

Sea Life Dish *Creative Paradise Inc.*



Example 1:

Materials:

- [DT23 Sea Life Texture](#)
- [GM132 XL Sushi](#)
- COE96 Glass (See Below)
- Suitable Glass Separator (ZYP Recommended)
- Frit Placement Tools
- Small Paint Brush
- Glass Cutting Supplies
- 1" (2.54 cm) Kiln Posts

Suggested Glass:

- | | | |
|---|---------------------|---------------------|
| - F3 Medium Frits:
(All Transparent) | - F3 Frits (con't): | - Sheet Glass: |
| - Med. Amber | - Yellow | - Ming Green Trans. |
| - Sky Blue | - Bronze | - Other: |
| - Sapphire | - F1 Powder Frits: | - Dichroic Frit or |
| - Cherry Red | - Plum Opal | Flakes (Rainbow) |
| | - Deep Aqua Trans. | |

Treat all molds well with suitable glass separator before beginning. We recommend spray-on ZYP. Regardless of if your separator is brushable or sprayable, apply coats from multiple angles to cover all the details in the texture. **Always wear a mask when applying spray-on separator or using powder frits.**

Once the separator is dry, begin by adding F3 Medium Amber to the bottom layer of sand (**Image 1**). Add F3 Yellow to the layer just above above, and fill the branching coral with F3 Cherry Red (**Image 2**).

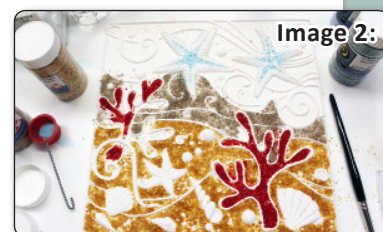
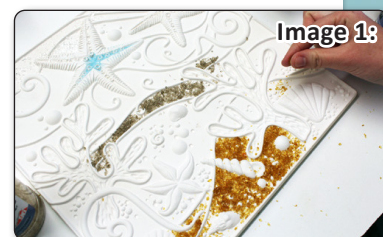
Fill the middle stripe between the coral and above the sand with F3 Bronze for additional depth (**Images 1 & 2**).

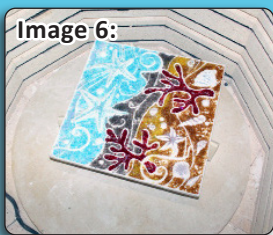
Sprinkle F1 Deep Aqua into the centers of the starfish and spread it gently with a soft brush onto the rest of their bodies (**Images 3 & 4**). Repeat this process on the shells with F1 Plum Opal.

Brushing powder frit lets it sink into details while leaving raised areas empty, which makes details such as the starfish and shells pop against a busy background. Just take care to brush gently and avoid disturbing the separator.

Fill the remaining top stripe of water with patches of F3 Sky Blue and F3 Sapphire (**Image 4**). Each individual space within the mold should be filled to the top, but not overflowing, with frit (**Image 5**). For a final touch of sparkle, sprinkle some Rainbow Dichroic Flakes here and there around the scene.

To back the frit, cut and clean a 12" x 12" (30.48 cm x 30.48 cm) sheet of Ming Green Trans. sheet glass and center it on top of filled the mold, **making sure there's no overhang on the sides**. Any glass that overhangs the edge of the mold risks overflowing the side, trapping air, and causing eruptions during firing. Try to leave about 0.25" (≈0.64 cm) of a gap between the edge of the mold and edge of the sheet glass backing.





Carefully move the project onto 1" (2.54 cm) kiln posts on a level shelf in the kiln so that the majority of each post remains outside the mold to avoid hot spots (**Image 6**). Fire using the suggested schedule in **Table 1** or your own preferred full fuse.

Once the glass has cooled, remove it from the mold (**Image 7**) and clean off any residual separator with a stiff (but not wire) brush.

Place the primed GM132 on a level shelf in the kiln (**Image 8**) and center the glass atop it, **texture side down**, making sure the corners are aligned. Slump using the suggested schedule in **Table 2** or your own favorite gentle slumping schedule.

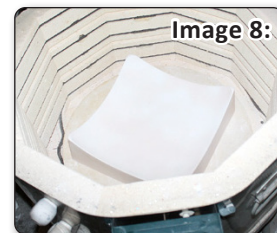


Table 1: Full Fuse *

Seg.	Rate	Temp (°C)	Hold
1	153	593	15
2	111	663	30
3	111	677	20
4	153	793	10
5	Full	510**	90
6	56	399	05

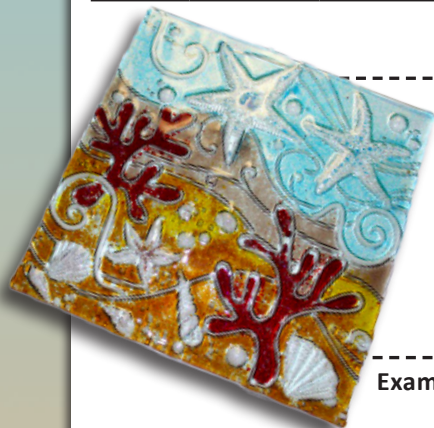
**If using COE90, adjust this to 482°C

Table 2: Slump *

Seg.	Rate	Temp (°C)	Hold
1	153	593	15
2	111	677	30
3	Full	510**	90
4	56	399	05

**If using COE90, adjust this to 482°C

* 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!](#)



Example 2:

A Note on Firing:

The project in this tutorial was fired as 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.

Other Ideas:

The finished texture doesn't have to be slumped. It can be displayed as-is, like **Example 2**, or you can drill holes or attach fixtures to allow it to hang as a suncatcher or wall decoration.

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



Example 3:

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

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