

Luminescent Flutey Bowl

By Guest Artist **James C. Meugniot**

Creative Paradise Inc.

Materials:

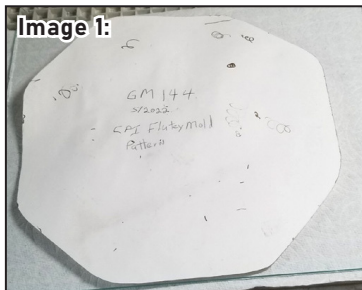
- [GM144 Flutey Bowl](#)
- COE96 Sheet Glass *
- Suitable Glass Separator
- Card Stock
- Pencil
- Pilot Gold Pen or Similar
- Glass Cutter
- Grozing Pliers
- Paper Towels
- Kiln Shelf Paper

* Standard Clear and Wissmach Garden Green Transparent Luminescent used here, though any other luminescent or iridized color will work.

Prepare the mold thoroughly with suitable glass separator before beginning. James uses Primo Primer, which he brushes on in four layers in opposite directions, then applies a heat gun or hair dryer to ensure it is completely dry.

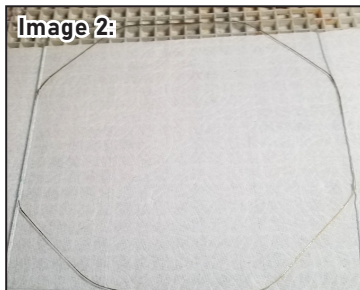
Other primers (with the exception of Slide's "Hi-Temp") will work as long as the mold is completely covered and allowed to dry thoroughly before beginning.

Image 1:



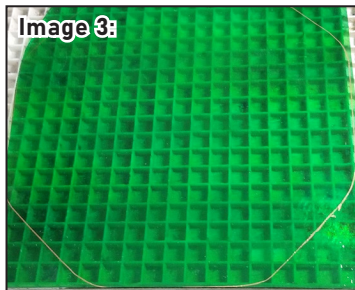
Invert the mold onto a piece of card stock. Trace around it with a sharp pencil, and cut out the resulting shape to create a pattern.

Image 2:



Trace the pattern onto the Clear. A paper towel below Clear glass can help you keep track of your lines as you trace and cut.

Image 3:



Place the luminescent glass with the lumi coating facing **down** against your workspace and trace the pattern atop it as well.

Tip from James:

The increased visibility that comes along with Pilot Gold Pens or other metallic pens makes them a great choice for tracing onto clear glass.

Image 4:



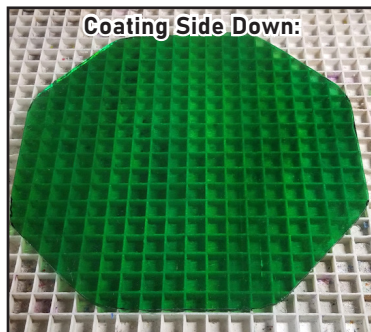
Score along the traced line and break off the excess with grozing pliers. Tapping the opposite side of the glass with the handle can help run the score.

When cutting the luminescent glass, take care to cut on the side **without the coating**.

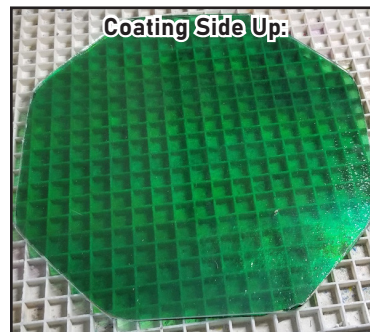
Using Coated Glass:

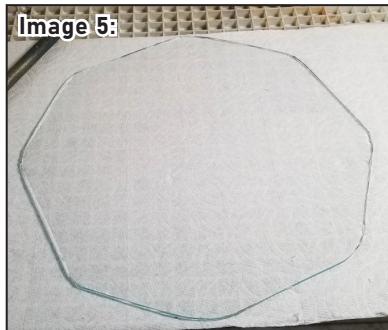
When working with any variety of coated glass, it is important to keep track of which side the coating is on. Refer to the images below for what the coated and uncoated sides of luminescent glass look like.

Coating Side Down:

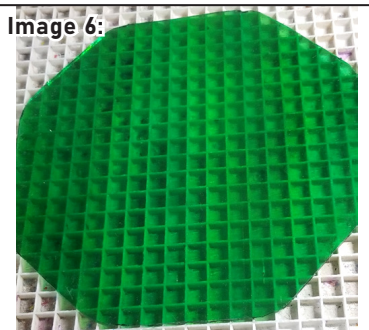


Coating Side Up:

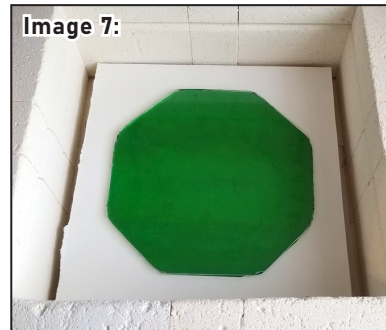




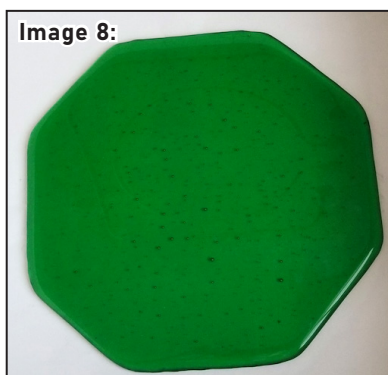
Once each piece is cut, thoroughly clean off any smudges or pen markings. James suggests using water and the rough side of a Scotch-Brite pad, then drying completely with paper towel.



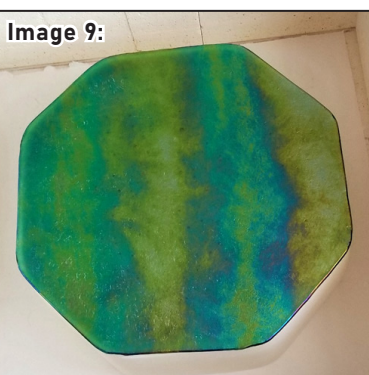
Place the luminescent glass **coating side down** against your workspace and align the Clear piece on top. The sides of the mold aren't perfectly equal, so aligning the pieces correctly is crucial.



Transfer the stacked glass onto a suitably sized sheet of kiln shelf paper on a level shelf in the kiln. Fire using the suggested schedule in **Table 1**, adjusted as needed for your kiln.



Once the glass has cooled, remove it from the kiln. The side against the shelf may need cleaning to remove any residue from the paper.



Place the primed GM144 on a level shelf in the kiln and center the glass on top, **luminescent side up**.



Fire using the suggested schedule in **Table 2**, adjusted as needed for your kiln. Allow the kiln to cool completely before removing the glass.

Tip from James:

The GM144 is a tall mold. You may need to remove the shelf from the kiln to ensure it has ample space to evenly heat.

Table 1: Full Fuse *

Seg.	Rate	Temp (°C)	Hold
1	139	149	10
2	222	796	10
3	Full	510**	60
4	56	427	10

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

Table 2: Slump *

Seg.	Rate	Temp (°C)	Hold
1	139	149	10
2	222	671	10
3	Full	510**	60
4	56	427	15

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

*Before firing, it's important to know your kiln to see if you need to adjust suggested schedules for your use. For more information, [please click here for our Important Firing Notes!](#)

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