

Kiln Glass





Transparent

Sheet Glass COE 90



*Before
firing*

*Single
layer*

*Color
on clear*

*2 layers of
same color*



90-01 Clear



90-04 Light Blue



90-05 Light Green



90-06 Coral (striker)



90-07 Light Grey



90-08 Light Amber



90-09 Violet



90-10 Orange/Red



90-11 Bright Green



90-12 Bright Blue



90-13 Dark Red



90-16 Champagne (striker)



90-17 Yellow



Wissmach Tower TR-90 - Art in Glass by Petra Kaiser



Opaque

Sheet Glass COE 90



*Before
firing*

*Color after
firing*



90-02 Black



90-03 White



90-14 Orange Red



90-15 Yellow



Wissmach Tower OP-90 - Art in Glass by Petra Kaiser



Prisma



Prisma is our fusing line of mixed colors. Primarily a mix of 2 colors and sometimes 3, which can result in some additional color hues. Mixing color is a manual process and each piece will be different. Some are so interesting that you might just want to use it as a whole piece to create something beautiful.



90-18
Black/Crystal



90-19
Red tr./Crystal



90-20
Red tr./Yellow tr.



90-21
Yellow tr./White



90-22
Yellow tr./Crystal



90-23
White 75%/Crystal



This fire bowl is created with 90-19 and some frit made from clear glass cullet and a few pieces of 90-19. The fused rectangle was fired a second time over KLB Drape Triangles. You can find the instructions for this project in the **DRAPE - IT** e-book by Petra Kaiser.

*tr. stands for transparent



90-24
Blue tr./Crystal



90-25
Green tr./Crystal



90-26
Grey tr./White



90-27
Green tr./Blue tr.



Prisma Play - Art in Glass by Petra Kaiser



90-28
Red tr./White



90-29
Blue tr./White



90-30
Green tr/White



90-31
White/Blue tr./Red tr.



90-32
Bright Green tr./White



90-33
Bright Blue tr./White



90-34
White 50%/Crystal



90-35
Crystal/White 25%

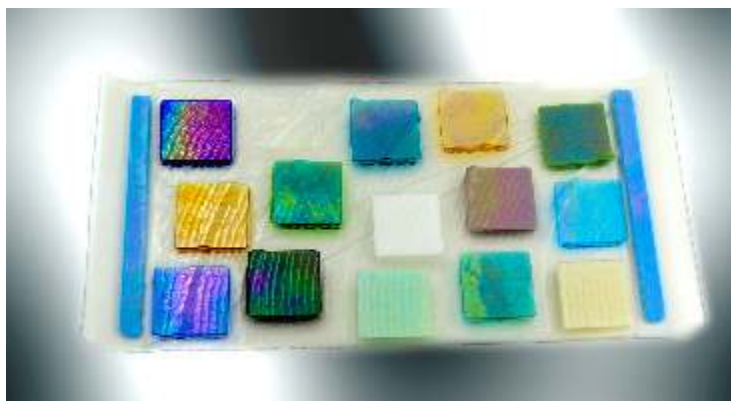
*tr. stands for transparent



Luminescent Glass Tutorial

Please visit: Wissmachglass.com/FreeTutorials

Here are just a few **sample tiles** to give you an idea of the color. All tiles were fused luminescent side towards the kiln shelf.



90-04-LU Light Blue



90-06-LU Champagne



90-11-LU Bright Green



90-05-LU Light Green



90-02-LU Black

As with any glass, you have to see it in person. Photos cannot show you how beautifully light reflects the luminescent colors.



96-01-LU Crystal fired on textured fiber shelf

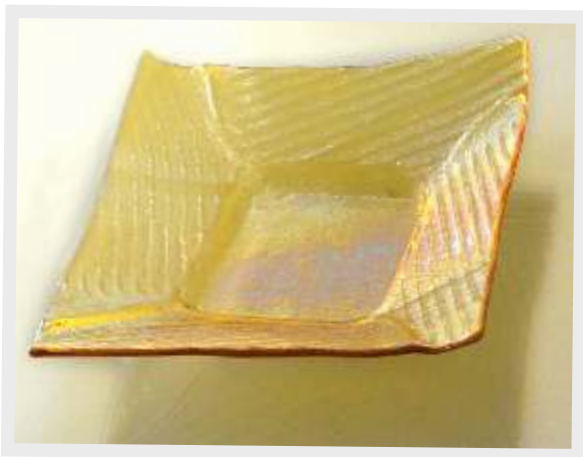


96-11-LU Honey fired on textured fiber shelf



Zebra Bowl, VI 96-03-LU, by Cyndi Seeberger

"Putting It All Together" is a workshop taught by Cyndi Seeberger, at Hollander Glass, Texas. This Zebra bowl is stunning in real life. The shimmering mottled coating of Wissmach Luminescent glass is like none other."



Luminescent Bowl Project!

This small project lesson will give you a head start on using our luminescent glass. You should fire the glass luminescent side towards the kiln shelf or towards the mold. For that reason we developed some reverse fusing molds. Kaiser- Lee Board is a fiber board that is easy to cut and carve and therefore will make ideal long lasting molds for this technique.



Reverse Bowl Mold

With this mold you can full fuse and drape a piece of luminescent glass in one firing. Here we used a 6" x 6" x 1.5" Kaiser Lee Board and carved the sides on an angle, leaving a 2.5" x 2.5" square in the center.

- ▶ Place some 2.5" x 2.5" x 1/8" fiber paper pieces on top to make a deeper bowl.
- ▶ Add kiln wash powder as a release. Sift it on with a nylon sock.



Pattern for Bowl

Your glass piece has to be as big as the bottom part of your mold. Make a paper pattern which will help your work flow when cutting and designing your glass.

- ▶ Place the mold on the card board and draw around the bottom side of your mold.
- ▶ Cut out the pattern. This way you can place it on top of an opal glass to trace it.



Kiln Set Up

Place your glass, luminescent side down on top of the mold in your kiln. You can take this piece to full fuse temperature which will assure that you will see the texture in the glass.

Firing Schedule!

- ▶ 600°F (300°C) to 1000°F (540°C) hold :10
- ▶ Full to 1420°F (770°C) hold :10
- ▶ Full to 950°F (510°C) hold 1:00
- ▶ 100°F (38°C) to 700°F (370°C) hold :00

You can use our luminescent coated glass to create different effects depending on the way you FIRE IT!

- Coated side down onto a kiln wash dusted fiber shelf and the coating will intensify.
- Coated side down onto a kiln washed shelf or shelf paper and it will still look intense but different.
- Cover the coated side with a piece of clear glass and the coating will fade away completely.
- Coated side up and the luminescent coating will fade away on most of our lighter colored glass types.



Working with all these options will offer you a nice new pallet of design possibilities. Petra Kaiser has been fusing with the luminescent coated glass for several years and her customers and students like working with it as well. You can find some interesting free project lessons at www.kaiserlee.com.



Transparent Sheet Glass COE 96



Before firing

Single layer

Color on clear

2 layers of same color



96-01 Clear



96-15 Cornflower Blue



96-11 Honey



96-16 Sapphire Blue



96-12 Cinnamon



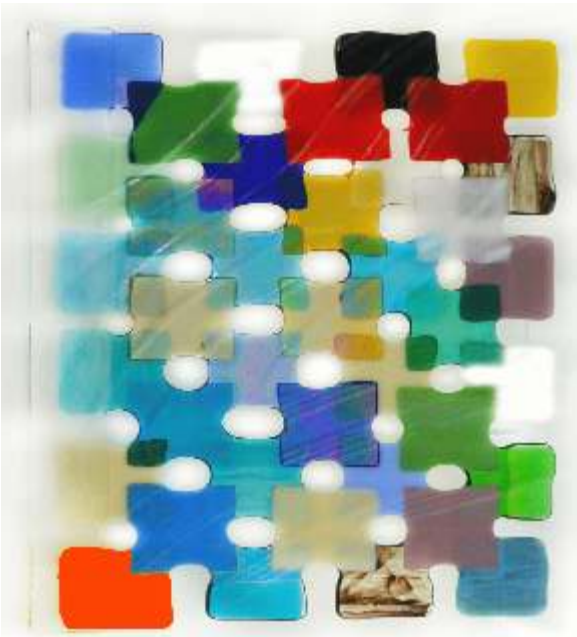
96-17 Garden Green



96-13 Deep Sky Blue



96-18 Emerald Coast



96-19 Peacock Feather



96-20 Midnight Blue

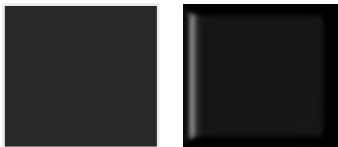


96-43 Sea Blue



Opaque Sheet Glass COE 96

All our opaque glass gets a beautiful shine in the firing process. Please be aware that the colors can strike a darker hue. Therefore, we show each color unfired (left picture) and fired (right picture).



96-02 Black



96-03 White



96-04 Classic Violet



96-05 Superior Blue



96-06 Pale Green



96-07 Olive Green



96-08 String of Pearls



96-09 Oyster Pearl



96-10 Gold Tone



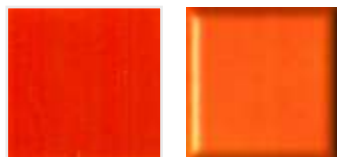
96-14 Reactive Blue



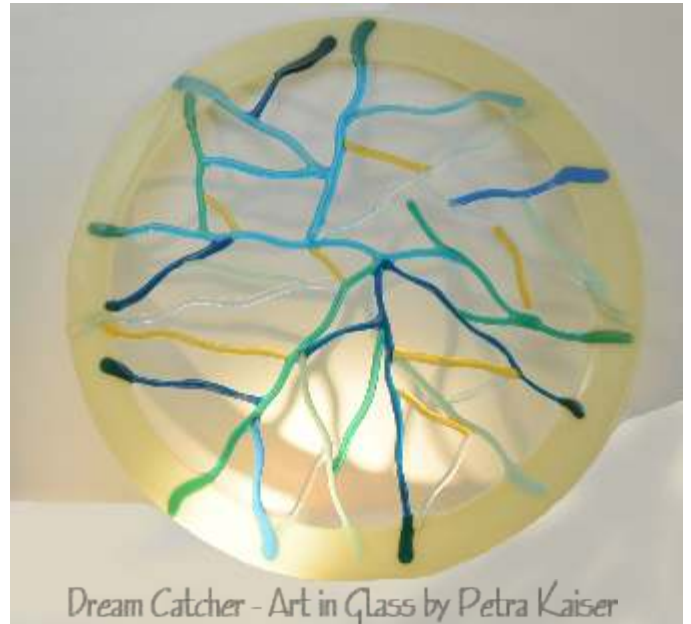
96-40 Orange/Red



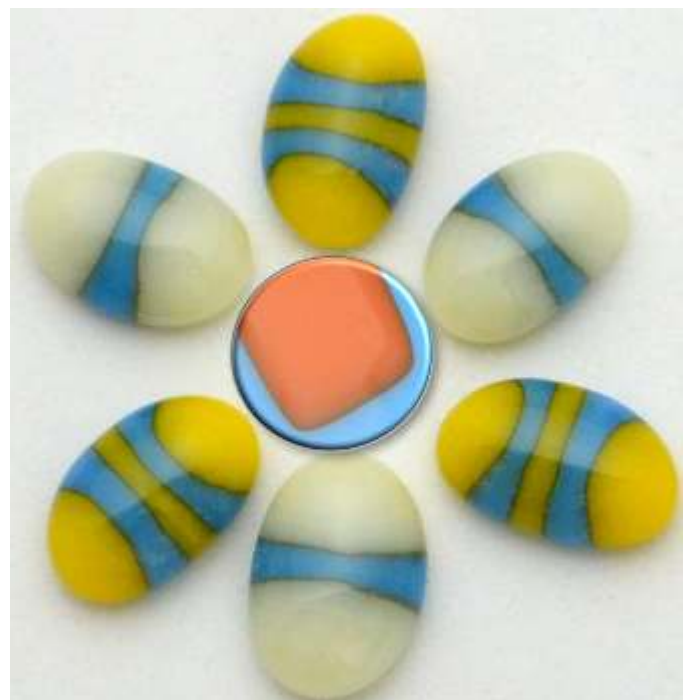
96-41 Dark Red



96-42 Orange



See Page 14 for our
96 Reactive Glass





Each Prisma combination can come in a variety of color densities as you can see in the following samples.

- 96-28 is White with streaks of Midnight Blue,
- 96-29 is Midnight Blue with streaks of White and
- 96-30 is Midnight Blue with streaks of Crystal.

The first part of the color name is the more dominant color of the Prisma Glass™.



96-21
White/Deep Sky Blue tr.



96-22
Crystal/Deep Sky Blue tr.



96-23
White/Superior Blue



96-24
Crystal/Superior Blue

Prisma Color Combinations



Prisma 96-22 with 96-11 Honey LU



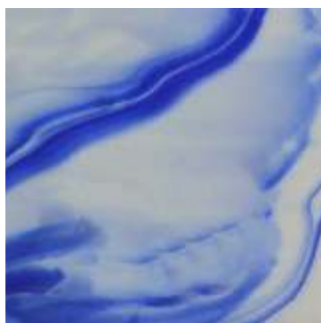
96-25
Crystal/Black



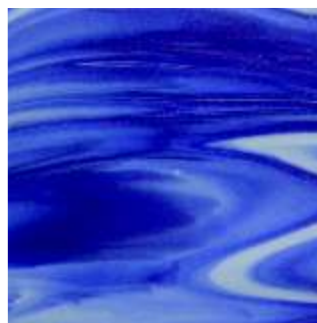
96-26
Crystal/White



96-27
Crystal/Reactive Blue



96-28
White/Dark Bluet tr.



96-29
Dark Blue tr./White



96-30
Crystal/Dark Blue tr.

*tr. stands for transparent



96-31
White/Violet



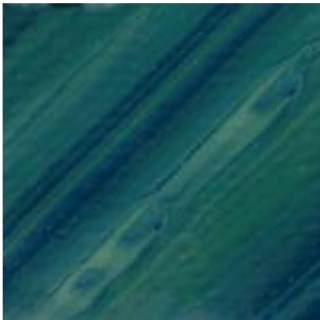
96-32
Olive Green/White



96-33
White/Hunter Green



96-34
Olive Green/Blue



96-35
Blue tr./Olive Green



96-36
Black/Pearl



96-38
Reactive Blue/Black



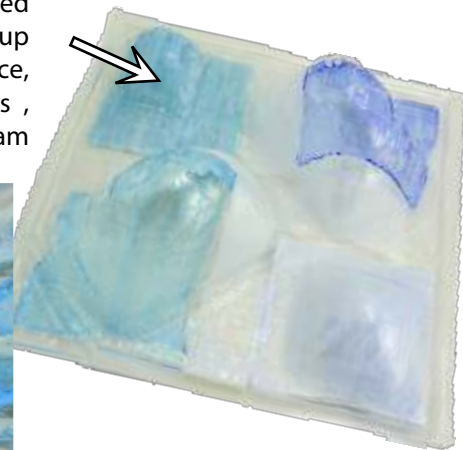
96-39
Oyster Pearl/Reactive Blue



"Windy" cast and raked glass sculpture! I broke up this experimental piece, added some more colors, placed them all in a dam mold and fired it up.



96-37
Reactive Blue/Oyster Pearl



Yes, Wissmach Glass™ fires perfectly. Even after several firings and going up to 1600 ° F (870°C) to cast and rake, it sparkles all over!



96-44
Crystal/ Sea Blue

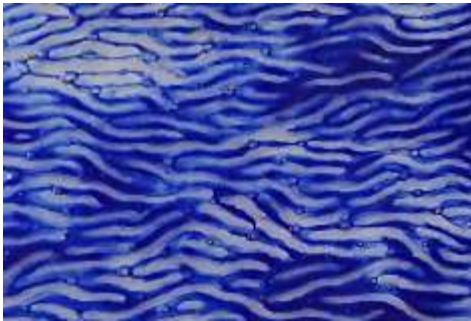


96-45
Sea Blue/Crystal

*tr. stands for transparent



Textured Sheet Glass



Keep the textures with the help of glass paints, enamels or mica paints. Visit our YouTube channel for instructions.



Ask for uncoated textured glass to use it with glass enamels, Accent Paints, or "Dichroic Extract". Howard Sandberg from Coatings by Sandberg (CBS) teaches you on You Tube how to create the design shown in the picture to the left.



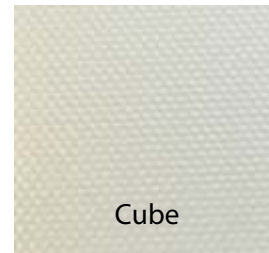
Ask your glass supplier for dichroic coated Wissmach glass. It is easy to cut and fires beautifully.



Aerolite



Corella Classic



Cube



Dew Drop

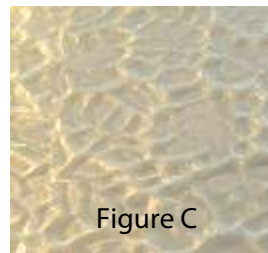


Figure C



Flemish



Florentine



Granite



Hammered



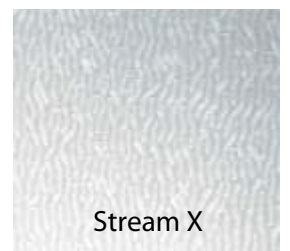
Matrix



Moss

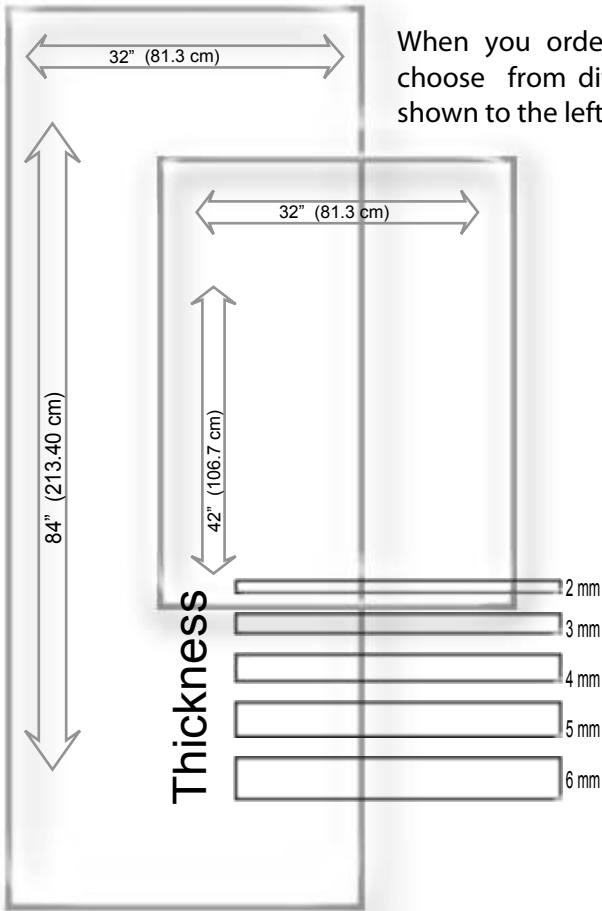


Ripple



Stream X

Sheet Glass Size and Thickness



When you order your sheet glass you may choose from different sizes and thickness as shown to the left.

Circle Cutting Service

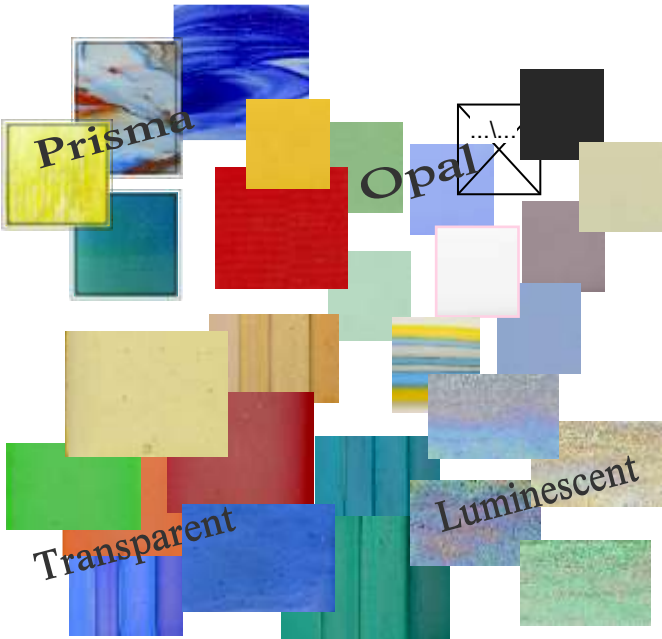


Besides our standard sizes you may order custom sizes and any size circles.

Kiln Glass Variety Boxes

Our Variety Boxes come in 3 sizes and 4 different glass selections. We offer them in all Wissmach 90 and 96 glass colors through our network of distributors.

Boxes in different Sizes	Studio	Instructor	Student
Glass Size	16" x 16"	11" x 11"	8" x 8"
Standard	10 sheets in a variety of colors		
Deluxe	10 sheets in luminescent		
Basic	10 sheets in black, white and clear		
Prisma	10 sheets of our popular Prisma		



Call your distributor for Pricing!



Reactive Glass!

In glass fusing we call glass “reactive” when the metals in one glass react with the metals in another and as a result, create a fine darker line where the two colors meet.

When you combine the colors to the left with the colors on the top row, chances are that you will get some nice reactions.



96-19



96-14



96-38



96-13



96-21



96-22



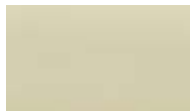
96-43



96-44



96-45



96-08



96-09



96-10



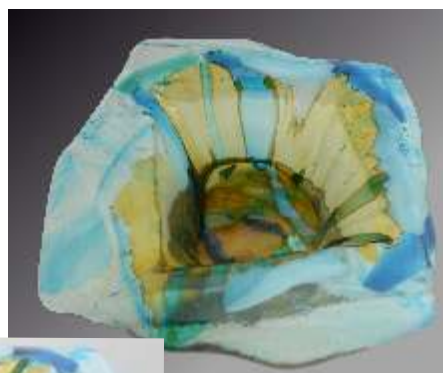
96-42



96-11



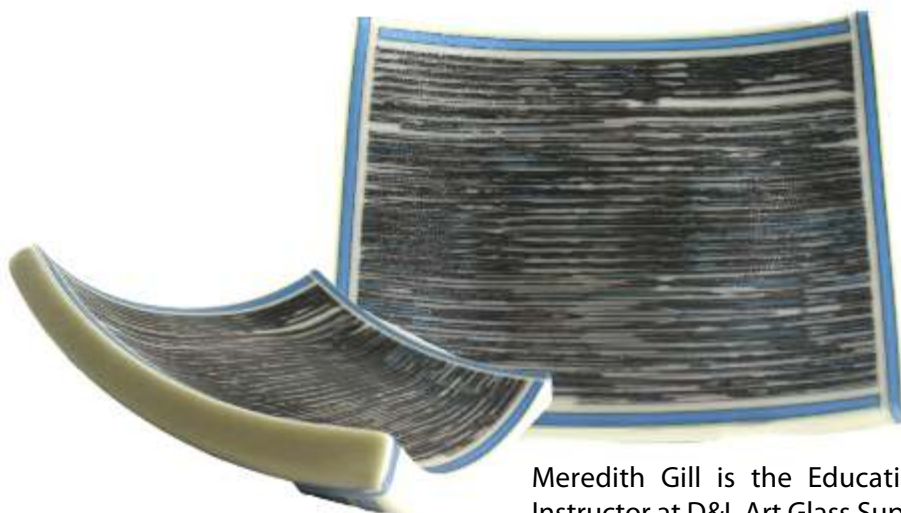
96-12



By Petra Kaiser



The on edge design technique is one way to get beautiful reactions.



By Meredith Gill

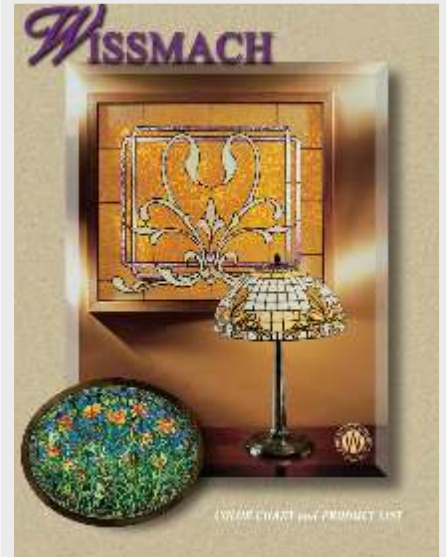
Meredith Gill is the Education Coordinator and an Instructor at D&L Art Glass Supply in Denver, Co.



Paul Wissmach Glass Company



Paul Wissmach Glass Company manufactures a wide range of colors to please the palette of any artist, architect, or designer - add color mixtures and textures you get more than 3000 possibilities. In over 100 years of glass making we are one of the longest lasting glass companies here in the United States. Most of those years we produced stained glass for cold working techniques.



Making glass is a hot business, both literally and figuratively. The factory has 14 brick furnaces that use natural gas to heat the limestone, soda ash and sand to 2,200°F (1,200°C). Different mixtures of ingredients create the distinct Wissmach colors. After heating, workers scoop the molten glass from the furnace and wheel it over to the glass press where a roller presses it into one of the 19 patterns that the company produces. The glass then travels down a 125 foot conveyor through a temperature controlled kiln called a lehr. The purpose of the lehr is to anneal the glass, or slowly and evenly cool it, to give the glass its durability and to prevent shattering or heat related breaking. At the end of the conveyor, workers carefully remove the cooled sheet of glass and cut it to the appropriate size.

Poker Faces by Peter McGrain



Sample Sets!

No matter if you are using our glass for architectural purposes or for hot glass applications (COE 90 and COE 96), we recommend you order some glass samples.



Stay Connected



<https://www.facebook.com/wissmachgl>



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Blogger <http://wissmach.blogspot.com>

