

PLĀ



Glass Buttery by Victoria Street

PEOPLE LIVING ARTFULLY

ART is not
essential to life,
just to feeling
alive.

- OCEANSIDE GLASS & TILE
Cover Art by Thierry Guillot

Dear Glass Enthusiast,

Welcome to the second edition of PLĀ - Oceanside Glass & Tile's publication featuring People Living Artfully. It is with great honor that we share this incredible ride with all of you as the art glass community unites. Much like the Phoenix rising from the ashes, so to, do the coveted art glass products created by beloved companies Spectrum and Uroboros Glass.

It's incredible what we humans can accomplish when we come together as a community. With committed individuals from Uroboros Glass, Spectrum Glass and Oceanside Glass & Tile we:

- Dismantled 2 factories.
- Transferred all the equipment 1,300 miles.
- Erected two 20,000 lb furnaces.
- Built 1 exceptionally large baghouse.
- Reconstructed two 40-year-old glass operations.
- Shipped 1,872,679 square feet.
- And produced 2,742,226 square feet.

The journey has just begun and we are so incredibly excited to continue the adventure with each and every one of you! Thank you for all your patience, support and love!

To Infinity and beyond!

Stephanie Leilani

PLĀ Editor



WE ASKED



MICHAEL DUPILLE

ART GLASS INSTRUCTOR

Known for Fritography

I've had the pleasure of knowing and working with the Oceanside folks for many years. I was thrilled to hear that they decided to carry on the traditions of Uroboros and Spectrum. It is an enormous undertaking! After visiting the factory, I was amazed at the progress they have made and I'm excited about what's to come.



JENNIFER WALKOVICH

ART GLASS INSTRUCTOR

Known for precision cutting + geometric patterns.

I was super happy to see that the employees are very well taken care of. I come from a Human Resource background, so seeing the programs they have set up for the employees was very heart-warming. Also seeing that they are keeping with, and actually going above American standards to keep the environment safe for all of us and their staff was incredibly impactful.

YOU SAW THE FACTORY. WHAT GOT YOU MOST EXCITED?



PATTY GRAY

ART GLASS INSTRUCTOR

Known for advanced kilnwork and coldwork.

I was completely amazed by the reconstruction of both the Spectrum and Uroboros production operations, that was a monumental undertaking, and the results are very impressive! We got a chance to see both lines in operation and the glass coming off both lines was "spot on." The annealing lehrs were reconditioned, upgraded, and even cleaner than their original condition.



SUSAN HIRSCH

ART GLASS INSTRUCTOR

Known for innovation in hot glass work.

Touring the Oceanside Factory in Mexico was amazing. I didn't really know what to expect but the scale, the efficiency - just the way everything was set up so cleanly was an incredible sight. Their concern for their employees and the quality of the glass is apparent. . . I think that although the glass was always great - it's going to be much greater in the future with Oceanside.

MOVERS AND SHAKERS



Photo: Michel Pourny

To see more work visit: www.bit.ly/thierryg
IG: glass_hysteria



THIERRY GUILLOT

*Expert Glass Engraver
Animal + Environmental Activist*

Meet Thierry - talented artist - and lover of Mother Earth and all her glorious creatures. Unless you are A) from France or B) a member of the Jane Goodall Institute, you probably don't recognize this amazing human being.

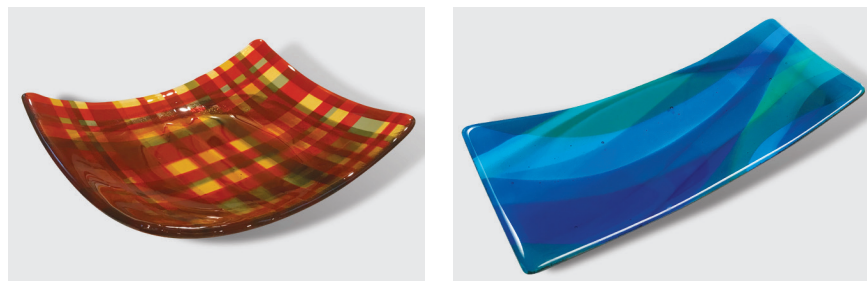
Thierry has been studying art since he was a boy. Always fascinated and tinkering with mediums like painting, drawing, and graphic design - he eventually fell in love with glass. "Glass is a perfect solution - it is traditional and modern all at the same time." He has mastered the effect of acid etching and creates stunning portraits on the colorful backdrops that Art Glass offers.

Recently, Thierry shared his experience as a Creative Contributor to the Jane Goodall Institute. "We are on a mission to evolve how we look at solutions and turn them into action." He shares his sentiment about our connection to the animal kingdom " We all belong to the same beat, if you love animals, you love humans and vice versa."

It's so exciting to discover the heroes among us. Artists with vision and passion - out to create new possibilities for future generations. Thierry is a beautiful part of our artisan community aspiring to create awareness with his artwork and bring a unique vision to the use of art glass.

Share your story! E-mail Prservices@glasstile.com

USING DAMMING MOLDS TO CREATE MULTI-LAYERED PATTERNS OF TRANSPARENT COLOR



Fused projects featuring stripes, curves and plaid designs can be created with two layers of glass without requiring damming (the building of a “wall” around a project that will be thicker than 1/4” when full-fused). Damming projects by using fiber paper, damming bricks, etc., can yield thicker, often more dramatic designs, but can be time consuming, and often require additional work to clean up the edges of the fired pieces.

By utilizing a well-designed damming mold however, like the Patty Gray damming molds from Creative Paradise you can easily deepen color, tint colors and add dimension. Plus the edges of the finished pieces generally come out much cleaner, so you can usually move straight into the slumping phase without additional cold-working of rough edges.

Transparent Plaids, Stripes and Organic Waves are illustrated in our guide, but the possibilities are numerous. When layering a piece 3-4 layers deep, adding pieces of Clear glass can add dimension and pull darker colors back a bit to avoid heavy, oversaturated areas, as well as creating lovely lighter tints of the chosen palette.

You can either create your pattern to follow ahead of time, or cut out glass pieces and just design as you go. If choosing a plaid, keep in mind that you will be switching directions of the cuts in the 2nd layer, 3rd layer, etc. If the mold is rectangular, that will drive your plan for the length of your cuts in layers 1, 2, 3, etc. as you will alternate vertical and horizontal lengths of glass moving through the layers to achieve the plaid design. Start with the first layer, laying pieces down on your drawn mold guide to make sure all pieces fit fairly well together, then start adding your second layer, etc.

NOTE: As you build your layers, remember that each layer should be uniform in surface thickness. Because we are using a damming mold with walls, and overlapping layers of different widths, shapes, etc., any large gaps existing under any one layer, especially down in the mold's lower layers might create air pockets during firing.

FIRST STEP

Choose the damming mold you want to use for your project. Projects shown in this guide were made using the rectangular #GM178, 12.5" x 5" and the #GM110 10" x 8" molds.

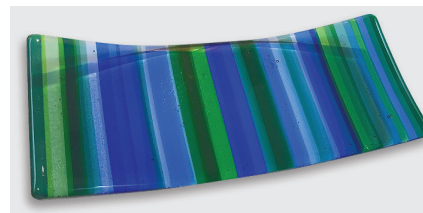
SECOND STEP

Choose your design (Plaid, Stripes, etc.) and color palette.

NEXT

Create a “Mold Guide” --- Draw a box, rectangle, or square to the dimensions of the interior footprint of your mold onto a piece of White paper. This guide allows you to make sure your cuts are true to size and help you plan out how your layers look when stacked, before placing any glass into the mold. This Mold Guide is not a required step, but will save you time in the long run, allow you to make any adjustments to the pieces and prevent roughing up the boron nitride primer on the inside of the mold walls as you stack your pieces into the mold.

TINTED STRIPES DESIGN



Many colors will work well with this type of design. For this example, we used the following System 96® colors: Clear 100SF-ICE, Pale Blue 130.8SF, Light Blue 132SF, Dark Blue 136SF, Sea Green 528-1SF & Light Green 121SF.



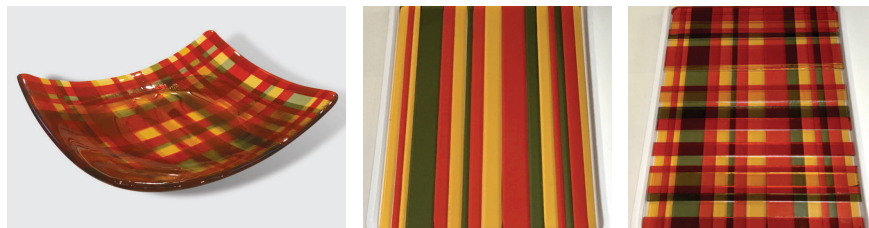
Using three to four transparent colors, plus Clear works well when looking to create multiple color variations. Adding strips of Clear glass also allows you to pull back the value of some colors. By partially overlapping two of the same color pieces, or stacking two to three different colors, you can create areas of richer tints, and create new variations of many colors.

In the design shown here, we used the 12.5" x 5" #GM178 mold, so all pieces measured just a hair under 5" (to let the piece easily fit into the mold) and then were cut to varying widths: 1/4" 1.5", 3/4" 1" and 1-1/4" in each of the colors. You can see in the photos above how the layers looked as they were stacked 3 layers deep, layer-by-layer into the mold to achieve the linear tints of all colors.

TIPS: Use the richer, darker colors on layer one and then more sparingly on upper layers for a more subtle tinted effect. Slightly nip the corner/edges of the pieces of glass that will sit at the corners of your mold, as the interior walls of the molds have slightly rounded corners (only 1/8" from the very tip is necessary).



CREATING PLAIDS



Choose a color palette that works well together on its own, as well as when combined in overlapping color combinations. Cut pieces of each color into measurements equaling the length (and the width for the alternating layers) of the mold and then 1-1/4", 1", 3/4", 1/2", and 1/4" widths. As you begin to stack your layers, you will use fewer of the dark colors and more of lighter shades and Clear to create depth.

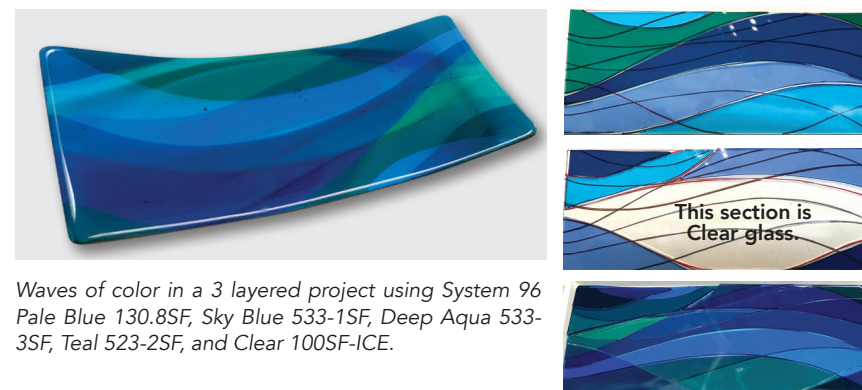


The Blue Plaid was made using System 96 Clear 100SF-ICE, Pale Blue 130.8SF, Light Blue 132SF, and a few narrow accent strips of Dark Blue 136SF. The warmer toned 70's Retro Plaid was made using: Clear 100SF-ICE, Rust 571-1SF, Light Amber 110-4SF, and Light Olive 528-2SF.

Use your "Mold Guide" to begin the process of stacking the pieces of glass for your first layer in a pleasing combination. Next, crisscross a second layer, and proceed until all layers are done and you create the plaid look you desire. Make adjustments, as needed. What you see is generally what you'll get after fusing, so add Clear glass as needed, or swap out different widths to achieve the look you want. All layers should be composed of the same volume of glass across the surface, basically the equivalent of a solid layer of glass. Once you are happy with your design, carefully recreate in the prepared mold for firing.

CREATING ORGANIC FREE-FORM DESIGNS

Just as with the other designs, again start by choosing a pleasing transparent color palette that works well together on its own, and but also when combined in overlapping layers of color combinations. Cut pieces of each color into measurements equaling the length of the mold and then following your sketch, cut the glass for the base layer into the shapes of your pattern. Continue with layer, two, three, etc. As you move towards the upper layers, you will want more of the lighter colors & Clear, and less of the darkest to create the color tints and depth.



Waves of color in a 3 layered project using System 96 Pale Blue 130.8SF, Sky Blue 533-1SF, Deep Aqua 533-3SF, Teal 523-2SF, and Clear 100SF-ICE.

TIP: Using tracing paper to draw your layers can be very helpful so that you can overlay each layer's sketch prior to cutting any glass to determine any design changes/glass color changes you wish to make.

MOLD PREPARATION & FIRING SCHEDULES

Spray the entire mold with a quality Boron Nitride spray (we used the ZYP brand sold through many glass suppliers). Make sure to coat the interior walls of the mold with extra care to create a smoother finished effect. Follow manufacturer's safety data sheet for handling. Allow the Boron Nitride spray to rest approximately 15 minutes on the mold before proceeding.

Cut a piece of PAPHYROS® Kiln Shelf Paper (smooth side up, with corners of paper just slightly rounded) to use on the bottom interior surface of the primed mold. PAPHYROS allows for easy glass separation from the mold and helps the air from beneath the glass to ease out around the glass to prevent eruptions, and other problems during firing. This is a critical part of the process.

When ready to fire your piece, place the dam mold atop a few, short kiln posts placed under the edge of each corner of the mold, to elevate the mold from the kiln shelf. If a kiln post is too far into the center of the mold, that area of the mold will be heated and cooled at a different rate and undesirable results will occur. We fired these projects using Patty's workshop firing schedule (shown below), but you can also use the original schedules that are posted on Creative Paradise's website page for these Patty Gray mold products.

NOTE: Failure to use of kiln shelf paper in the base of the mold and properly elevating the mold during firing can result in eruptions and annealing problems, so avoid taking shortcuts.

150F /hr	300F	Hold 30 min
150F /hr	1225F	Hold 60 min
600F /hr	1465F	Hold 25 to 30 min
9999	950F	Hold 1-1/2 (up to 3 hrs. if working thicker than 3/8in.)
100F /hr	700F	Hold 5 min
KILN OFF		

SLUMPING: We used Slumpy's #SM-9460 and #SM-9815 molds for our projects. Choose the most appropriate slumping schedule, based upon final thickness of your pieces: system96.com/resources/firing-schedules-info/.

WHO IS YOUR FAVORITE RETAILER?

Throughout the chaos of 2016 and 2017 the Art Glass industry has had a group of steadfast business owners who have continued to inspire and supply materials to people everywhere who share their passion for Art Glass. We, of course, are speaking of our industry's Art Glass Retailers.

Many of these distinguished Retailers make up **the Retailers of Art Glass & Supplies**, a membership association of Retailers that share their art glass techniques and business practices with one another. This group takes the time to meet once a year to share experiences face-to-face and expand on their extensive knowledge of art glass techniques. We salute their undying passion for their craft, their willingness to support one another, and their overall commitment to supporting our colorful art glass industry by continuing to inspire artisans-in-the-making of every age!

If you are an art glass enthusiast, you owe it to yourself to visit your local Art Glass Retailer. They are there to help you bring your projects to life, and supply exactly the right piece of glass for your next stained-glass, or fused masterpiece. Many even bring in professional instructors for special technique classes. Your Retailer's years of education and professional experience are at your fingertips, as are workshops, thousands of art glass related tools, accessories, patterns, kilns, display supplies, and of course the most coveted component of all...the glass. If you're lucky to have a specialty Art Glass Retailer near you, make sure to get over to visit. Just walking down the aisles will get your creative juices flowing again!

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