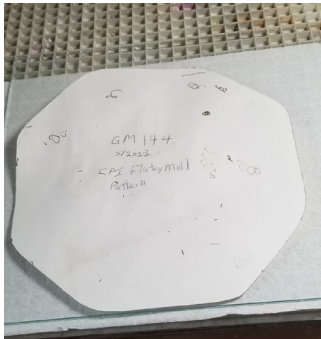
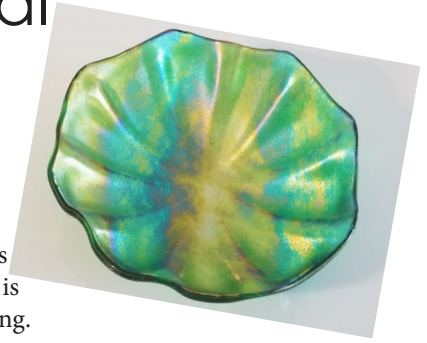


GM144 Flutey Luminescent Tutorial

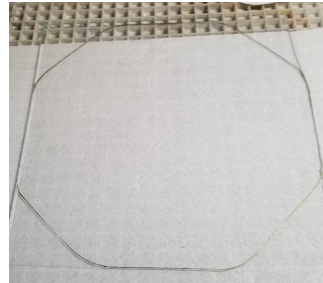
By James C. Meugniot

Materials Needed: GM144, Pilot gold pen, glass cutter, grozing pliers, mold release, paper towels, kiln shelf paper, COE96 glass

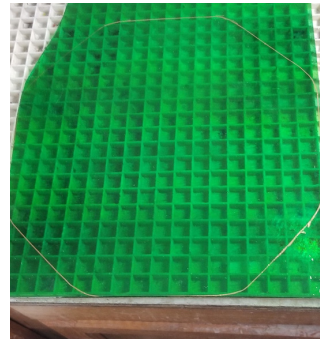
To prepare the mold, coat the mold with 4 layers of primer brushed on in opposite directions with the primer drying completely between each layer. I use a heat gun to ensure the primer is dry between coatings but a hair dryer will work too. I prefer using Primo Primer when coating.



For this project, first make a pattern for the blanks by turning the mold over and tracing the top onto card stock. I personally use a sharpened pencil. This mold is eight sided and by using a pattern made from the mold, the resulting blank will be true.



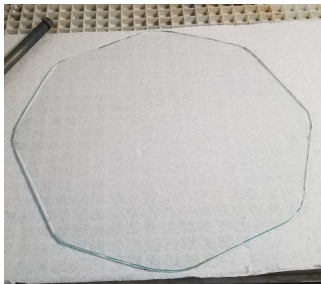
To make the glass blanks, I use a Pilot gold pen to trace around the pattern onto both the clear and luminescent glass. When tracing the clear glass, you can place it on a paper towel to better keep track of your line. While tracing the pattern on to the luminescent glass, do it on the side without luminescent coating. As an aside, there are



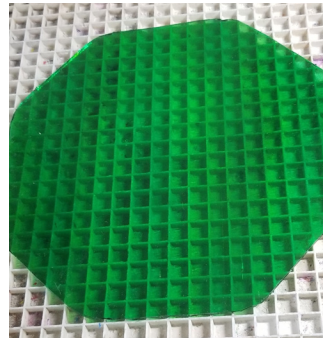
several colors of the Wissmach luminescent glass. The color choice is up to personal preference.



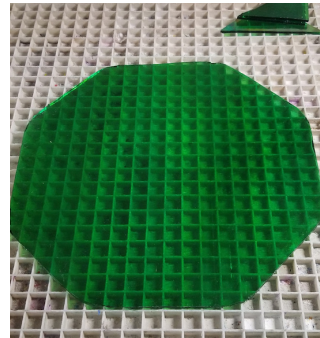
After tracing the pattern, score the glass and break off the extra with the grozing pliers. I generally tap the opposite side of the glass to get a good break. I use the opposite end of the glass cutter to do this as opposed to running pliers. Again, make sure you are cutting on side without the luminescent coating.



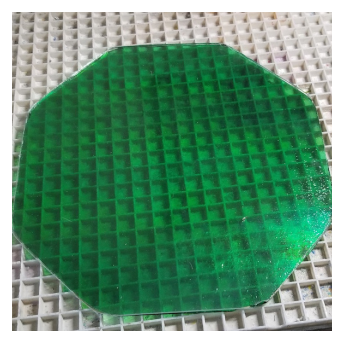
Thoroughly clean all the gold pen residue off both the clear and luminescent glass. I suggest water and the rough side of a Scotch-Brite pad, and paper towels to dry both pieces completely.



Match the glass pieces together, with the clear glass on top of the non-luminescent side of the colored glass. The mold does not have exactly equal sides, so this is a critical step.



The glass shown above is luminescent coated side down.



The glass shown above is luminescent coated side up.



Load the blank onto the kiln shelf, luminescent side DOWN, then fuse. My preferred kiln shelf paper is Papyros. Follow the Full Fuse schedule as seen in Table 1.



After the fuse is completed and the kiln has cooled to 100°F, take the blank out of the kiln. You may need to dust the shelf side of the blank off to remove any residue.



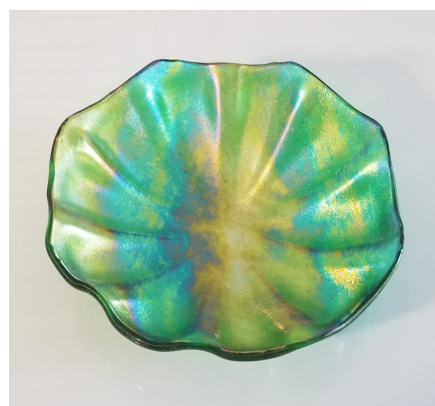
At 3.5", this is a fairly tall mold. As both of my kilns are none too deep, I always pull the shelf out of my kiln before putting the mold into it. This ensures enough space to evenly heat the mold and blank.



When placing the blank onto the mold to slump, put the luminescent side up. This ensures a pretty spectacular result in the finished bowl. Additionally, make sure your kiln and your shelf are level. Follow the Slump schedule as seen in Table 2.

Table 1: Full Fuse

Segment	Rate	Temp (°F)	Hold (min)
1	250	300	10
2	400	1465	10
3	9999	950	60
4	100	800	10



Wait for the kiln to cool to 100°F. You don't want to accidentally ruin two days' worth of work by being too impatient!

Table 2: Slump

Segment	Rate	Temp (°F)	Hold (min)
1	250	300	10
2	400	1240	10
3	9999	950	60
4	100	800	15

Providing all went well, you should have a beautiful bowl when it's removed from the kiln and mold.