



Buddha Faces

Our Buddha Faces are serene and contemplative images that seem to radiate calm. They are easy to make and our mold makes them two at a time.

delphi

Our Buddha mold is so easy to use. Prime it, fill it, fire it and you get great results. For extra clarity try Uroboros casting rocks, billets, or broken-up Spectrum double thick sheet glass. This document also includes instructions for fusing a piece of CBS dichroic sheet glass to the back of the finished faces. This gives the faces a beautiful glow.

Priming the Mold

Always start by priming Colour de Verre molds. There are two products that can be used: Hotline Primo Primer™ and ZYP BN Lubricat (formerly MR-97).

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 ZYP, hold the can 10 to 12 inches from the mold. Apply a light coat using a four to five 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 ZYP before, apply a second coat using another four to five second burst of spray. Let the mold dry for ten to fifteen minutes. The mold is ready to fill. ZYP 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 ZYP.

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 Buddha Faces

The fill weights for the Buddha mold are 225 and 175 grams. This is the optimal amount of frit to put in each cavity to get superior results.

We find using pale, transparent, coarse frit gives best results. Some of our favorites in the Uroboros color palette are Pale Amber, Sapphire, Ming Green, Pink Champagne, and Tangerine. There are similar colors in the Bullseye color palette. If you wish to blend frits to create a new color, consider using medium mesh frit to get the best compromise of clarity and even color mixing.

To fill the mold, measure out the correct fill weight and load the



To Order **800-248-2048**

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

Technical sheet courtesy of Colour de Verre™

Tools

- ✓ Colour de Verre Buddha mold
- ✓ Digital scale
- ✓ Artist's brushes

Supplies

- ✓ Hotline Primo Primer™ or ZYP BN Lubricat (formerly MR-97)
- ✓ Assorted frits, casting rocks, billets, or broken-up

mold evenly making sure the top surface is level. If Primo Primer has been used, make sure to create a small quarter inch trough in the frit around the cavity's edge. This will reduce casting spikes.

Fire the mold according to the Regular Casting Schedule.

Note: When working with frits, it is always advisable to wear a dust mask.



Using larger glass pieces reduces the number of trapped bubbles in final work. Convenient materials to use are casting rocks, billet chunks, or broken-up double thick sheet glass. Casting with these products requires more finesse as the glass pieces are often sharp and care needs to be taken not to scratch away the mold's primer when loading it.



Weight out the correct amount of material, and load the cavity as evenly as possible.

Fire the mold according to the Extra Hot Firing Schedule. The extra heat-work of this schedule will make sure that the glass flows into the entire design.

Once the kiln cools to room temperature, remove the mold. Wash away any primer from the finished casting with dishwashing soap and kitchen brush with stiff nylon bristles.



Dichroic Faces

A sheet of dichroic fused to the back of one of the Buddha faces gives them a beautiful glow. Choose a piece of dichroic on Clear sheet glass with little or no pattern. Select a cast Buddha face

Regular 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 medium frit 20-25 coarse frit
3	AFAP	960°F/515°C	60 minutes
4	100°F/55°C	600°F/315°C	0 minutes. Off

Extra Hot Casting Schedule*

Segment	Ramp	Temperature	Hold
1	300°F/165°C	1250°F/675	30 minutes
2	300°F/165°C	1440°F/780°C	25-35 minutes
3	AFAP	960°F/515°C	60 minutes
4	100°F/55°C	600°F/315°C	0 minutes. Off

Dichroic Fusing Schedule*

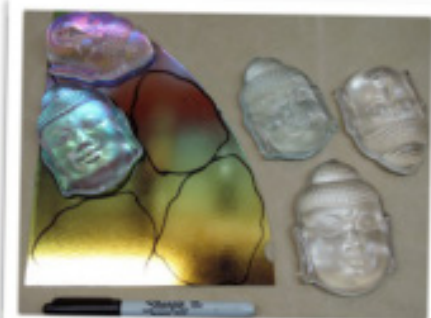
Segment	Ramp	Temperature	Hold
1	150°F/85°C	300°F/150°C	10 minutes
2	250°F/140°C	1250°F/675°C	10 minutes
2	300°F/165°C	1420°F/770°C	10-20 minutes
3	AFAP	960°F/515°C	60 minutes
4	100°F/55°C	600°F/315°C	0 minutes. Off

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

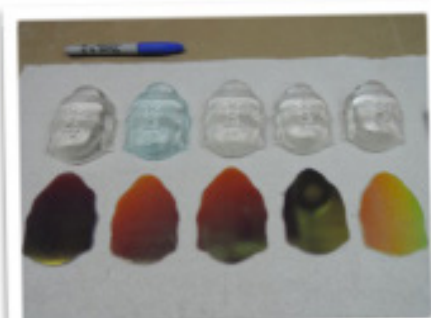
with high clarity in either clear or a very light color.

Place a sheet of dichroic glass, dichroic side down, on your work bench.

Hint: You may wish to protect the dichroic by putting a piece of paper between the bench surface and the glass.



Place the Buddha casting on the glass and trace its outline with a Sharpie or a grease pencil. Use a ring saw, or traditional glass cutter and grinder to produce a shape slightly smaller (1/8" or 3 mm all the way around) than the tracing. Clean away any marks from the grease pencil or Sharpie.



Place the Buddha casting back into a freshly primed mold. Top it with the dichroic shape with the

dichroic surface down. Center the dichroic sheet on the casting. Fire according to Dichroic Fusing Schedule.



Hint: A few very small drops of white glue can be used to keep the dichroic shape in place as the mold is being transported to the kiln.



Finished Buddha Faces made with CBS Dichroic on clear sheet glass



Finished Buddha Faces made with CBS Dichroic on clear sheet glass