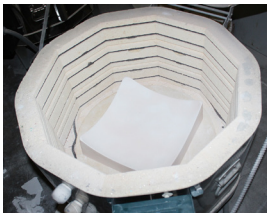
Sea Life Dish

This beautiful Sea Life dish is a uniquely dimensional piece of work that does not require a complex making process. You can use it as an ornamental piece or use it to serve your favorite seafood.

The following materials were used to make this Sea Life dish:
MR97/ZYP
DT23 Mold
GM132 Big Slump
MR-97 Boron Nitride Spray
Three 1" kiln posts or taller & small round soft brush
Digital kiln with chamber 13" SQ or bigger
Medium Grain COE 96 transparent frits: Med. Amber, Sky Blue, Sapphire, Cherry Red, Yellow and Bronze
CO396 Glass Frit Powder: Plum Opal, Deep Aqua
CO396 Dichoric Glass Flakes – Rainbow (sprinkled on top)
12" x 12" of CO396 Ming Green Sheet Glass

Begin by treating the mold with MR97/ZYP spray in a ventilated area. Several coats with a short waiting period between coats are preferable to one heavy coat. Be sure to hold the mold at various angles while spraying to assure that the spray gets to every vertical surface as well. Shake the can well before use and hold the can upright while using to assure proper distribution of product. Click here for a tutorial on applying the ZYP.

After the spray has been allowed to dry, you can start sprinkling on your glass frit to the mold. For the dish photographed I sprinkled medium amber glass frit at the very bottom of the design to give the appearance of sand found at the bottom of the ocean. I then sprinkled some medium yellow frit onto the top of where the sand would end to make it look lighter. For the corral I sprinkled a medium Cherry Red frit. To make sure your frit does not mix in or fall over the sides you can use a small fine paintbrush to brush away stray frit or to brush frit into place, but beware not to brush too much in case you remove the glass separator from the mold.



In the middle of the mold between the corral and starfish I sprinkled medium bronze frit. To give the starfish a more unique look I sprinkled some Deep Aqua frit powdered onto them and spread it out with a fine paintbrush, I also did the same for the shells at the bottom of the piece only I used Plum Opal powdered frit. For the sky at the top of the piece I used Sky Blue and Sapphire medium frit. You must aim to fill each cavity in the texture to the top with frit. Finally for some extra sparkle I added on some rainbow Dichoric Flakes.

When all of your frit is on the mold you must place your glass carefully on top of it. I placed 12" x 12" of Ming Green Sheet Glass COE 96 on top of the frit on my piece and then placed on 3 level kiln posts in the center of a level kiln shelf in a kiln such that the majority of the post is on the outside of the mold. Make sure your glass is not going over the edge of the mold. If the posts are too far under the tile, they will cause uneven heat to that area. Elevating the mold helps to distribute keep most evenly during the firing process. Fire the kiln according to the "Fusing Schedule for DT23" provided*.

When your glass is cooled off and ready you must then slump it. Before you use your slump mold you must spray it with MR97/ZYP, this is so that the glass wont stick to the mold when it gets hot. When the slump mold is in the kiln place the glass on top of it texture side down and carefully so that the corners of the mold are in line with the corners of the dish. Fire according to the 'Slump Schedule' provided*.

*Please click here to read important notes on firing before you fire your piece.

Fusing Schedule for DT23 temp in Fahrenheit and hold in minutes** SEE PAGE 2			
Segment	rate	temp	hold
1	275	1100	15
2	200	1225	30
3	200	1250	20
4	275	1460	10
5	9999	960	90
6	100	750	5

Slump Schedule - temp in Fahrenheit and hold in minutes*			
Segment	rate	temp	hold
1	275	1100	15
2	200	1250	30
4	9999	960	90
5	100	750	5

** The Sea Life project in this turoial was fired with one layer of glass on top of a lot of frit. If you are going to fuse using a single layer of glass and no frit you will need to adjust the fusing schedule. This is because a single layer of glass will pull in wards on the mold at full fusing temps. *Please click here to read important notes on firing before you fire your piece.