



Poinsettia Plate

It is easy to make this showy cookie and candy plate. Arrive at a friend's house with cookies and leave the plate as a holiday gift.

alchala

There are three steps to making this project, each with a separate firing. Each step can be completed in less than two hours. The firings can be completed overnight.

Step one is to create the poinsettias. To create them, use Colour de Verre's Trillium mold and Small Mixed Flowers #2 mold.

Unless the molds are brand new, start by cleaning the molds with a stiff nylon brush to remove any old kiln wash. Then give each mold four to five thin, even coats

of Hotline Primo Primer. It is the only primer we recommend because it doesn't obscure the mold's fine detail and is easy to remove after firing. Use a soft brush to apply the primer and a hair dryer to completely dry each coat before applying the next. The mold should be completely dry before filling.

We wanted subtle colors for our blossoms and leaves. We created three, separate mixtures by "cutting" the pure frit with fine Water Clear and Almond Opal frits.

To create the pale yellow for the blossoms' centers, we mixed 10% powder Yellow frit with 90% fine Almond Opal frit. An easy way of doing this is to put one measure of powder Yellow frit – a teaspoon works fine – and mix it with nine measures of fine Almond Opal frit into one of the empty containers. Cap the container and shake until blended.

The red of the poinsettia blossom is a combination of 10% powder Cherry Red and 90% fine Water Clear. Since you need more of this mixture, use one tablespoon of Cherry Red to nine tablespoons of fine Water Clear. Place these two

frits in a second container, cap it, and then shake until blended.

The leaves' color is created by mixing 20% powder Dark Green with 80% fine Water Clear. Use the above procedure this time mixing one tablespoon of Dark Green with four tablespoons of Water Clear.

Place about five grams of the new yellow mixture into a small bowl. Add – drop by drop – the CMC-based glue until the mixture has the consistency of damp sand. Without disturbing the molds' dry primer, pack the yellow frit into the blossoms' centers. The mixture should be slightly "heaped up" above the center depression.



Put the molds on the scale and "zero out" the scale. (If you scale can't be zeroed or tarred, you will have to note the mold's empty weight. You will track how much



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Technical sheet courtesy of Colour de Verre™

Tools

- ✓ Colour de Verre Trillium, Leaves (3), and Small Mixed Flowers #2 molds
- ✓ Small and Large artist's brush
- ✓ Small containers for mixing frit
- ✓ Digital scale

Supplies

- ✓ Hotline Primo Primer
- ✓ Aleene's Tacky Glue
- ✓ Powder Cherry Red, Dark Green, and Yellow frit
- ✓ Fine Water Clear and Almond Opal frit

frit is added by calculating the difference between the filled and empty weight.)

Into the large mold poinsettia cavity, place 40 grams of the red mixture. In the medium poinsettia, 28 grams. In the small poinsettia, 16 grams. Evenly distribute the frit around the mold cavity using a small brush and gently flatten out the surface with your finger tips.



Use your scale to weigh out two 15 gram parcels and one 18 gram parcel of the green mixture. Place these mixtures in the three cavities of the Leaves (3) mold. Again use a brush and your fingertip to distribute and pack the frit. Move the filled molds to the kiln.

Firing schedules can be affected by glass thickness, number of pieces in the firing, whether the kiln has top and/or side elements, and even glass color. However, here are two firing schedules – one for COE 90 and one for COE 96 – that can serve as starting points for thin, fully-fused, finely-detailed castings. For more information, see “Tips for Thin Casting: Spring ’07 Designs” in our website’s Project

Ideas section.

COE 96 Casting Schedule

- Seg 1 300°F/hour to 1350°F, Hold 10 minutes (1375°F for COE 90)
- Seg 2 AFAP (As Fast As Possible) to 960°F no venting
- Seg 3 60°F/hour to 700°F
- Seg 4 Off, cool kiln, don't vent

When the pieces cool, remove them from the molds.

The second step is to do an initial slumping of glass sheet and to give some “lift” to the blossom petals.

Choose a slumping form with a wide, flat rim. A good choice is the Colour de Verre Plate Slumper or, like we did, a Bullseye Glass 14” square slumper. Put kiln wash on the slumping form according to the kiln wash manufacturer’s instructions. Position the glass on the slumping form and place both in the kiln.

Rather than a specialized slumping form, we will use the Trillium and Mixed Flowers #2 molds to lift the blossom petals to make the blossoms more realistic. Use a stiff brush to remove all the primer from the Trillium and Mixed Flowers #2 molds. As before, apply four to five thin coats of primer letting each layer dry before applying the next layer. (Note: Since the next firing will be relatively cool, it is acceptable to skip

stripping and reapplying primer if the primer hasn't been chipped or gouged. If you are in doubt, it is better to be safe than sorry.)

Place the medium size blossom – face up – in the small blossom cavity of the Mixed Flowers #2 mold. Place the large blossom – face up – in the medium cavity Trillium mold. Place these molds in the kiln. Fire the kiln according

COE 96 Slumping Schedule

- Seg 1 300°F/hour to 1200°F (1225°F for COE 90)
- Seg 2 AFAP to 960°F no venting
- Seg 3 60°F/hour to 700°F
- Seg 4 Off, cool kiln, no venting

to the following schedule:

When the kiln cools, remove the slumping form and the two molds from the kiln.



Remove any kiln wash that might have clung to the blossoms. Leave the piece of sheet glass – now slumped – in the slumping form.

For the third and final step, arrange the blossoms and leaves into a pleasing pattern. We wanted some of the leaves to slip under the blossoms' petals so we used a glass grinder to taper the leaves' stem end. We discovered that using a few drops of Aleene's Tacky Glue to hold pieces in place during this process was very helpful. This product will burn off prior to the glass reaching fusing temperature, so it is important to

Carefully place the slumping form back into the kiln. Tack fuse the leaves and blossoms to the plate according to the following schedule:

COE 96 Tack Fuse

- Seg 1 250°F/hour to 1050°F, Hold 10 minutes (COE 90, 1075°F)
- Seg 2 AFAP to 1260°F, Hold 5 minutes (COE 90, 1285°F)
- Seg 3 AFAP to 960°F, no vent
- Seg 4 50°F/hour to 400°F, Off



make sure the design is stable.

You can further stabilize the design and prevent the blossoms from “flattening” by propping the edges with layers of thick kiln paper. Make sure, however, that the kiln paper doesn't prevent the leaves and blossoms from making contact with each other or the glass sheet.