



Skulls!

Our Skulls can be edgy embellishments and just wonderfully fun objects to give or sell.



There are so many wonderful images that come from the Mexican Day of the Dead, the most ubiquitous being a skull. This imagery inspired our design. Our intricately detailed skulls can be tack fused to plates, platters, candle holders, etc. to make fun and unusual pieces. In addition, the design is strong enough to stand alone. They make great gifts as *objets d'art* or “worry stones”.

Priming the Mold

Always start by priming Colour de Verre molds. There are two products that can be used: Hotline Primo

Primer™ and MR-97 Boron Nitride Spray.

With either product, clean the mold with a stiff nylon brush and/or toothbrush to remove any old kiln wash or boron nitride. (This step can be skipped if the mold is brand new.)

To use MR-97, hold the can 10 to 12 inches from the mold. Apply a light coat using a three second burst of spray in a sweeping pattern across the mold's cavities. Do not saturate the surface. Set the mold aside for five minutes so it can dry. If the mold has never been used with MR-97 before, apply a second coat using another three second burst of spray. Let the mold dry for ten to fifteen minutes. The mold is ready to fill. MR-97 will result in fewer casting spurs and crisper detail.

See our website's Learn section for more instructions about priming Colour de Verre molds with MR-97.

If you are using Hotline Primo Primer, mix the product according to directions. Apply the Primo Primer™ with a soft artist's brush (not a hake brush) and use a hair dryer to completely dry the coat. Give the mold four to five thin,

even coats drying each coat with a hair dryer before applying the next. Make sure to keep the Primo well stirred as it settles quickly. The mold should be totally dry before filling. There is no reason to pre-fire the mold.

Filling the Skulls

There are six cavities in three different sizes in each Skulls mold. The fill weight for each design is shown in the table below.

Fill Weights

| Skull | Weight |
|--------|----------|
| Small | 10 grams |
| Medium | 17 |
| Large | 25 |

While the cavities can be filled with any mesh frit, we suggest starting with either fine or medium mesh frit. Using the Fill Weight chart, weight out the correct amount of frit for each skull and evenly fill the six cavities.



Availability

Colour de Verre molds are available at fine glass retailers and many online merchants including our online store, www.colourdeverre.com.

Tools

- ✓ Colour de Verre Skulls mold
- ✓ Digital scale
- ✓ Slumping mold
- ✓ Assorted artists' brushes

Supplies

- ✓ Hotline Primo Primer™ or MR-97 Boron Nitride
- ✓ Assorted frits
- ✓ Clear sheet glass
- ✓ Glass Dots
- ✓ Shelf paper

Note: We find that “diluting” both dark transparent and opal frit with up to an equal amount of Clear frit of the same mesh produce much more interesting castings.

Fill the mold with the frit or frit mixtures. Level the frit with a small paint brush or your finger.

Fire the mold according to the Casting Schedule.



Day of the Dead Platter

Start by casting a collection of skulls in a wide range of colors and styles according to the directions above. Fill the molds with vivid, transparent colors - oranges, tangerines, pinks, greens, reds, and aquas. If you are selecting darker colors, you can get better results by “diluting” the frit with 25 to 50% clear frit.

We used Bullseye Glass’ Rectangular Slumping Mold (#008924) in our project. If using a different slumping form, adjust the sizes of the glass elements cut for your project.

We will make a panel that is 7 by 10 inches. To achieve this, we cut

the following pieces from a sheet of standard thickness, Clear glass.

- Two 2 x 10 inch strips
- One 1.5 x 10 inch strip
- One 7 x 10 inch rectangle

On a kiln shelf protected by kiln wash, ThinFire, or Papyrus, draw a 7 by 10 inch rectangle. Place the three strips within the rectangle. Align the two larger strips along the outside edges of the rectangle

and balance the smaller strip between the two larger strips.



Casting Schedule*

| Segment | Ramp | Temperature | Hold |
|---------|-------------|--------------|------------------------------------------------------------|
| 1 | 300°F/165°C | 1420°F/770°C | 5 minutes for fine frit 10 - 20 minutes for medium frit |
| 2 | AFAP | 960°F/515°C | 60 minutes. Off |

Panel Fusing Schedule*

| Segment | Ramp | Temperature | Hold |
|---------|-------------|--------------|-----------------|
| 1 | 300°F/165°C | 1250°F/675°C | 30 minutes |
| 2 | 300°F/165°C | 1420°F/770°C | 10 - 15 minutes |
| 3 | AFAP | 960°F/515°C | 60 minutes |
| 4 | 100°F/55°C | 600°F/315°C | 0 minutes. Off |

Tack Fusing Schedule*

| Segment | Ramp | Temperature | Hold |
|---------|-------------|-----------------------|----------------|
| 1 | 250°F/140°C | 1200°F/650°C | 30 minutes |
| 2 | 200°F/110°C | 1250-1265°F/675-685°C | 5 - 10 minutes |
| 3 | AFAP | 960°F/515°C | 60 minutes |
| 4 | 50°F/30°C | 800°F/425°C | 0 minutes |
| 5 | 100°F/55°C | 600°F/315°C | 0 minutes. Off |

Slumping Schedule*

| Segment | Ramp | Temperature | Hold |
|---------|------------|--------------|-----------------|
| 1 | 100°F/55°C | 300°F/150°C | 10 minutes |
| 2 | 150°F/85°C | 1200°F/650°C | 10 - 20 minutes |
| 3 | AFAP | 960°F/515°C | 60 minutes |
| 4 | 50°F/30°C | 800°F/425°C | 0 minutes |
| 5 | 100°F/55°C | 600°F/315°C | 0 minutes. Off |

*Schedule for COE 96. For COE 90, increase casting temperature by 15°F/8°C. AFAP means “As Fast As Possible”, no venting.

Place Uroboros Dots - these are small sections of glass rods - in the troughs between the glass strips. We discovered the most pleasing results were obtained when the Dots were stood on end.



After the panel has cooled, transfer the panel to the prepared slumping form. Fire according to the Slumping Schedule.



Once all the dots are in place, cap the dots and the glass strips with the 7 by 10 panel.

Move the shelf to the kiln and fire according to the Panel Fusing Schedule.



Once the kiln has cooled, move the kiln shelf to your workbench and arrange cast skulls on the panel. Use a drop of white glue or Glastac to hold the skulls in place temporarily. Move the shelf back to the kiln and fire according to the Tack Fusing Schedule.



Variations

Don't forget: Skulls are a natural for fun, edgy jewelry.