

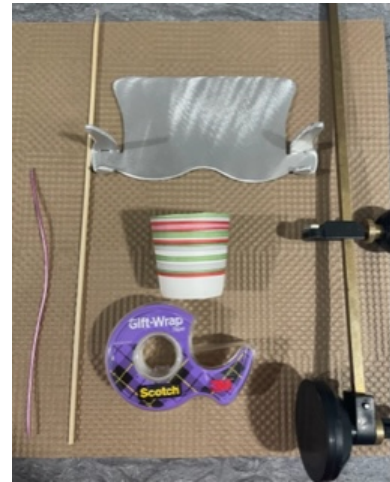
Alcala

First of all, this is not my original idea. The idea and technique belongs to David Alcala, who is no longer living. Roz Stanton got permission from the family to make a round form for this technique. When David first started with this technique, he used sand and in a square frame. He told Roz it could not be done in a circular frame. Roz proved him wrong.



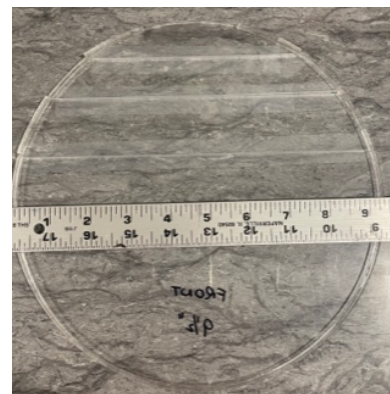
Materials:

- Alcala frame,
- circle cutter,
- clear fusible glass,
- lots of FINE frit - it is good to have a combination of opal and transparent colors
- newspaper,
- Dixie cups with the tops cut off,
- a skinny skewer or long piece of metal
- some kind of device to hold your frame vertical
- Scotch tape
- Corn starch or talcum powder



Procedure:

1. Start by measuring your Alcala frame.
2. Cut a circle to match the size of the frame. The same procedure is followed if you were making a square piece as well. The frame and the fusible glass must be at the same size. Here is a link showing how David makes a square frame: [https://www.google.com/search?](https://www.google.com/search?q=david+alcala+making+a+frame&ie=UTF-8&oe=UTF-8&hl=en-us&client=safari#fpstate=ive&vld=cid:0f508b38,vid:NY5AsQMz774)

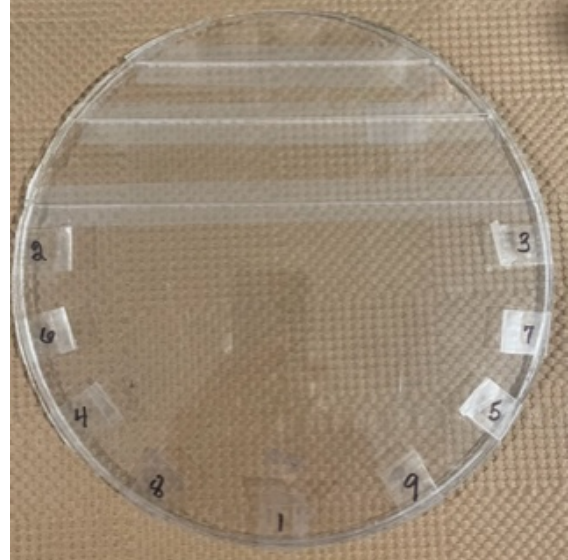


3. You will be taping your glass to your frame. However, make sure you place a little tab on the tape. This will help when you are removing the tape before firing. If you forget this part, you will not be happy later on.
4. Begin by placing the tab end of the tape on to the fusible glass and wrap it around to the Alcala frame. I usually put my first piece of tape at the very bottom of the frame.

5. Put the second piece of tape just under the first break or dividing line in the Acala frame, either the left or right side.



6. Put the third piece of tape on the opposite side of the frame. Again, make sure the tab side of the tape is on the fusible glass not the frame.



7. Continue adding pieces of tape until the two pieces are held together very securely with the tape. Please see the diagram, where I numbered the pieces of tape.

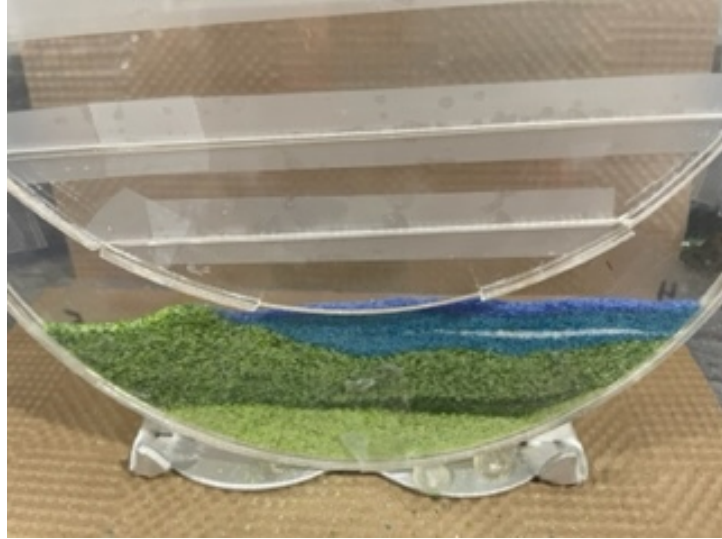
8. Place your frame and glass into a vertical position. I just use one of Roz's stands to balance it vertically. I add a few little stoppers so that the circle will not move or shift while I am adding Fine frit.



9. At the deciding line where the first piece of plexiglass hangs down, put a little corn starch or talcum powder on your finger and rub it over the tape holding the first section down. This will prevent the glass from sticking to the tape. Each time you are ready to move a section up place a very small amount of corn starch or talcum powder on each of the sections.

10. Start by placing fine frit in a Dixie cup. I usually do not have too much to start because I am not sure how far it would go and I'd like to mix my colors. You will see in this example I used moss green and Amazon green. At about every inch interval of layering the frit, you will need to tap the glass so that the frit will settle and lock in to each other.





11. I start by pouring frit into the opening between the frame and the glass by squeezing the Dixie cup. It is best to have a plan of what you would like to make unless you just want to make a custom piece of glass that you can use in another project. In this case, I am going to make a simple scene with the lake and foothill mountains in the background. I am starting with the grass at the bottom.
12. I like to add various colors of green to show shading and shadows. You will note I used aventurine green along with my moss and Amazon Green.
13. I then added various colors of blues for the water. Every once in a while, I



added a little bit of white to show ripples in the water. Remember to tap the glass.



14. For the mountains or foothills I wanted to show another technique. You will notice that I have brown frit in one cup and I have a mixture of black and brown in another cup. I try to pour this simultaneously to add some interesting effects to the mountains. Once I am satisfied with the amount of space being used for the mountains, I am ready to start the sky.

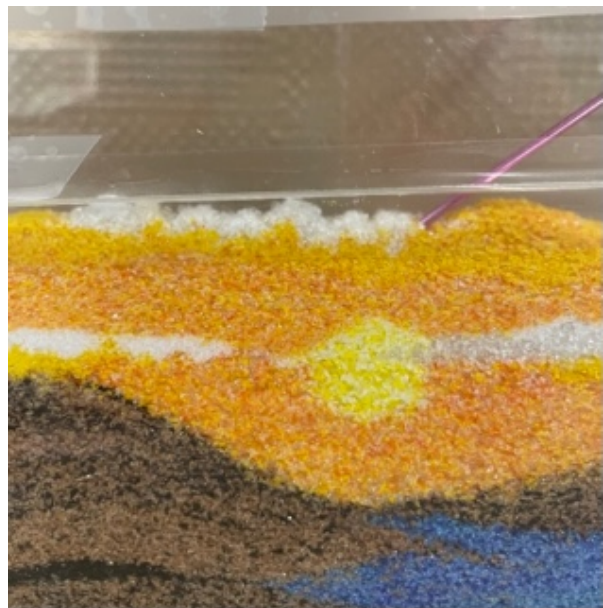
15. I am starting with a mixture of orange, yellow, and sunflower frit. I want to keep the mountain shape so I am pouring the orange mixture over the mountains so that it will keep its shape.

Remember to tap.

16. You will notice I left a

little half circle with no frit. That is where I will be placing the sun. When mixing the color for the sun, I use yellow and white. It usually makes the sun just a little bit brighter by adding white. I pour a small amount into the half circle. I try to mound the circle just a little bit.

17. Next, I add more of the orange mixture to the sky, being very careful around the sun, as I want to try to make it look round.



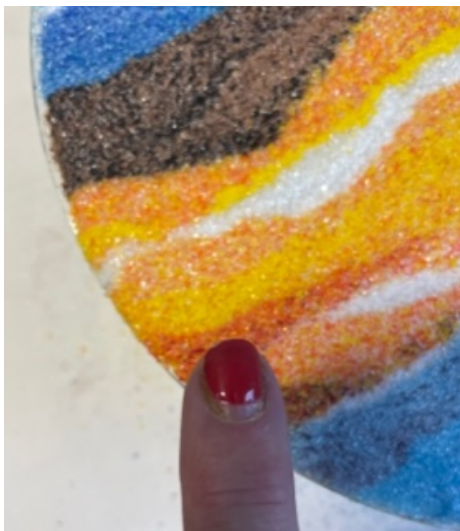


18. Sometimes I add part of a cloud going through the sun. In this example, I mixed up white and clear. I had made a mistake of using only clear, and had to add a little bit of white to it. I do not want a sharp edge of the cloud, because they are usually a bit puffy. I use my wire to lightly mix the bottom of the white with the color that is underneath it. In this case it is the orange. I then add a little more white and use the wire again to make my clouds a little puffy.
19. I keep adding the orange mixture of frit and some clouds until I reach the first brake line in the Acala frame. Then, get a piece of tape, remembering to put the tab on the tape. I place the tab on the glass side of the frame and wrap it around to hold up the section of the frame in place so I can add more frit.
20. I will continue to add frit. I try to remember to tap the glass as I go. You will note that I am starting to change my colors from the orange to a reddish purple and eventually to blue.
21. As I get to the next level of the frame, again, I put a piece of tape on to hold it in place, remembering to put the tab on the glass side of the frame. As the circle begins to close I note that I have to use the skewer or metal rod to flip the frit close to the edges of the frame. I want to make sure that I completely fill in the circle.
22. Again, remember to tap the front of the frame to settle the frit into place. When the frame is filled with frit, you are ready to take it to the kiln.





23. Place some kind of object that will elevate your Alcala piece. You will notice I just use a container of frit.
24. Keeping one hand on the top of the Alcala frame, carefully reach to the backside of the piece and begin removing all of the tape. Since I placed tabs on the tape, it will be easy to remove. I never know where to put the tape, so I just put it on the top of my hand.



	1	2	3	4	5	6
Full						
Rate	250	75	9999	9999	75	300
Temp	1050	1225	1450	950	725	100
Hold	20	30	20	90	30	0

25. Gently remove the frame from the piece. You will now have a sheet of clear glass filled with frit on the top.
26. I usually take my finger and tap the edge of the glass holding all of the frit so that it goes all the way to the edge of the clear piece of glass.
27. You are now ready to FULL fuse your glass piece. I will add my kiln schedule, but realize that every kiln is different and you may have a FULL fuse schedule that you prefer to mine.
28. ENJOY!



Other Alcala ideas...



Pictured below is a custom Alcala that I wanted specific colors for this piece.

