



Dichro Frit and Shard Pendants

Whether you use dichroic trimmings and shards, or manufactured dichroic frit, the results of this technique are gorgeous.

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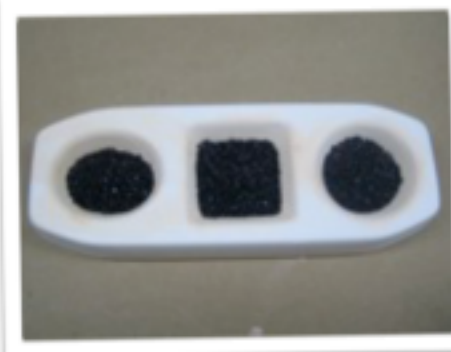
Every glass studio has a plastic bag, a cigar box, or an old frit jar with odd bits of dichroic glass. No matter how small the scraps are, they are just too beautiful – and too dear – to toss out. Here is how to use these treasures to create beautiful, classically shaped pendants with little or no cutting, grinding, or “cold work.” Of course, all these techniques work even better with manufactured dichroic frit. Pendants made with manufactured dichroic frit are usually more brilliant. This is be-

cause almost every surface – even the broken edges – of manufactured dichroic frit has a dichroic coating.

Getting Started

Always start the same way: Clean your Mixed Plain Pendant mold with a stiff nylon brush to remove any old kiln wash. (This 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



Filling the Mold

Weigh out 30 grams of fine black frit and distribute it evenly across the three designs.

Next, add a layer of dichroic frit, shards or scrap. If the dichroic glass is on a clear base, wonderful results can be obtained by casually spreading the dichroic over the black frit layer. (This treatment is shown in the round design shown at the mold's right end.)



If the dichroic sheet's base layer is black, a little bit more care has to be taken when placing the frit. Arrange the frit with the dichroic side up making sure the black frit layer already in the mold is completely – or almost completely – covered. (This treatment is illustrated in the oval and square designs – the center cavity and the cavity on the mold's left end.)

Fire the mold according to the following schedule:

Tools

- ✓ Colour de Verre Mixed Plain Pendant mold
- ✓ Small primer brush
- ✓ Digital scale

Supplies

- ✓ Hotline Primo Primer™
- ✓ Fine black frit
- ✓ Dichroic scraps or frit with either clear or black backing glass



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Technical sheet courtesy of Colour de Verre™

Pendant Casting #1*

Seg 1 300°F (150°C)/hour to
1410-1430°F (765-775°C),
Hold 10 minutes

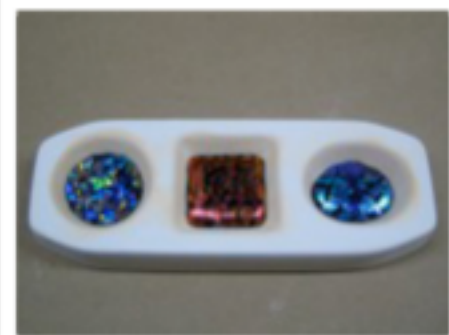
Seg 2 Off, cool kiln, no venting

* For COE 90, increase 25°F (15°C)

Finishing

There is always a chance of producing spurs or jagged edges when casting glass. These can be minimized by making sure that cold frit is arranged so that it doesn't drag down the mold's side as it melts and compacts. If there are spurs or rough edges, smooth the edge with a handheld, diamond pad or a power grinder.

Clean and re-prime the mold and place the now smoothed pendants back into the mold. Fire polish at 1325°F (720°C).



Variations

A wonderful variation is to frame the top dichroic layer with black frit. Prime and fill the mold as before. Use a small artist's brush to arrange a small ridge of frit around the cavities' perimeters. It only need be about 1/8" (3mm) wide and 1/8" (3mm) tall. Fill the

three depressions with dichroic frit.



Fire using the following schedule:

Pendant Casting #2*

Seg 1 300°F (150°C)/hour to
1350-1375°F (730-
745°C), Hold 10 minutes

Seg 2 Off, cool kiln, no venting

* For COE 90, increase 25°F (15°C)

Not only does this technique result in good looking piece, the use of the fine frit along the edge almost ensures the finished pieces won't require any cold work.



Molds with Surface Designs

Colour de Verre makes other pendant molds that have relief designs. Examples are Tuscan Floral, English Floral, and Celtic Pendant. Striking results can be produced with these relief designs by cutting a piece of dichroic glass the size of the mold and placing it dichroic side down in the mold. Top this piece with a second dichroic or plain glass piece. Fire at full fusing temperatures.

Below is an example of this technique. The casting has been attached to black, hand-formed glass bracelet band.



Artist: M. Jayne Perazzo