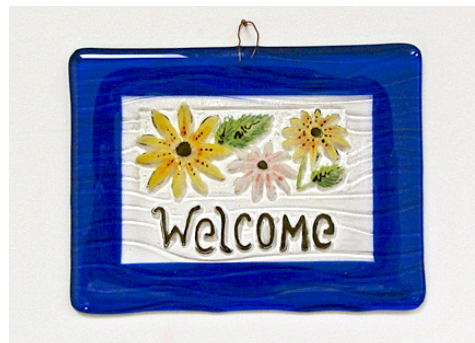


Image 10: [DT01](#) Flower Welcome Texture in Clear with a Blue border and design painted after firing using Color Magic™.



Image 12: DT01 in Clear with a Green border and wire inclusion for hanging, pre-firing.



Image 13: [GX03](#), [GX06](#), and [GX07](#) Textures used with Irid Glass on a Black base then slumped on [GM45](#) Plain Tray.



Image 14: Two 3.5" circles of Clear with frit designs textured on small parts of [GX16](#) Square Peacock Texture and bordered with liquid fired gold.

Now that you know how to use them, check out the rest of our Texture Tiles!

[Click here to view all our current Texture Molds.](#)

www.creativeparadiseglass.com

Creative Paradise Inc.