

texture tiles

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Texture tiles are a great way to add patterns and designs to sheet glass. In general, any glass can be textured with a ceramic texture mold, though fusible compatible glass is recommended for most reliable results.

Once textured, glass can then be slumped or draped to create 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 2: Almond and Clear Irid with frit on [GX14](#) Gecko

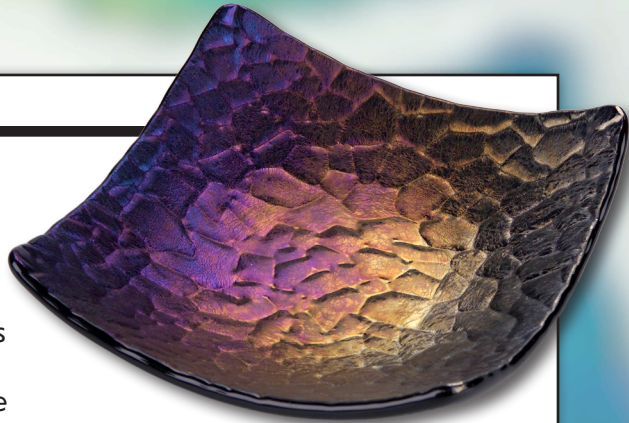


Image 1: Black and Clear Irid on [GX02](#) Mosaic, slumped on [GM02](#) Square.

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)

getting started:

Begin by preparing the mold thoroughly with suitable 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 be sure to apply separator from multiple angles, regardless of separator type used.

Once the mold is primed and the separator is completely dry, glass can be added. As long as all the glass is compatible, any kinds can be used. Frit works well for highlighting certain parts of the design or pattern, though fine grain or larger is recommended for this purpose as powder grain frit can separate and shrink into small balls when added first to a texture mold. Both a single layer (3mm) or double layer (6mm) of glass will work on a texture mold, though the firing schedules for each differ. **Images 1-4** demonstrate some of the variation possible in design.

Regardless of glass used, be sure that the edge of the sheet glass does not extend beyond or touch the edge of the texture mold in any dimension. We strongly suggest cutting the sheet glass about 1/16" smaller in every direction than the mold to ensure that glass doesn't melt over the sides and trap in air, which can lead to bubbles or eruptions (**Image 5**).

Once all the glass is in place, transfer the project to a level shelf in the kiln. Larger texture molds can benefit from elevation atop 1" kiln posts, as this allows for air circulation below them during firing. If elevating, make sure the majority of the post is out from under the mold to avoid uneven heating (**Image 6**).



Image 3:

Image 3: [DT26](#) Sailing with colored frit, slumped on [GM97](#) Handle Tray.



Image 4:

Image 4: [DT33](#) Dolphin Seascape in a single color, slumped on [GM97](#) Handle Tray.



Image 5:

Image 5: Circle of Double Thick Clear with colored frit on [DT36](#) Round Mermaid before firing. Note the gap between the edge of the mold and circle of sheet glass.



Image 6:

Image 6: [DT19](#) Round Peacock placed on 1" Kiln Posts in kiln before firing.

fusing and Shaping:

For a Single Sheet of Standard 3mm Glass:

To avoid potentially overfiring the glass, which could lead to shrinkage and/or eruptions, a tack fire schedule is recommended for texturing single layers of glass unless also using significant amounts of frit. Refer to **Table 1** for a suggested schedule or use your own favorite tack fire schedule.

For Two Sheets of Standard Glass:

If the glass atop the mold is uniformly at least two layers (6mm) thick, a full fuse schedule is recommended. This could be in the form of a single standard sheet with a copious amount of frit, two standard thickness sheets, or a single double thick sheet. Refer to **Table 2** for a suggested schedule, or use your own preferred full fuse schedule.

Once the kiln has cooled, remove the glass and rinse off any residual separator if necessary using a stiff-bristled (but not wire) brush and warm water.

If shaping the textured glass via slumping or draping, make sure the desired mold has been prepared well with suitable glass separator. When placing the textured glass atop the mold it can be placed textured side up or textured side down. Texture side up results in more visible texture but an overall rougher surface. Texture side down results in slightly less texture showing but a smoother finished surface. Choose according to your project and preferences.

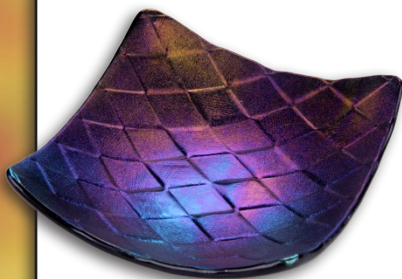


Image 7: Black and Clear Irid on [GX04](#) Harlequin, slumped in GM02 Square.

Due to the variety of possible projects and molds, there is no real one-size-fits-all Slump or Drape schedule. For example, a simple shallow slumping mold such as the GM02 used for **Image 7** works best with a more basic, standard slumping schedule such as the suggested one found in **Table 3**. However, other molds work best with other schedules, so refer to the suggested schedule for the mold or use your own preferred suitable schedule.

Seg.	Rate	Temp (°F)	Hold
1	275	1150	60
2	50	1300	30
3	350	1365	15
4	9999	950**	60

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

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

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

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

adding wire inclusions:

Any wire inclusions for hanging **must** be made from high temperature resistant wire (such as nichrome or bare copper), and placed securely between two layers of glass.

If already creating a piece from two full layers of glass, simply bend the wire into a U-shape and tuck the ends between the layers at the desired hanging point.

If creating a piece using only a single full layer, place a small strip of clear sheet glass directly on the texture at the desired hanging point. Bend the wire into a U-shape and rest the ends on top of the small strip, then place the sheet glass on top (**Images 8 & 9**).

For both methods, be sure to position the inclusion so the bend in the wire remains clear of any glass above or below it, and that the ends are well secured between two layers.

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Image 8: 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.



Image 9: The same DT45 as **Image 8**, now topped with Clear.

additional tips and examples:

- Double Thick Clear sheet glass is an excellent choice for texture tiles, as the increased thickness prevents the glass from pulling in on itself and shrinking during firing. Since it is a single piece of glass, bubbles are less of a concern as well (**Image 10**).
- Metallic accents can be added after fusing using liquid fired gold (**Image 10**), though do note that it requires another firing to mature. Metallic paint pens can also achieve a similar effect when applied after all firing is complete.
- Additional colors and designs can either be added before firing using compatible glass or enamels, or after firing through the use of non-fired glass paints and stains such as Color Magic™ or paint pens (**Image 11**).
- For a contrasting border such as those in **Images 12 & 13**, cut a circle or strips of even width from the desired border color and lay them atop the texture. Place a suitably sized piece of the main color within the border, add a wire for hanging if desired (**Image 14**), then back with a piece large enough to cover both the border and center.
- A texture tile does not need to be filled from edge to edge to fire. Cutting smaller sheets of glass and highlighting certain areas of a texture instead can provide striking details to projects such as the tray in **Image 15** or create beautiful, detailed pieces on their own like the ornaments in **Image 16**.
- The information in this tutorial works with both the DT and GX series of molds. The primary thing to keep in mind as you create and fire is the level of detail in the texture and the size of the mold.

Image 10:

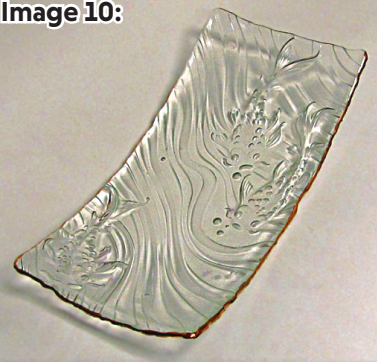


Image 10: Double Thick Clear on [DT03](#) Koi then bordered with liquid fired gold and slumped on [GM19](#) Rectangle Slump.

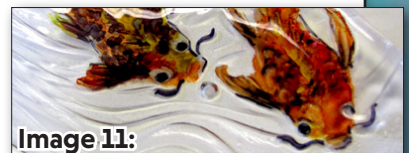


Image 11:

Image 11: Detailing on a DT03 piece done with Color Magic™ on the back of the glass.

Image 12:

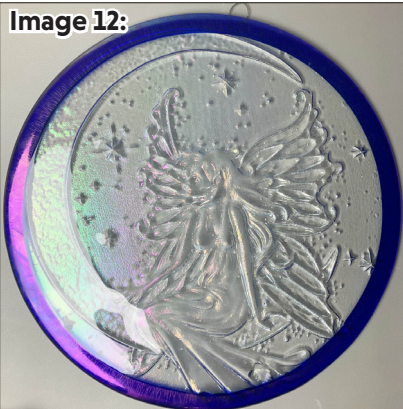


Image 12: [DT44](#) Fairy on the Moon in Clear Irid with Cobalt Blue Irid border.

Image 13:



Image 13: [DT01](#) Flower Welcome in Clear with a Blue Transparent border and design painted after firing using Color Magic™.

Image 14:



Image 14: DT01 with Clear Irid and a Green Transparent border with wire inclusion for hanging, pre-firing.

Image 15:



Image 15: Sections of textures [GX03](#), [GX06](#), and [GX07](#) in Clear Irid on Black, slumped on [GM45](#) Plain Tray.

Image 16:



Image 16: Two 3.5" circles of Clear with frit fused on sections of [GX16](#) Square Peacock, bordered with liquid fired gold.

There are a wide variety of texture tiles available in a myriad of patterns, designs, and themes.

[Click here to view them all and find your favorite!](#)

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