



### Lotus Blossom and Lily Pad Platter

*Lily Pads and lotus blossoms float on a pool of swirling blue. The impressive results are just the combination of three, simple techniques.*



This project consists of three individual firings.

- In the first firing you cast the lotus blossoms and the lily pads.
- In the second firing you tack the blossoms and lily pads to the large, glass disk.
- During the third and final firing you slump the disk with the now-attached blossoms and lily pads into a platter mold.

For this reason, we've divided the instructions into three sections.

### Firing #1: Casting

Start by estimating how many blossoms and lily pads you would like in your finished piece. In our project there are seven blossoms and five lily pads. In your piece, you may choose to have a denser or more open design than ours.

Before each firing, clean your molds with a stiff nylon brush to remove any old kiln wash. Then give each mold four to five thin, even coats of Hotline Primo Primer. It is the only 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.

For our lily pads, we mix equal parts of fine Ming Green and fine Citron.

For each lily pad, weigh out 125 grams of the mixture. Distribute the green mixture into the molds and run a small brush around the inner edge of the mold to create a trough. This technique reduces

spurs and is fully described in our "Tricks of the Trade" project sheet available at the Colour de Verre website. (The lily pad mold contains a small frog mold. We filled it just in case we wanted to use it to accent our finished piece.)



For the lotus blossoms, start by weighing the empty mold and recording its weight. Create a small mixture of 20% Yellow powder and 80% fine Almond Opal. To a few grams of this mixture, add a CMC-based *pate de verre* liquid glue or Glasstac until you have a thick paste – the consistency of wet sand. Carefully fill the center of each blossom with the paste. This will form the yellow stamens.

Next, sprinkle a few grams of fine Neon Orchid frit into the petals of each flower. Tap the mold lightly to cause the frit to fall into the to petal tips.

### Availability

*Colour de Verre molds are available at fine glass retailers and many online merchants including our website [www.colourdeverre.com](http://www.colourdeverre.com).*

### Tools

- ✓ Colour de Verre Lily Pad and Frog, and Lotus Blossoms molds
- ✓ Shallow platter slump mold
- ✓ Stiff, nylon brush
- ✓ Large, soft artist's brush

### Supplies

- ✓ Hotline Primo Primer
- ✓ Fine Ming Green, Citron, Neon Orchid, and Almond Opal frit
- ✓ Powder Yellow frit
- ✓ 14" COE-compatible, art glass disk

Fill each blossom with fine Almond Opal frit until the total mold weight is 75 grams more than the empty mold weight. You might notice this project calls for less than the recommended fill weight. This is because we want thinner, more delicate castings for this project.

Below is a firing schedule that serves as starting points for thin, fully-fused, finely-detailed castings. Please note that 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. If you don't know your kiln well,

### COE 96 Casting Schedule

- Seg 1 300°F/hour to 1350°F\*, Hold 10 minutes
- Seg 2 AFAP (As Fast As Possible) to 960°F no venting
- Seg 3 60°F/hour to 700°F
- Seg 4 Off, cool kiln, no venting

\*For COE 90 glass, heat to 1375°F

consider creating a small test tile with only a single blossom.

### Firing #2: Tack Fusing

Remove any residual kiln wash from the lily pads and blossoms. Place your kiln shelf on your workbench. Either cover the kiln shelf with a piece of kiln paper or treat the kiln shelf with kiln wash according to the kiln wash manufacturer's directions. Place the glass disk – best side up – on the covered kiln shelf. Arrange the lily pads and lotus blossoms in a pleasing design. If you wish, use a small amount of tacky white glue to temporarily secure the cast elements.



Transfer the loaded kiln shelf back into the kiln and fire the disk to fuse the blossoms and lily pads to the glass disk. Use the following schedule.

### COE 96 Tack Fuse

- Seg 1 200°F/hour to 1050°F\*, Hold 10 minutes
- Seg 2 AFAP to 1260°F, Hold 5 minutes
- Seg 3 AFAP to 960°F, no vent
- Seg 4 50°F/hour to 400°F, Off

\*For COE 90 glass, heat to 1075°F

### Firing #3: Slumping

At this point, you have a large, glass disk with beautiful castings perfectly fused to the surface. The next step is to slump it into a platter. However, it is important to notice that the disk is thicker in some places than in others. As a result, it will heat unevenly. It is important not to rush the heating and cooling “ramps” or skimp on the annealing times as it would be a shame to lose the piece to thermal shock.

Start by cleaning the disk and removing any kiln wash that adhered to the piece during the tack firing.

Next, apply kiln wash to the slumping form according to the kiln wash manufacturer's directions. Place disk into the slumping form making sure not to disturb



the layer of kiln wash that you applied.

Fire the piece according to the schedule below.

Again, remember firing schedules can be affected by glass thickness, number of pieces in the firing, whether the kiln has top and/or side elements.



### COE 96 Slumping Schedule

- Seg 1 200°F/hour to 1200°F\*
- Seg 2 AFAP to 960°F no venting
- Seg 3 50°F/hour to 400°F
- Seg 4 Off, cool kiln, no venting

\*For COE 90 glass, heat to 1225°F

The Colour de Verre's Lotus Blossoms and Lily Pad leaves are a great combination, but this project works equally well with other designs. Imagine pairing Roses and Leaves; Tropical Leaves and Anemones; Oak Leaves and Acorns; or just our Maple Leaves.