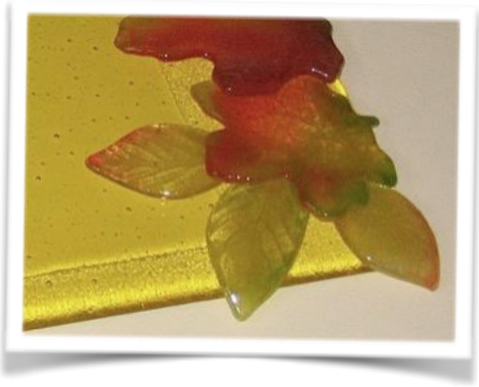
Autumn Leaf Platter

A simple form is embellished with maple and alder leaves in autumn shades of red, orange, and yellow. Choose leaf combinations indigenous to your locale.

Don't be afraid to modify this project by choosing leaf shapes native to your region. Maple and alder leaves where chosen for this project simply because those are trees often seen in the Pacific Northwest, the area in which Colour de Verre's studio is located. Feel free to choose any combination of Colour de Verre leaves, branches, and blossoms that fit your taste. The same can be said of the color choices and overall project dimensions.

The project can be broken into three steps:

- Create a collection of leaf castings. Make more than you expect to use so that you can experiment with various layouts.
- Fuse two pieces of sheet glass together to create the panel.
- Tack the cast leaves to the panel and slump the panel in a single, third firing using fiber paper strips.



Create the Leaves

We cast our glass leaves with the Maple Leaves mold and the Leaves (3) mold. Before each firing, clean your molds with a stiff nylon brush to remove any old primer. Colour de Verre molds must be primed either Hotline Primo Primer or ZYP BN Lubricoat (formerly MR-97). If you are using Hotline Primo Primer, give each mold four *thin*, even coats. It is the only traditional primer we recommend because it doesn't obscure the mold's fine detail and is easy to remove after firing. Use a soft brush to apply the primer and a hair dryer to completely dry each coat before applying the next. The mold should be completely dry before filling.

If you prefer to use ZYP, hold the thoroughly-shaken can 8 to 10 inches from the mold. Apply a two to three-second burst of spray in a sweeping pattern across all the mold's cavities. Do not saturate the surface. If it is the first time ZYP is used on a mold, it is necessary to apply a second coat of the product after waiting five minutes so the first coat can dry. Apply a second coat using another two to three-second burst of spray. Let the mold dry for ten to fifteen minutes before filling. ZYP will result in fewer casting spurs and crisper detail. For more details about using ZYP, visit our website.

The molds will be filled with very pale mixtures of Yellow, Cherry Red, Light Orange, and Dark Green frit. These pale frits are

Tools

- ✓Colour de Maple Leaves and Leaves (3) molds
- ✓Small and Large artist's brush
- ✓Small containers for mixing frit
- ✓Digital scale

Supplies

- ✓Hotline Primo Primer or ZYP BN Lubricoat (formerly MR-97)
- ✓Clear and Yellow sheet glass
- ✓Powder Cherry Red, Yellow, Dark Green, and Light Orange frit
- ✓Fine Water Clear frit
- ✓⅛" Kiln paper

made by mixing colored frit powders with fine Clear frit.

Select four empty, lidded containers. Empty frit jars are perfect. The Yellow and Dark Green mixture will be created at a 20% strength. Put two measures – a kitchen measuring spoon works great – of Dark Green powder into the one of the containers. Add eight measures of fine Clear frit. Cap the container and shake until the mixture is uniform. In a second container, repeat this process with the Yellow powder. Whenever using powdered frits or mixing frits as described, it is highly advisable to wear a dust mask.

The Cherry Red and Light Orange will be used at a 10% strength. Create a 10% Cherry Red mixture by combining one measure Cherry Red powder with nine measures of Clear fine frit. Repeat the procedure with the Light Orange frit.

Since we want the leaves to be as thin and delicate as possible, we fill the molds with less than the recommended amount of frit. These fill weights can be found in the document titled "Fill Weights at a Glance," located in the Learn section of Colour de Verre's website. The Maple leaves will be filled to 20 and 45 grams. The Leaves (3) mold will be filled to 12, 12, and 16 grams.

To make the larger maple leaf start by sprinkling a small amount – about one gram – of the Dark Green mixture around the stem and edges of the leaf design. Place a piece of paper on your digital scale and "zero out" the display. Pour a combination of the Light Orange, Cherry Red, and Yellow frit mixtures onto the paper until the scale reads 45 grams.

Without mixing the three frits, lift the paper off the scale and pour the frits into the larger of the two maple leaves. This method creates a natural "swirl" of colors and mimics the way fall leaves change color. Gently flatten out the sur-

Component Casting Schedule*

Segment	Ramp	Temperature	Hold
1	250ºF/135ºC	1360-1380ºF/735-750ºC	10-20 minutes
2	AFAP	960ºF/515ºC	60 minutes. Off

*Schedule for COE 96. For COE 90, increase casting temperature by 25ºF/15ºC. AFAP means "As Fast As Possible", no venting.

Fusing Schedule*

Segment	Ramp	Temperature	Hold
1	250ºF/135ºC	1200ºF/650ºC	30 minutes
2	250ºF/135ºC	1410-1420ºF/765-770ºC	10minutes
3	AFAP	960ºF/515ºC	60 minutes
4	50ºF/30ºC	800ºF/425ºC	None
5	100ºF/60ºC	600ºF/315ºC	Off. No venting

*Schedule for COE 96. For COE 90, increase casting temperature by 25ºF/15ºC. AFAP means "As Fast As Possible", no venting.

Tack Fuse/Slumping Schedule*

Segment	Ramp	Temperature	Hold
1	200ºF/110ºC	1250-1275ºF/675-690ºC	10-20 minutes
2	AFAP	960ºF/515ºC	90 minutes
3	50ºF/30ºC	800ºF/425ºC	None
4	100ºF/60ºC	600ºF/315ºC	Off. No venting

*Schedule for COE 96. For COE 90, increase casting temperature by 25ºF/15ºC. AFAP means "As Fast As Possible", no venting.

face with your finger tips. Repeat this process with the smaller leaf, but this time, only weighing out 20 grams and varying the color combination.

The alder leaves, made in the Leaves (3) mold, are mostly yellow with green accents at the leaves' edges and stems.

Into each of the alder leaf cavities, sprinkle one-half to one gram of the Dark Green mixture around the edges and stem. If you wish, sprinkle in small amounts of the Cherry Red and Light Orange mixtures to create color blushes. For the small leaves, weigh out 12 grams of the Yellow mixture. Evenly distribute the frit around the mold cavity using a small brush and gently flatten out the surface with your finger tips. For the larger leaves, measure out 16 grams and repeat the procedure.

Firing schedules can be affected by glass thickness, number of pieces in the firing, whether the kiln has top and/or side elements, and even glass color. Fire the molds according the Component Casting Schedule as a guide. See "Tips for Thin Casting" on our website.

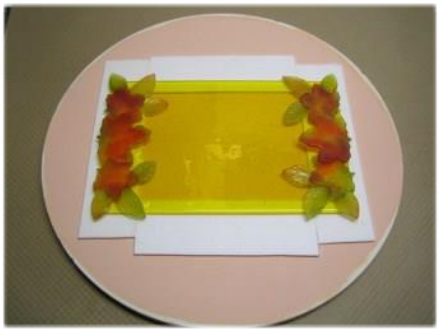
Creating the Panel

Cut two 9x14" (23x35.5cm) rectangles, one each of Yellow and Clear glass. (We choose to use a 1.8 mm thick Yellow piece so the finished piece would be more delicate and have a more subtle color.) Protect the kiln shelf with primer or a piece of ThinFire™ shelf paper.

Stack the Clear on top of the Yellow, place the two pieces in the kiln and fire according to the Fusing Schedule.

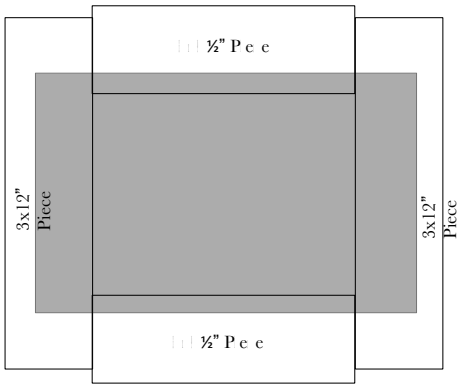
Completing the Piece

From a ¼" thick piece of kiln fiber paper, cut two 3x12" (7.5x30.5cm) strips and two 3x9½" (7.5x24cm) strips. These will be used to construct the form upon which the piece will be slumped.



Create a pleasing arrangement of leaves at the short ends of the fused rectangular panel. Create a natural arrangement overlapping the leaves and letting them drape over the panel's edge. Use small dabs of white glue to hold the components in place.

Protect the kiln shelf with primer or a piece of ThinFire™ shelf paper. On the shelf, arrange the four fiber paper strips as shown in the diagram.



Place the panel along with the components on top of the fiber paper strips so that the short ends of the panel are resting on the 3x12" fiber paper pieces. Slide the 3x9½" pieces so that only ¾" (2cm) of the panel is supported on each of the 3x9½" pieces. Fire using Tack Fire/Slumping Schedule as a guide.

Variations

A simple variation to the project is to follow the basic instructions up

to the last step: *Completing the Piece*. We also varied the panel size, glass color, and composition. We also made use of another embellishment mold: Assorted Small Leaves.

Forego placing fiber paper strips under the panels' edges and simply fire the panel flat using the Tack Fuse/Slumping Schedule. Once the panel has cooled, slump the panel in a shallow bowl slumper. Use the Alternative Slump Schedule which has very slow ramps to account for the dramatic variation in the panel's thickness.

Alternative Slumping Schedule*

Segment	Ramp	Temperature	Hold
1	100ºF/55ºC	200ºF/95ºC	15 minutes
2	100ºF/55ºC	400ºF/205ºC	10 minutes
3	150ºF/85ºC	1225-1250ºF/665-675ºC	10 minutes
4	AFAP	960ºF/515ºC	60 minutes
5	50ºF/30ºC	800ºF/425ºC	None
6	100ºF/60C	600ºF/315ºC	Off. No venting

*Schedule for COE 96. For COE 90, increase casting temperature by 25ºF/15ºC. AFAP means "As Fast As Possible", no venting.