



Fall Wreath

Glass Leaves are cast in Autumn colors. Next they are fused together to form this wreath. The wreath can either be used as a candle surround or hung in a window.

delphi

Start by estimating how many leaves you will need to create your finished wreath. In our project there were about twenty-four assorted leaves. The total number in your project will depend on the designs you select and how large you intend your wreath to be.

Before each firing, clean your 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.

The fill weights for the Oak Leaves are 15 and 27 grams – small and large, respectively. For the Maple Leaves; 40 and 60 grams. For the Leaves (3); 15 and 18 grams. Some of the fill weights listed here differ from that on the molds packaging. The reason is that we will cast the leaves ultra thin to better integrate them into the final project.

Next create separate 10% mixtures of Cherry Red, Orange, and Yellow powders mixed with fine Water Clear frit. To do this, put one measure of colored, powder frit – a tablespoon works fine – into each of three empty containers. Next add to each container nine measures of fine Water Clear frit. Cover the containers and thoroughly shake each to combine the colored and clear fit.

Place a piece of paper on your digital scale and “zero out” the display. We will use the large maple leaf as an example: Pour a

combination of the orange and red fit mixtures onto the paper until the scale reads 60 grams. Without mixing the two frits, lift the paper off the scale and pour the frit into the larger of the two maple leaves. Evenly distribute the frit around the mold cavity using a small brush and gently flatten out the surface with your finger tips. This method creates a natural “swirl” of colors that mimics the way Fall leaves change color. Repeat this process with the remaining Maple Leaves. Fill the Leaves (3) mold with the Yellow mixture. Fill the Oak Leaves with straight fine Citron frit.



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 –



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Technical sheet courtesy of Colour de Verre™

Tools

- ✓ Colour de Verre Oak Leaves and Acorn, Leaves, and Maple Leaves 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, Yellow, Orange frit
- ✓ Fine Water Clear and Citron frit

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
- 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, no venting

COE 90 Casting Schedule

- Seg 1 300°F/hour to 1375°F, Hold 10 minutes
- 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, no venting



Once you have created a nice selection of leaves, place a kiln shelf on your workbench. Line the kiln shelf with a piece of thin shelf

paper. Alternatively, instead of shelf paper, one can apply one or more coats of kiln wash according to the manufacturer's instructions.

Layout your design. Overlap the leaves by at least one third so that there will be enough contact for a secure connection. 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 make sure the design is stable.



You can further stabilize the design by propping the edges with layers of thick kiln paper. Make sure, however, that the kiln paper doesn't prevent the leaves from making contact with each other. Carefully place the kiln shelf back into the kiln.

Tack fuse the wreath according to the following schedule.

COE 96 Tack Fuse

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

COE 90 Tack Fuse

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