



Rainbow Tie-Dye

By Eric Weber

Create stunning and vibrant frit-cast pieces with this fun "tie-dye" method by guest artist Eric Weber. All images and techniques in this tutorial have been provided by Eric.



Check the dashed purple "Eric's Tip" boxes for some of his extra comments to help make the process easier.

Example 1

Example 2

General Materials:

- Frit-Cast Mold of Choice:

Featured in This Tutorial:

- [LF185 Lg. Butterfly](#)
- [LF111 Dragonfly](#)
- [LF146 Koi Fish](#)
- [LF182 XL Dragonfly](#)
- [LF254 Large Bee](#)
- Suitable Glass Separator/ZYP
- Fusible Compatible Glass (See Right)
- Powder Sifter and Spoon (or Other Frit Placement Tools)
- Hardware for Display (Optional)

Suggested Frit Colors and Combinations:

All colors listed are COE96. Colors are listed in the order placed, from bottom to top. While F1 Powder Frits work, Eric recommends F2 Fine Frits for the best results.

Option 1:

- Pale Purple Trans.
- Turquoise Blue Trans.
- Light Blue Trans.
- Light Green Trans.
- Yellow Opal
- Tangerine Trans.
- Cherry Red Trans.
- Fire Red Trans.

Option 2:

- Dark Purple Trans.
- Light Blue Opal
- Turquoise Blue Opal
- Light Green Opal
- Yellow Opal
- Orange Opal
- Cherry Red Opal
- Dark Red Opal

ERIC'S TIP:

Mixing opacities creates unique effects when the piece is held against the light.

ERIC'S TIP: When working with so many layers and colors, having good lighting at your workspace is crucial!

You will also need additional compatible glass, either scraps, nipped sheets, or larger grain frits, in Clear or Opaque, to finish each piece.

Make sure to treat the mold thoroughly with suitable glass separator before adding any glass. We recommend spray-on ZYP. If using spray-on separator, make sure to wear a mask during application.

Each picture has the added frit color(s) shown listed under its image number. LF185 is shown.



Image 1
F2 Pale Purple

Once the chosen mold (LF185 shown here) is primed, begin with your color of choice.

For the full tie-dye effect it's important to keep the layer continuous through the mold cavity even if the shape isn't (such as filling the bottom tips each wing to the same level even though they're separated in the mold).



Image 2
F2 Turquoise Blue

Continue upwards to the next color, keeping the layers relatively the same in thickness.



Image 3
F2 Light Blue

Continue upwards with each color, keeping the layers equal.

Image 3 shows a second example with the order of the blues reversed from **Image 2**.

ERIC'S TIP: Before beginning, it can be helpful to use a pencil to add a line on the side of the mold at the point where you want each color to transition. This can help simplify the process of working with multiple layers of multiple colors.



Image 4
F2 Light Green
F2 Yellow Trans.

Continue upwards. Varying the layer thickness can make certain parts of the mold, such as where the butterfly's body and wings meet, into more of a focal point.



Image 5
F1 Yellow Opal

Continue upwards with each color. For areas of the mold with more complex shapes, such as the butterfly's head, adding layers in several parts can help keep things neat.

Adding in a layer or two of a contrasting opacity to the majority of the other layers is a great way to make that layer's color pop.



Image 6
F1 Yellow Opal

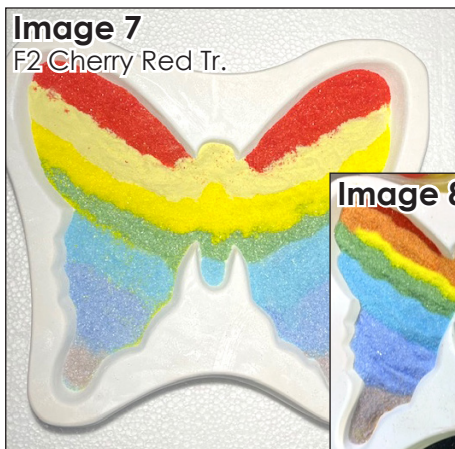


Image 7
F2 Cherry Red Tr.

Continue adding the colors upwards in layers until the final layer at the very top of the mold cavity. **Image 8** shows this same process with the colors of **Option 1** on **Page 1**, and with the layers continued through the butterfly's head as well.



Image 9

Add bits of compatible Clear or Opaque glass as desired to finish, keeping the mold only about half full, as thinner pieces are often easier to display.

Transfer the filled mold to a level shelf in the kiln and fire using the suggested schedule in **Table 1** or your own preferred Tack Fire.

Table 1: Tack Fire*

Seg.	Rate	Temp (°F)	Hold
1	300	1000	10
2	300	1275	10
3	275	1410	15
4	9999	950	90
5	9999	659	20

ERIC'S TIP: If hanging your final piece, add any hanging hardware before firing. A grommet at the top of each wing for butterflies, dragonflies, and bees works great to thread chains through (**Examples 1 & 2, Page 1**)

ERIC'S TIP: All kilns fire a bit differently. It's better to underfire than to overcook your mold, so adjust accordingly. When using a lot of frit, you can never go wrong with bubble squeeze segment as well.

CPI TIP: For more on how to adjust schedules to fit your kiln, [check our Important Firing Notes here.](#)

If repeating this technique with COE90 glass, adjust the temperature in **Segment 4** to 900°F.

Adapting for Other Molds:



Image 11

Adding More:

For more detailed molds, a bit of Black or White frit can really help details pop.

Image 11: For segmented insects like the LF111 Dragonfly, F1 Powder Black added in certain segments (like the head) makes them stand out.



Image 13



Image 12

Images 12 & 13: Adding F1 Black first into details, like the scales and fins of the LF146 Koi, helps them pop out against strong color.

Image 14: Backing with F2 Fine White frit makes transparent colors stand out even more.



Image 14

Shaping the Layers:

Color layers don't always have to be flat! For more visual interest or movement, fill along with or even against the contours and shapes of the mold.



Image 15



Image 16

Image 15: For this LF182 XL Dragonfly, Eric kept the layers on the body flat but angled them in towards the body on the wings, giving it a sense of forward momentum.

Image 16: Eric filled this LF254 Bee in layers radiating outwards from the head, really drawing attention inwards (see **Image 17** for the finished Bee).

Finishing and Displaying:

There are a myriad of ways to finish up and show off your vibrant tie-dyed creations. Here are just a few of Eric's ideas.

Image 17: Highlighting raised details with Metallic Paint Pen, like Eric has with this LF254 Bee, is a great way to make mold details pop against a colorful glass background without using Black or White. It's perfect for adding just a bit of shine, too.

Image 17



Image 18: To display on a stake, use a bit of Two-Part Epoxy or other strong adhesive to attach a bit of hardware (such as an End Cap or Crimp Sleeve) to the underside of the casting. Insert the stake or a bit of tubing into the hardware for your own colorful garden stake companion.

Image 19: Hanging is a wonderful way to present larger pieces, as Eric shows in this beautiful display. To hang on chains like this, make sure to add the hardware to the frit before firing (see **Page 2**).

Image 18



Image 19