



Successful Lighting Projects

Colour de Verre's lighting formers and hardware are a great way to show off your artwork. Here are some tips to get wonderful results.

delphi

1 When fusing or casting panels, make sure that the bottom and sides are straight and form perfect 90° angles. There is no need to worry if the panel corners themselves round during the fusing or casting process. Of course, the top edge can be any shape you wish.

2 Always put three to four coats of Hotline Primo® Primer on your **10" Oval Panel Former** before firing. Mix the powder with water according to the label instructions. Apply three to four thin coats to the mold's surface. Let each coat dry

before applying the next. A hair dryer can be used to accelerate the drying between coats. Keep the primer well stirred. The primer's fine particles – the active components – settle out of the mixture rapidly. Use a stiff brush to stir the compacted particles off the bottom of the container and back into solution. It is not necessary to pre-fire the mold as long as the primer is dry.

3 The **5" Diameter Round Panel Former** requires a layer of 1/16" kiln paper (not ThinFire) between the mold and the glass panel. The slumped glass panel contracts as it cools. Without the cushioning of the kiln paper, the panel will "clamp" onto the mold and be difficult to remove. In extreme cases, the mold or the glass will crack.

4 The lamp panels are supported by four or six L-brackets attached at the base of the panels. These will cause some shadowing on the lower portion of the panels. Further, the L-brackets can distract from the design if your design has transparent "windows" where an L-Bracket is attached. The next two pages contain templates that show where the L-brackets attach to the panels. Use the appropriate template as a reference to make sure the L-brackets are disguised or minimized by your design.

5 To defuse the bulb's glare, consider using an opalescent glass as a base layer. Two alternatives to the opalescent glass technique are sandblasting the panels or using a layer of "sugar fired" frit. A sugar fire layer is created by sprinkling medium or coarse frit on a panel and firing to about 1260-1300°F (680-705°C). The frit maintains its shape, but adheres to the panel.

6 Remember that your fused panel has to balance on the "hump" of the former. Compose your design evenly across the panel.

7 Experiment with bulb wattages and styles. A lamp that looks good with a 40 watt, clear bulb, may look spectacular with a 20 watt, frosted bulb.

8 Don't rush the firing schedule especially if your design has many layers or has a varying thickness. Use the firing schedule recommended on our website and in packaging as a starting point. Remember, firing times can be affected by kiln type, element location, load, number of shelves, glass color, etc.



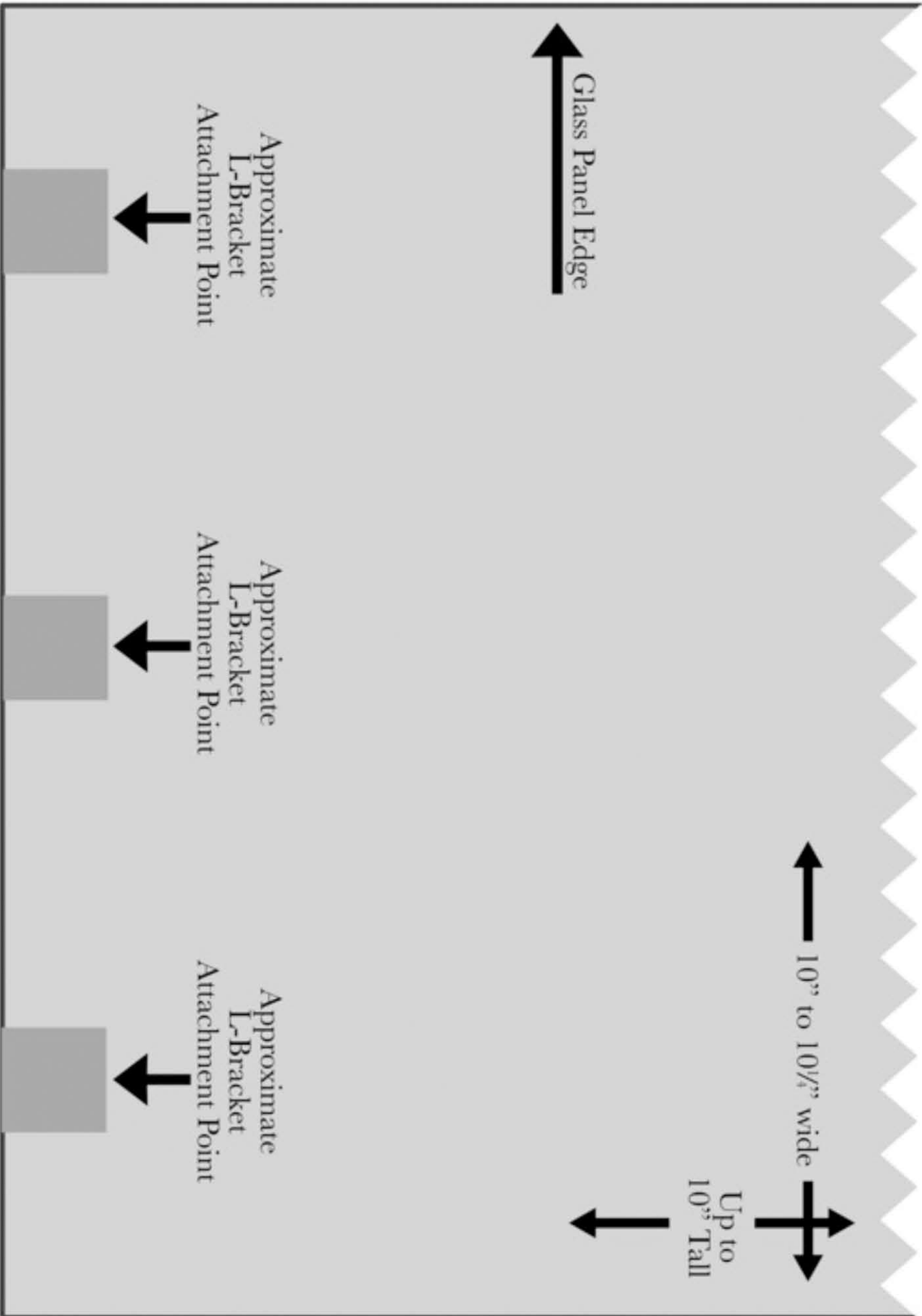
DELPHI
Be Creative!

DelphiHotGlass.com • info@delphiglass.com

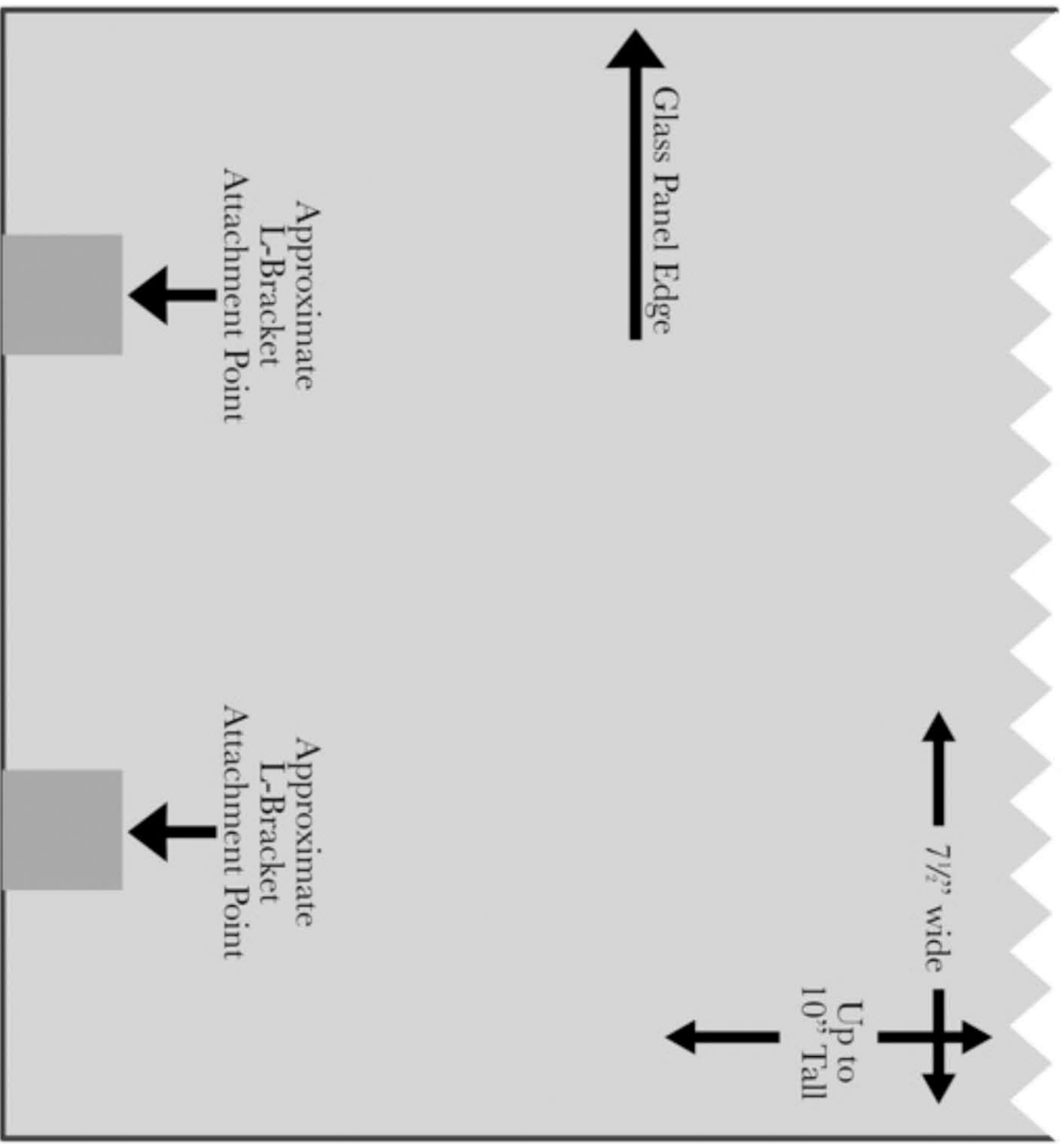
To Order **800-248-2048**

Project Help Line **800-821-9450**

Technical sheet courtesy of Colour de Verre™



10" Panel Template



5" Diameter Panel Template



2008 Designs and Paper-Thin Firing

Here are instructions and tips for the first of our 2008 molds. We also introduce a new Paper-Thin firing technique.



Always start the same way: Clean your mold with a stiff nylon brush to remove any old kiln wash. (The step can be skipped if the mold is brand new.) Next, give the mold four to five thin, even coats of Hotline Primo Primer. While there are plenty of good shelf primers and kiln washes on the market, Colour de Verre *only* recommends Hotline Primo Primer for the Colour de Verre molds. It doesn't obscure the mold's fine detail, always releases, and is easy to remove after firing.

Apply the Primo Primer with a soft artist's brush and use a hair dryer to completely dry each coat before applying the next. The mold should be totally dry before filling.

Branches

There are three branches in the mold which hold 7, 23, and 32 grams. Thus a filled mold weighs 62 grams more than an empty mold.



Weigh the primed mold and note its weight. (A good tip is to simply use a pencil to write the weight right on the mold.) Sprinkle a bit of fine Medium Amber into the mold to highlight the bark. Mix three parts fine Pale Amber with one part fine Medium Amber. Place the mold back on the scale and add the frit mixture to the three branches until the scale registers the mold's weight plus 62 grams. Use a small paint brush to distribute the frit evenly. Fire ac-

ording to the table below. After firing, use the slumping surface on the mold's reverse side to give the branches added life.

Small Mixed Leaves

Each Small Mixed Leaves mold incorporates five leaf designs. These hold 2, 3, 4, 5, and 7 grams. So the a filled mold will weigh 21 grams more than an empty mold. Keeping this in mind, weigh your primed Small Mixed Leaves mold and note its weight.



Put about 1/2 gram of fine Dark Green frit in each leaf. Tap the mold until the frit settles into the leaves' veining. (You can use a dry paint brush to make adjustments.) Place the mold on the scale and evenly distribute fine Citron frit into the leaves. Keep adding frit until the scale reads 21 grams more than the empty mold. Again, use a small paint brush to distribute the frit evenly. Fire using the Paper-Thin firing schedule



DelphiHotGlass.com • info@delphiglass.com

To Order **800-248-2048**

Project Help Line **800-821-9450**

Technical sheet courtesy of Colour de Verre™

Tools

- ✓ Colour de Verre molds
- ✓ Small primer brush
- ✓ Small containers for mixing frit
- ✓ Digital scale

Supplies

- ✓ Hotline Primo Primer
- ✓ Assorted frits

below. After firing, use the slumping surface on the mold's reverse side to give the leaves added life.



Pine Cones and Needles

First, the pine cone side: There are four pine cones in every mold that hold 12, 18, 23, and 30 grams of frit. Weigh the primed mold and record its weight. The filled mold will weigh 83 grams more than the empty mold.

Create a mixture that is one part fine Medium Amber and three parts fine Pale Amber. Place the mold on the scale and evenly add the frit mixture until the scale registers 83 grams more than the empty mold did. Use a small paint brush if you want to distribute the frit evenly.

Fire according to the table below.

Next, the needles side: Use fine Medium Amber to fill each stem. Use a small paint brush to move any stray frit into place. Sprinkle enough fine Dark Green frit into each cluster to just barely cover the bottom of the mold. Tap the mold so the Dark Green frit settles into the needle grooves.

Weigh out 15 grams of fine Water Clear frit and distribute this evenly across the three designs. (We often refer to the process as “backfilling.”)

Fire using the Paper-Thin firing schedule below. The low temperatures of this firing schedule are designed to keep the frit from “balling up” from the glass’ surface tension.



FIRING FOR BRANCHES AND PINE CONES ¹	
Casting	Seg 1 300°F (150°C)/hour to 1350-1375°F (730-750°C), Hold 10 minutes
	Seg 2 Off, cool kiln, no venting
Slumping	Seg 1 300°F (150°C)/hour to 1200°F (650°C), Hold 5 minutes
	Seg 2 Off, cool kiln, no venting

1. Firing schedules are for COE 96 glass. For COE 90 glass, increase temperatures by 25°F (15°C)

PAPER-THIN FIRING FOR NEEDLES AND SMALL LEAVES ¹	
Casting	Seg 1 300°F (150°C)/hour to 1325-1350°F (715-730°C), Hold 10 minutes
	Seg 2 Off, cool kiln, no venting
Slumping	Seg 1 300°F (150°C)/hour to 1200°F (650°C), Hold 5 minutes
	Seg 2 Off, cool kiln, no venting

1. Firing schedules are for COE 96 glass. For COE 90 glass, increase temperatures by 25°F (15°C)