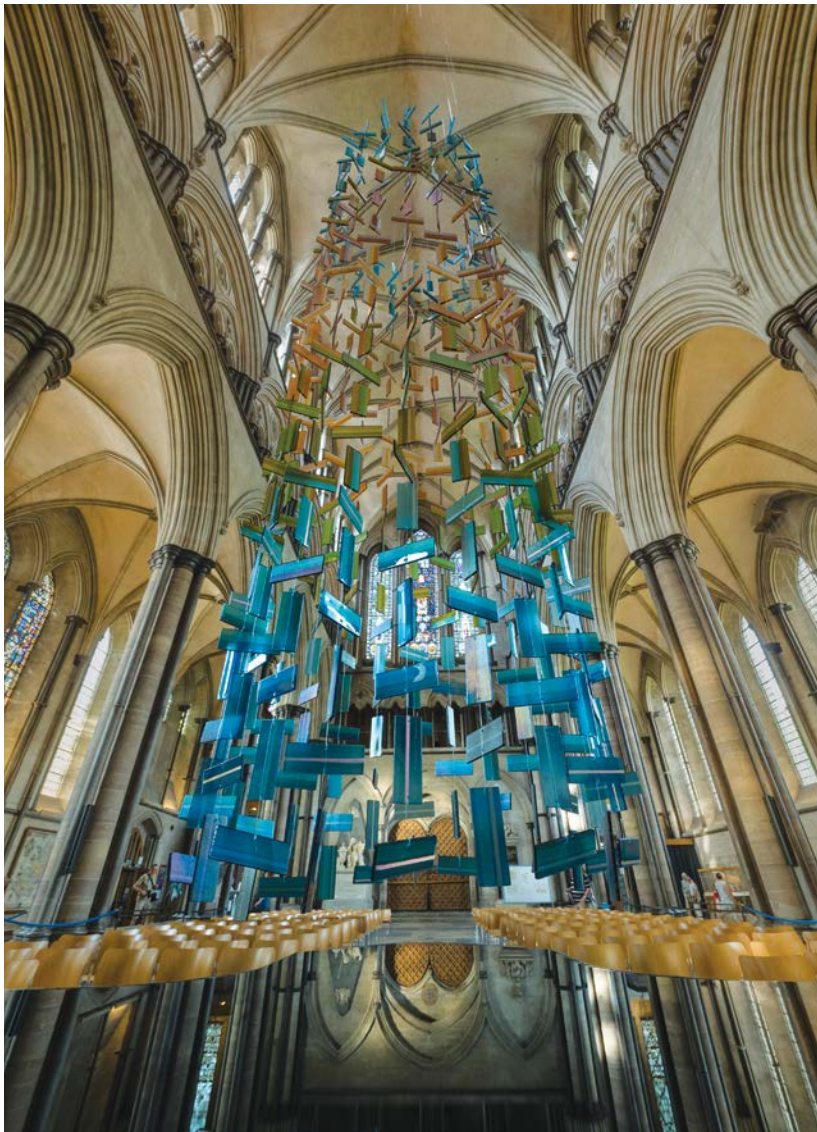


Bullseye Glass

for Art and Architecture

CATALOG
13



Amy Cushing, *Incandescent*, Salisbury Cathedral, 2016. Part of *Reflection*, an exhibition curated by Jacqueline Creswell. Photo by Ash Mills.

Amy Cushing

Color Suspended, Power Magnified

Whether designing for corporate lobby, hospital waiting room, upscale residence, or Salisbury Cathedral, Amy Isabelle Cushing consistently pushes color and light into diverse and necessary conversations.

After almost 25 years of working in kilnformed glass, London-based Cushing is recognized for her sensitivity to site-specific color treatments, an acute attention to technical detail, and the sheer joyousness of the results.

On first seeing an image of her work, one of our marketing team exclaimed, "It just makes me want to dance!" Dancing isn't the first thing that comes to mind upon entering the lobbies of most corporate offices, but it is often exactly the feeling that is needed to warm up a spare or intimidating space. In other places such as a clinic or hospital, Cushing explains, "the artwork needs to provide comfort and an element of escapism."



Amy Cushing

Artists, interior designers, and color therapists have long understood the impact of color and light on mood. It is well known that certain colors evoke calm while others energize. The transparency of glass amplifies these effects. Glass, however, also presents unique technical challenges to the designer.

Cushing's rigorous training at Chelsea School of Art almost three decades ago immersed her in experimentation as she moved between ceramics and glass, learning the limits, potentials, and nuances of the materials. "I was always set a brief and taught to consider the environment as a whole. The synergy between the artwork and its space can sometimes be subtle and even subliminal, but it is highly likely that these connections are pre-considered and integral."

Above all, Cushing stresses the importance of detail. She finds that while "a trained eye for design is critical, handling the technical process and never missing a detail is very important."

Cushing's unusual method of creating larger atmospheric installations from tiny components demands knowledge beyond the glassworking methods of color-mixing, firing, and finishing. After material selection and fabrication, physically fitting thousands of individual pieces of multi-colored glass into their final home can literally make or break the job.

When asked about her most challenging commission, Cushing describes the mounting of a 9.8' x 2.3' (300 x 70 cm) column comprised of 616 individual pieces of glass threaded to 22 separate cables, each in excess of 49' (15 m) long. It all had to be attached—without becoming entangled—above the baptismal font in Salisbury Cathedral.

At 5'2" tall, Amy Cushing directing the installation of a cloud of potentially tangled colored light suspended from a vaulted ceiling 82' (25 meters) overhead is an inspiring image.

Color and light are power. One small woman hitting the switch is power magnified.

amyisglass.com

[instagram.com/amyisglass](https://www.instagram.com/amyisglass)



BULLSEYE: COLOR STORIES

Behind every Bullseye color is an origin story. Many of our colors arise from a groundswell of popular demand. Others pop into being from happy accidents or lucky guesses in our Production Department. Some grow out of bluesky conversations between various employees at the factory.

But maybe our favorite way Bullseye colors come to life is when an artist asks us for a new hue, a specific shade that will realize a one-of-a-kind vision in glass. We see this sort of collaboration as a win-win for everyone. Artists get to fill the world with radiant works. We inevitably learn a ton while formulating a new glass. And kilnformers everywhere get an expanded palette—not to mention the artist’s world-class example of what can be done with it.

By pressing into their craft, artists provoke us to push the limits of glass technology. Art furthers science; science furthers art. This interchange is at the heart of Bullseye’s constant pursuit of innovation. “That is one big reason Bullseye works with artists,” co-owner Dan Schwoerer explains. “They push us to do things that we often assume aren’t possible. We’d like to tell them to go away,” he adds with a wink in his voice, “but, you know, they just camp out until we solve their color problem.”

In other words (translating from Dan’s Wisconsin farm-country wryness): Keep camping out, artists and makers. Whether you’re aspiring or established, keep dreaming, keep pushing. When you do, you make everyone better. And who knows? You just might gift the future with a broader palette and brighter possibilities.



On the cover: Amy Cushing, *Oranda*, 2017.
Private commission consulted by Vessel
Gallery. Photo by Philip Vile.

FEATURED ARTISTS & DESIGNERS

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Opalescent

Light-reflecting glass styles, equally excellent for kilnwork, stained glass, and mosaic applications.



Dimensions are approximate. Opalescent sheet glass is available in double-rolled 3 mm (-0030) and Thin 2 mm (-0050). Due to the handcrafted nature of Bullseye glass, all colored sheets have at least one rolled edge. Most sheet glass styles are available in these thicknesses:



2 mm Thin (-0050)

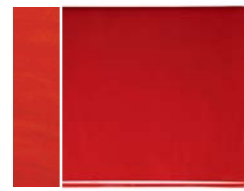


3 mm (-0030)

Approximate color before firing. Color after a full fuse firing. A solid sample indicates no change from unfired to fired. Each sample is 8" (20 cm) wide.



Deep Red
000224-0030, -0050



Red
000124-0030, -0050



Tomato Red
000024-0030, -0050



Tangerine Orange
000025-0030, -0050



Orange
000125-0030, -0050



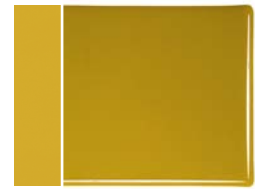
Burnt Orange
000329-0030, -0050



Sunflower Yellow
00220-0030, -0050



Canary Yellow
000120-0030, -0050



Golden Green
000227-0030, -0050



Gray Green
000349-0030, -0050



Moss Green
000241-0030, -0050



Dark Forest Green
000141-0030, -0050



Steel Jade
000345-0030, -0050



Teal Green
000144-0030, -0050



Robin's Egg Blue
000161-0030, -0050



Indigo Blue
000148-0030, -0050



Glacier Blue
000104-0030, -0050



Egyptian Blue
000164-0030, -0050



Cobalt Blue
000114-0030, -0050



Deep Cobalt Blue
000147-0030, -0050

● This style may not reveal (or strike to) its target color until fired. For more information, see page 66.

▼ Hues of shift colors change depending on thickness and/or lighting, regardless of whether they have been fired or not.

Each glass style has specific performance characteristics. Read working notes in the About Our Glass section of bullseyeglass.com before starting any project. To anticipate potential color reactions, see page 67.



Pimento Red
000225-0030, -0050 ●



Pink
000301-0030, -0050 ●



Petal Pink
000421-0030, -0050



Salmon Pink
000305-0030, -0050 ●



Pumpkin Orange
000321-0030, -0050 ●



Cinnabar
000309-0030, -0050 ●



Woodland Brown
000203-0030, -0050 ●



Umber
000310-0030, -0050 ●



Butterscotch
000337-0030, -0050 ●



Marigold Yellow
000320-0030, -0050 ●



Artichoke
000131-0030, -0050



Citronelle
000221-0030, -0050



Avocado Green
000222-0030, -0050



Pea Pod Green
000312-0030, -0050



Olive Green
000212-0030, -0050



Mineral Green
000117-0030, -0050



Celadon Green
000207-0030, -0050



Mint Green
000112-0030, -0050



Spring Green
000126-0030, -0050 ●



Jade Green
000145-0030, -0050



Turquoise Blue
000116-0030, -0050



Light Cyan
000216-0030, -0050



Steel Blue
000146-0030, -0050



Dusty Blue
000208-0030, -0050



Powder Blue
000108-0030, -0050



Periwinkle
000118-0030, -0050



Neo-Lavender
000142-0030, -0050 ▣



Gold Purple
000334-0030, -0050 ●



Plum
000332-0030, -0050 ●



Dusty Lilac
000303-0030, -0050

Opalescent



Deep Gray
000336-0030, -0050



Slate Gray
000236-0030, -0050



Deco Gray
000136-0030, -0050



Elephant Gray
000206-0030, -0050



Driftwood Gray
000132-0030, -0050



Mink
000119-0030, -0050



Almond
000139-0030, -0050

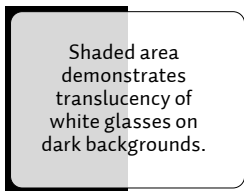


Marzipan
000138-0030, -0050



Light Peach Cream
000034-0030, -0050

Black & White



Shaded area demonstrates translucency of white glasses on dark backgrounds.



Cream
000420-0030, -0050
Like French Vanilla but without the reactivity. Fires to an even, warm-toned off-white.



French Vanilla
000137-0030, -0050, -0000
Warm with amber tones. Reacts with silver. May strike to a bright dense white. Expect variation.



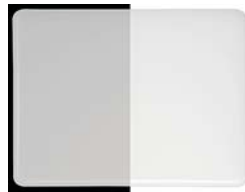
Warm White
000920-0030, -0050
It's still white, just warmer!



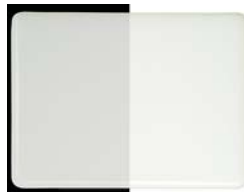
Opaline
000403-0030, -0050
Strikes to a milky white that transmits softened yet fiery light. Can have a dramatic effect as an overlay.



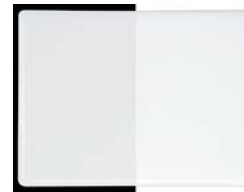
Lacy White
000143-0030, -0050, -0000
Intended for stained glass: when fired, strikes to an even white with unpredictable density.



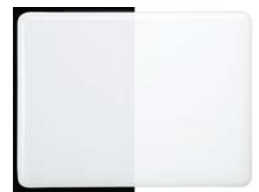
Translucent White
000243-0030, -0050
Fires to an even white, but more translucent than White (000113). Cold sheet may have irregular white markings.



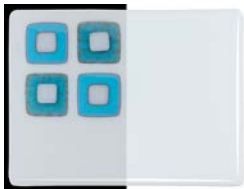
White
000113-0030, -0050, -0000
For kilnforming and stained glass. More opaque after firing, but still transmits light.



Opaque White
000013-0030, -0050
Our brightest white. Completely opaque before and after firing.



Dense White Opalescent
000313-0030, -0050 (re-release)
A neutral white well-known for its strong reactive potential.



Reactive Cloud
000009-0030, -0050
Slightly bluer and more translucent than White (000113) when fired. See reaction tips on page 67.



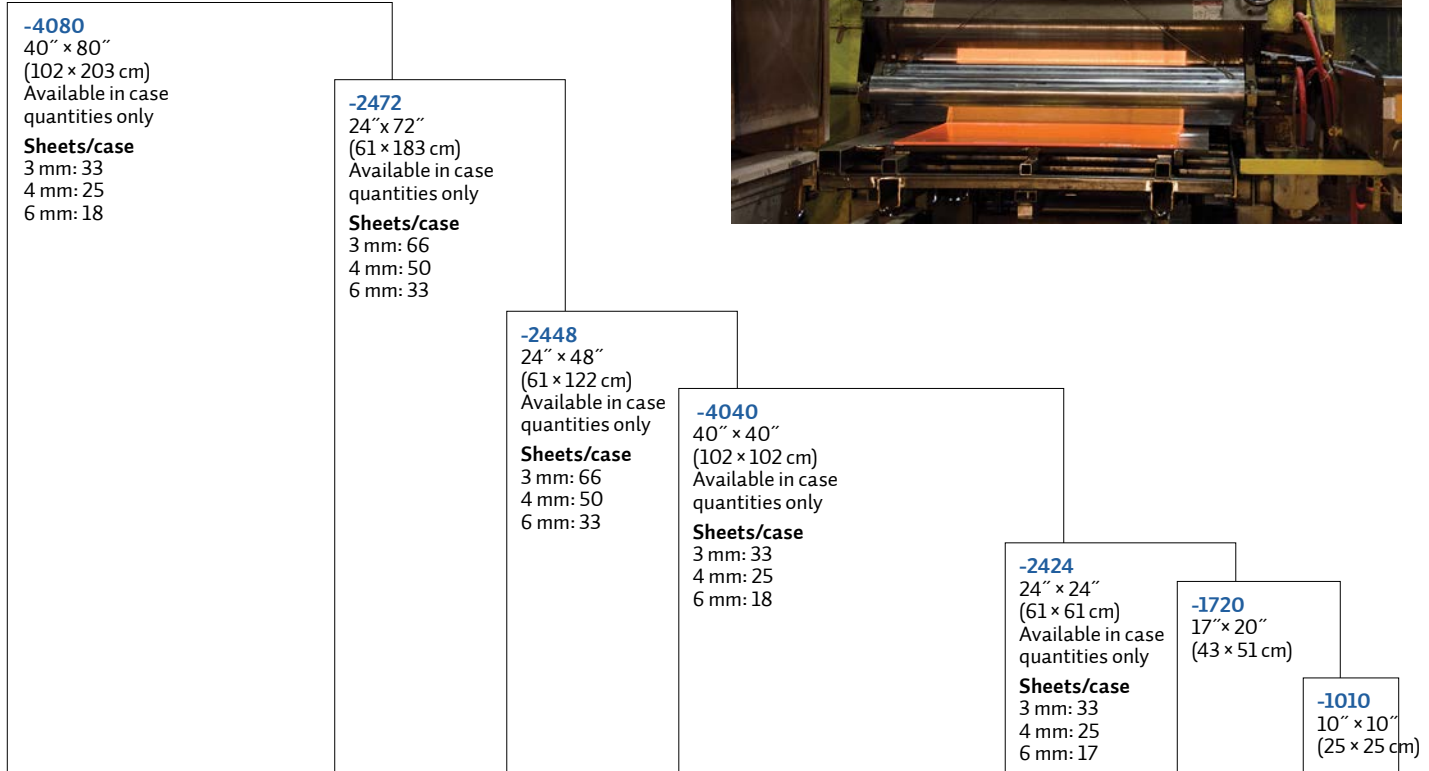
Black
000100-0030, -0050, -0000, -0060
A classic. This opaque and glossy black melts to a uniform surface.



Stiff Black
000101-0030, -0050
Not as soft as Black (000100), holds its shape well at blowing temperatures. May slump differently than Black.

Tekta

Flat, uniform, and available in a range of sizes. Trimmed on all sides so there's no waste. Lead-free and Bullseye Compatible. For additional Clear styles, see pages 8 & 9.



Charles Loomis, *Organza Pendant*, 30" diameter, 2019. Bullseye Tekta Crystal Clear. charlesloomis.com

Which Tekta?

For a water-white appearance on the edge, go with Tekta Crystal Clear (1401). Tekta Clear (1100) will have a slight green tint on the edge.



Transparent

Bullseye's transparent styles transmit light. Most are available in double-rolled 3 mm (-0030) and Thin 2 mm (-0050). Stack and combine for custom colors and light modulations. Fine-tune using Thin.

Approximate color before firing
 2 mm color after a full fuse firing. -0050
 3 mm color after a full fuse firing. -0030

Approximate color before firing
 3 mm after a full fuse firing. A solid sample indicates no change from unfired to fired. Each sample is 8" (20 cm) wide.



Garnet Red
001322-0030, -0050



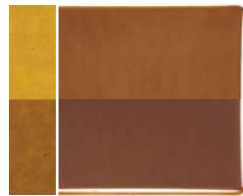
Red
001122-0030, -0050



Fuchsia
001332-0030, -0050



Dark Rose Brown
001109-0030, -0050



Sienna
001119-0030, -0050



Tan
001419-0030, -0050



Khaki
001439-0030, -0050



Light Bronze
001409-0030, -0050



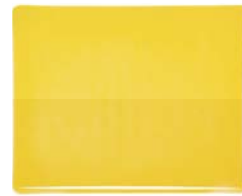
Dark Amber
001138-0030, -0050



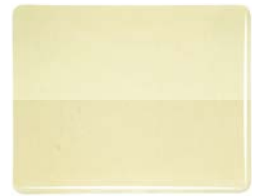
Marigold Yellow
001320-0030, -0050



Yellow
001120-0030, -0050



Medium Amber
001137-0030, -0050



Light Amber
001437-0030, -0050



Aventurine Green
001112-0030, -0050



Kelly Green
001145-0030, -0050



Emerald Green
001417-0030, -0050



NEW Ming Green Tint
001845-0030



Light Aquamarine Blue
001408-0030, -0050



Aventurine Blue
001140-0030, -0050



Aquamarine Blue
001108-0030, -0050



Sea Blue
001444-0030, -0050



Steel Blue
001406-0030, -0050



Turquoise Blue
001116-0030, -0050



NEW Copper Blue
001246-0030, -0050



Midnight Blue
001118-0030, -0050



Deep Royal Blue
001114-0030, -0050



Caribbean Blue
001164-0030, -0050

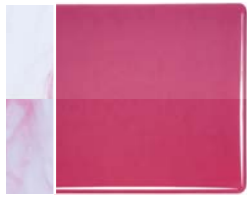


True Blue
001464-0030, -0050

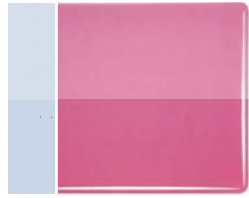
● This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

■ Hues of shift colors change depending on thickness and/or lighting, regardless of whether they have been fired or not.

Each glass style has specific performance characteristics. Read working notes in the About Our Glass section of bullseyeglass.com before starting any project. To anticipate potential color reactions, see [page 67](#).



Cranberry Pink
001311-0030, -0050 ●



Light Pink
001215-0030, -0050 ●



Ruby Pink Tint
001831-0030 ●



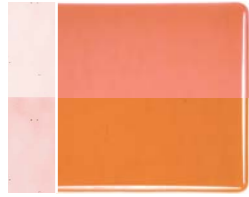
Ruby Red Tint
001824-0030 ●



Burnt Scarlet Tint
001823-0030 ●



Light Coral
001205-0030, -0050 ●



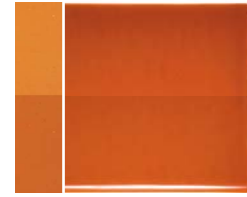
Sunset Coral
001305-0030, -0050 ●



Light Orange
001025-0030, -0050 ●



Orange
001125-0030, -0050 ●



Carnelian
001321-0030, -0050 ●



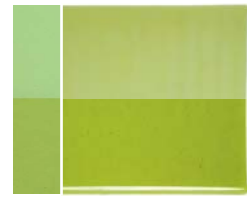
Chartreuse
001126-0030, -0050 ●



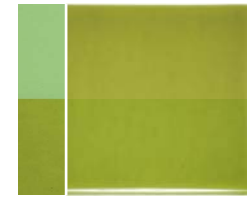
Lemon Lime
001422-0030, -0050 ●



Spring Green
001426-0030, -0050



Fern Green
001207-0030, -0050 ●



Pine Green
001241-0030, -0050 ●



Leaf Green
001217-0030, -0050



Light Green
001107-0030, -0050



Olive Green
001141-0030, -0050



Lily Pad Green
001226-0030, -0050



Light Aventurine Green
001412-0030, -0050



NEW Turquoise Blue Tint
001816-0030



Light Turquoise Blue
001416-0030, -0050



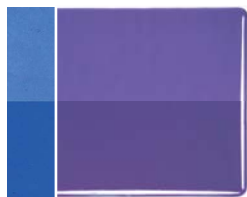
Light Sky Blue
001414-0030, -0050



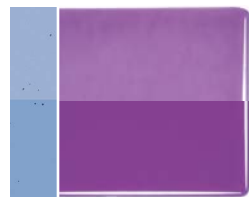
NEW Sapphire Blue Tint
001814-0030



Neo-Lavender Shift
001442-0030, -0050 ▣



Gold Purple
001334-0030, -0050 ●



Violet
001234-0030, -0050 ●



Deep Plum
001105-0030, -0050



NEW Amethyst
001228-0030, -0050



Deep Royal Purple
001128-0030, -0050

Transparent



Light Violet
001428-0030, -0050



Light Plum
001405-0030, -0050



Erbium Pink Tint
001821-0030



Purple Blue Tint
001948-0030



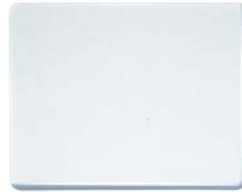
Fuchsia Tint
001932-0030



Lavender Green Shift Tint
001844-0030 



Gray Blue Tint
001864-0030



Indigo Tint
001818-0030



Light Neo-Lavender Shift Tint 001842-0030 



Lavender Gray Tint
001964-0030



Aqua Blue Tint
001808-0030



Juniper Blue Tint
001806-0030



Spruce Green Tint
001841-0030



Grass Green Tint
001807-0030



NEW Cilantro Green Tint
001917-0030



Green Tea Tint
001826-0030



Lemon Tint
001920-0030



Pale Yellow Tint
001820-0030



Light Amber Tint
001827-0030



Medium Amber Tint
001837-0030

Alchemy Clear

Take your creativity to wizardly places with Bullseye's Alchemy Clear styles. Both styles change the appearance of silver when fired in direct contact with the glass.

Expect variation in effects. Factors include sources of silver, glass production runs, and heatwork (firing times, temperatures, multiple firings, etc.). More details available in the About Our Glass section of bullseyeglass.com.

For silver foil, see page 44.



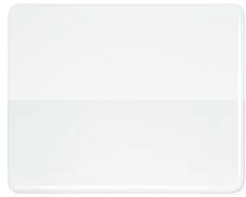
Alchemy Clear Silver to Gold
001015-0030, -0050

Upon firing, silver foil turns gold. Has a slight blue tint in cold and fired form.

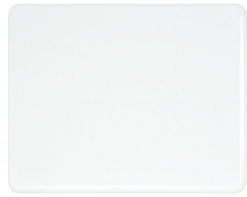


Alchemy Clear Silver to Bronze
001016-0030, -0050

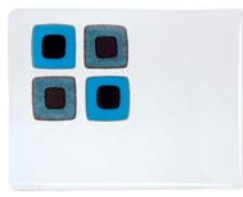
Upon firing, silver foil turns a rich reddish bronze. Has a slight coral tint in cold and fired form.



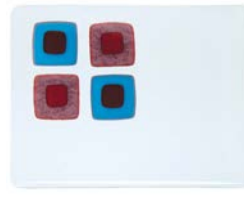
Clear
001101-0030, -0050,
-0000, -0060



Crystal Clear
001401-0030, -0050,
-0060



Reactive Ice Clear
001009-0030, -0050



Red Reactive Clear
001019-0030, -0050

At left: Squares show examples of reactive combinations.
For more information visit *About Our Glass* at bullseyeglass.com.



NEW Pewter
001229-0030, -0050



Oregon Gray
001449-0030, -0050



Charcoal Gray
001129-0030, -0050



Light Silver Gray
001429-0030, -0050



Gray Tint
001829-0030



Olive Smoke Tint
001867-0030



Pine Green Tint
001977-0030



Olivine Tint
001877-0030



Light Rhubarb Shift Tint
001858-0030



Rhubarb Shift Tint
001859-0030



Brown Topaz Tint
001819-0030



Copper Tint
001934-0030



Red Amber Tint
001857-0030



Coral Orange Tint
001834-0030



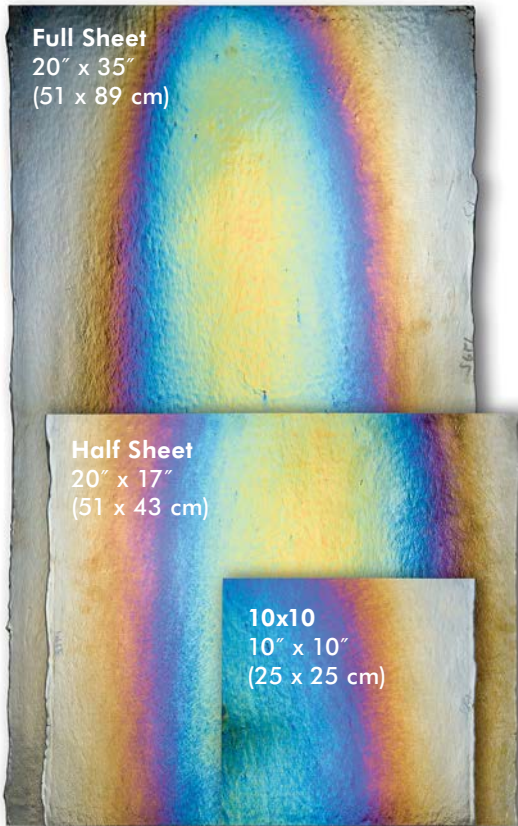
Drop-out vessels made with Alchemy Clear, Silver to Gold (left) and Alchemy Clear, Silver to Bronze (right). The vessel in the center was made with both. (Note that Silver to Gold is softer and slumps at a faster rate.)

Volume discounts apply to all sheet glasses. Pricing details, including color, form, grade, and size codes, start on [page 68](#).

Order now at shop.bullseyeglass.com or call Sales at 503.232.8887.

Irid & Textured

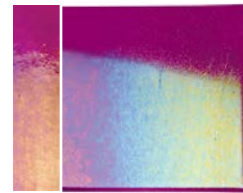
Iridescent sheets with our signature matte surface and textured styles. Most are available in both 3 mm and Thin 2 mm thicknesses. The iridescent surfaces are food safe and permanent at full fuse temperatures.



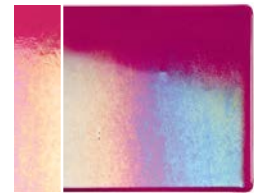
Rainbow Iridescent

Approximate color before firing

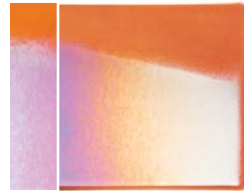
Color after a full fuse firing. A solid sample indicates no change from unfired to fired. Each sample is 8" (20 cm) wide.



Fuchsia
001332-0031, -0051 ●



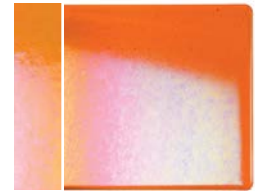
Garnet Red
001322-0031, -0051 ●



Sunset Coral
001305-0031, -0051 ●



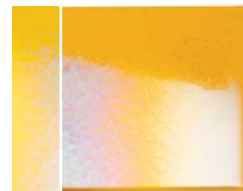
Light Coral
001205-0031, -0051 ●



Light Orange
001025-0031, -0051 ●



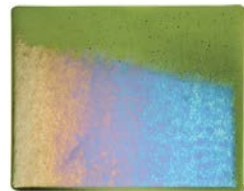
Light Amber
001437-0031, -0051



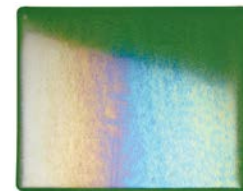
Marigold Yellow
001320-0031, -0051 ●



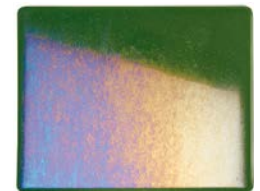
Yellow
001120-0031, -0051 ●



Olive Green
001141-0031, -0051



Aventurine Green
001112-0031, -0051



Light Aventurine Green
001412-0031, -0051



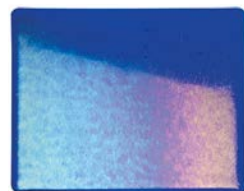
Turquoise Blue
001116-0031, -0051



Light Turquoise Blue
001416-0031, -0051



Light Aquamarine Blue
001408-0031, -0051



Deep Royal Blue
001114-0031, -0051



Caribbean Blue
001164-0031, -0051



True Blue
001464-0031, -0051

Dimensions are approximate. Due to the handcrafted nature of Bullseye glass, all colored sheets have at least one rolled edge.

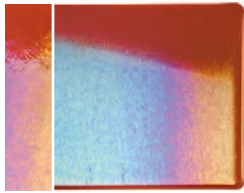
Iridescent coatings may vary in appearance from edge to edge and from sheet to sheet. For example, the rainbow iridescent coating on a black sheet may appear on approximately two-thirds of the surface, while the remaining area shows only silver or gold iridescent hues.

Note: Never fire irid-side-down on ThinFire, as pitting may occur. Instead, always fire irid-side-down on a primed shelf.

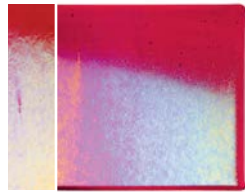
● This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

▼ Hues of shift colors change depending on thickness and/or lighting, regardless of whether they have been fired or not.

Each glass style has specific performance characteristics. Read working notes in the About Our Glass section of bullseyeglass.com before starting any project. To anticipate potential color reactions, see [page 67](#).



Carnelian
001321-0031, -0051 ●



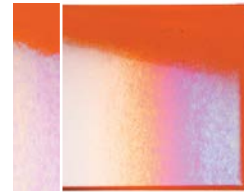
Red
001122-0031, -0051 ●



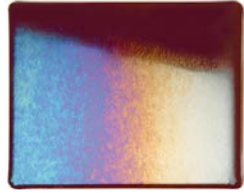
Light Pink
001215-0031, -0051 ●



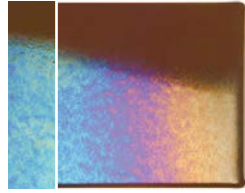
Cranberry Pink
001311-0031, -0051 ●



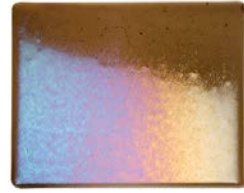
Orange
001125-0031, -0051 ●



Dark Rose Brown
001109-0031, -0051



Sienna
001119-0031, -0051 ●



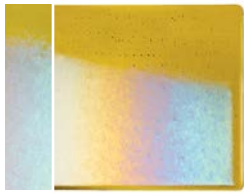
Tan
001419-0031, -0051



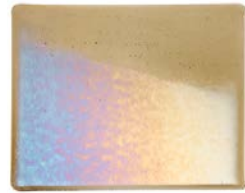
Dark Amber
001138-0031, -0051



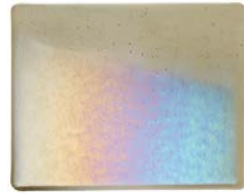
Medium Amber
001137-0031, -0051



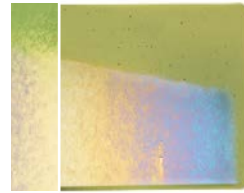
Chartreuse
001126-0031, -0051 ●



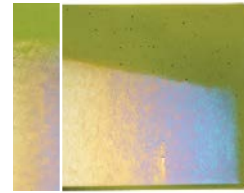
Light Bronze
001409-0031, -0051



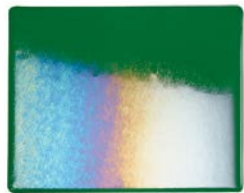
Khaki
001439-0031, -0051



Fern Green
001207-0031, -0051 ●



Pine Green
001241-0031, -0051 ●



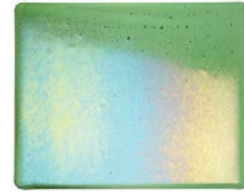
Kelly Green
001145-0031, -0051



Spring Green
001426-0031, -0051



Leaf Green
001217-0031, -0051



Light Green
001107-0031, -0051



Emerald Green
001417-0031, -0051



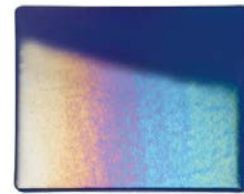
Sea Blue
001444-0031, -0051



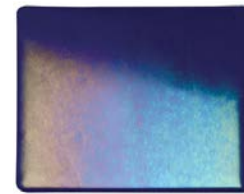
Steel Blue
001406-0031, -0051



Aquamarine Blue
001108-0031, -0051



Midnight Blue
001118-0031, -0051



Aventurine Blue
001140-0031, -0051



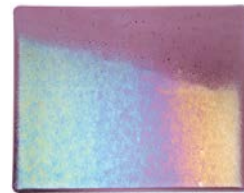
Light Sky Blue
001414-0031, -0051



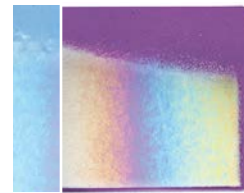
Neo-Lavender Shift
001442-0031, -0051 ◀



Light Plum
001405-0031, -0051

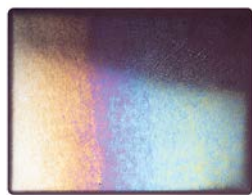


Light Violet
001428-0031, -0051

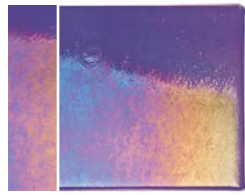


Violet
001234-0031, -0051 ●

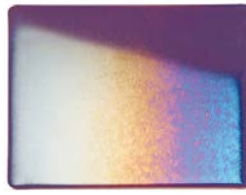
Rainbow Iridescent



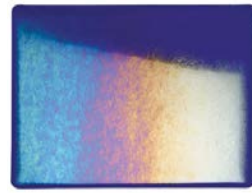
NEW Amethyst
001228-0031, -0051



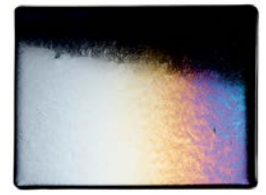
Gold Purple
001334-0031, -0051



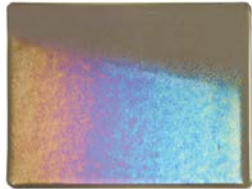
Deep Plum
001105-0031, -0051



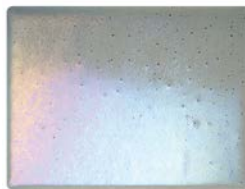
Deep Royal Purple
001128-0031, -0051



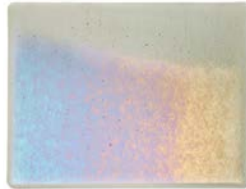
Black
000100-0031, -0051



Charcoal Gray
001129-0031, -0051



NEW Pewter
001229-0031, -0051



Oregon Gray
001449-0031, -0051



Light Silver Gray
001429-0031, -0051



Reactive Ice Clear
001009-0031, -0051



Red Reactive Clear
001019-0031, -0051



**Alchemy Clear
Silver to Gold**
001015-0031, -0051



**Alchemy Clear
Silver to Bronze**
001016-0031, -0051

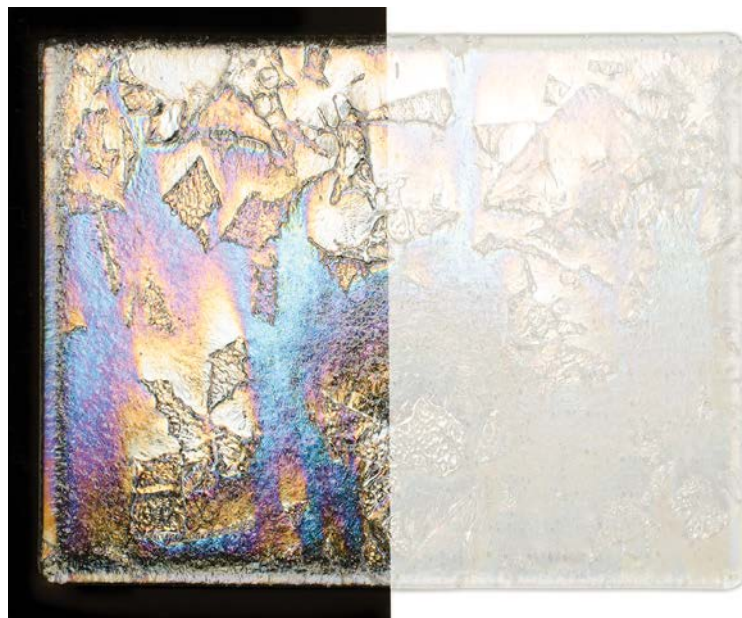


Clear
001101-0031, -0051



White
000113-0031, -0051

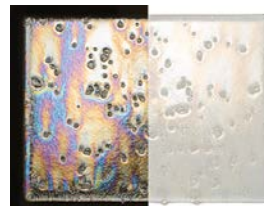
Rainbow Iridescent Clear-on-Clear



Clear with Clear Fractures
004102-0031



Clear Chopstix
004402-0031



Clear with Clear Frit
004202-0031



Clear with Clear Streamers
004302-0031

Rainbow Irid Streaky



Aventurine Blue, Clear
002140-0031

Rainbow Irid Collage



Black Chopstix
004400-0031

Clear & Black Textures

All five textures are available on Clear and Black. Other colors may be special ordered.*
Reed and accordion textures are available in both standard (3 mm) and Thin (2 mm) variations.



Black Soft Ripple
000100-0021

Clear Soft Ripple
001101-0021



Black Herringbone Ripple
000100-0022

Clear Herringbone Ripple
001101-0022



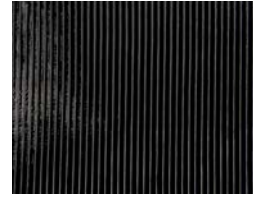
Black Reed
000100-0043, -0053

Clear Reed
001101-0043, -0053



Black Accordion
000100-0045, -0055

Clear Accordion
001101-0045, -0055

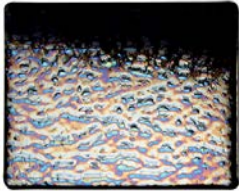


Black Prismatic
000100-0047

Clear Prismatic
001101-0047

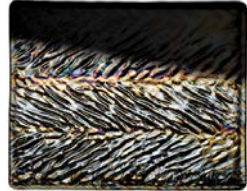
Rainbow Iridescent Textures

All five textures are produced on Clear and Black in rainbow Iridescent.
Other base glass colors and iridescent coatings can be made to order.*



Black Soft Ripple
000100-0024

Clear Soft Ripple
001101-0024



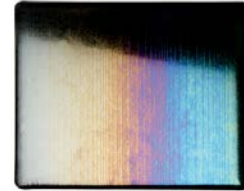
Black Herringbone Ripple
000100-0025

Clear Herringbone Ripple
001101-0025



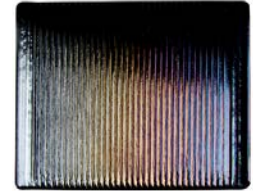
Black Reed
000100-0044, -0054

Clear Reed
001101-0044, -0054



Black Accordion
000100-0046, -0056

Clear Accordion
001101-0046, -0056



Black Prismatic
000100-0048

Clear Prismatic
001101-0048

Silver, Gold, and Patterned Iridescent

Available on Clear and Black.



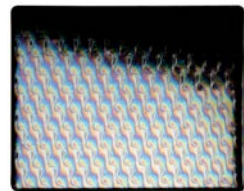
Black, Silver
000100-0037, -0057

Clear, Silver
001101-0037, -0057



Black, Gold
000100-0038, -0058

Clear, Gold
001101-0038, -0058



Black, Patterned
000100-0032

Clear, Patterned
001101-0032



At right: Full sheet of gold iridescent on black (0100-0038) shown is approximately 20" x 35" (50.8 x 88.9 cm).



Medium Amber, Gold
001137-0038



Light Silver Gray, Silver
001429-0037



Light Bronze, Gold
001409-0038

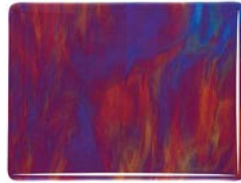


Streaky

Hand-rolled and controlled for mix consistency, with the unique patterning of traditional art glass. Bullseye Compatible.

Each style's color content is listed from greatest amount to least. White, Ivory, Black, and colors described as "opal" are opalescent. All other colors are transparent. See [page 16](#) for Streaky Soft Ripples.

Approximate color before firing. Color after a full fuse firing. A solid sample indicates no change from unfired to fired. Each sample is 8" (20 cm) wide.



Cranberry, Royal Blue, Spring Green
003126-0030



Cranberry Pink, Azure Blue, White
003346-0030



Cranberry Pink, Gold Purple, White
003334-0030



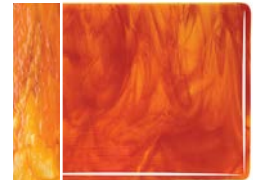
Cranberry Pink, Royal Blue, Spring Green, White
003026-0030



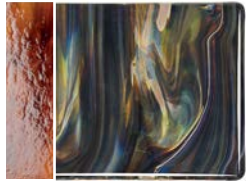
Cranberry Pink, Emerald Green, White
003345-0030



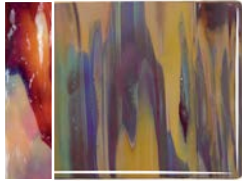
Clear, Red Opal
002024-0030



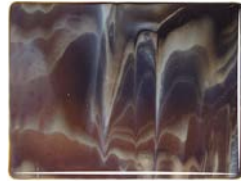
Yellow, Red
002125-0030



Petrified Wood
002971-0030



Soft Yellow Opal, Deep Red
002250-0000, -0030



Dark Brown, White
002209-0000, -0030



White, Dark Brown
002109-0000, -0030



Woodland Brown Opal, Ivory, Black
003203-0030



Olive Green Opal, Forest Green, Deep Brown
003212-0030



Olive Green Opal, Forest Green
002212-0030



Yellow Opal, Deep Forest Green
002121-0000, -0030



NEW Aventurine Green, White
002312-0030



Mint Opal, Deep Forest Green
002112-0000, -0030



Assorted dishes made with new Copper Blue, White Streaky (002146-0030). The small stacked dishes are made with new Tint sheet glass colors layered with White and Clear Streaky (002130-0030).



NEW Copper Blue, White
002146-0030



Blue Opal, Plum
002105-0000, -0030



Royal Purple, Powder Blue Opal
002128-0000, -0030



Clear, Black
002100-0000, -0030

● This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

Actual size of samples is 6" x 8" (15 x 20 cm), fired.

Each glass style has specific performance characteristics. Read working notes in the About Our Glass section of bullseyeglass.com before starting any project.



White, Deep Royal Purple, Cranberry Pink
003328-0000, -0030



Cranberry Pink, White
002311-0030



White, Cranberry Pink
002310-0000, -0030



White, Pink Opal
002302-0000, -0030



White, Salmon Pink Opal
002305-0000, -0030



Red Opal, White
002124-0000, -0030



White, Orange Opal
002123-0000, -0030



Medium Amber, White
002137-0030



Clear, Sunflower Yellow Opal
002020-0030 ●



Clear, French Vanilla Opal
002037-0030



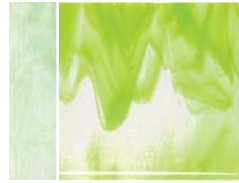
White, Orange Opal, Deep Forest Green
003123-0000, -0030



White, Deep Forest Green, Caramel Opal
003501-0000, -0030



White, Light Green
002107-0000, -0030



Clear, Spring Green Opal
002026-0030 ●



Aqua Blue Tint, White
002218-0030



Azure Blue Opal, Jade Green Opal, Neo-Lavender
003045-0030



Caribbean Blue, White
002164-0030



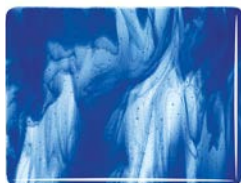
Turquoise Blue, Deep Royal Blue
002116-0030



Powder Blue Opal, Marine Blue
002108-0000, -0030



White, Turquoise Blue, Midnight Blue
003086-0030



Clear, Deep Cobalt Blue Opal
002047-0030



Aventurine Blue, Clear
002140-0030



Light Turquoise Blue, True Blue
002416-0030



Clear, Egyptian Blue Opal
002064-0030



Clear, Turquoise Blue, White
003116-0030



Clear, White, Black
003100-0030



Charcoal Gray, White
002129-0000, -0030



White, Lavender Blue Opal
002304-0000, -0030



Clear, White
002130-0000, -0030

Soft Ripples

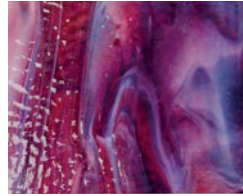
Soft ripples add texture and highlights to stained glass and mosaic projects.



Woodland Brown Opal,
Ivory, Black
003203-0021



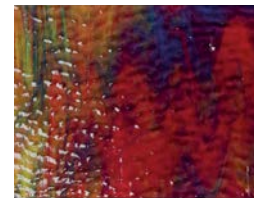
Azure Blue Opal, Jade Green
Opal, Neo-Lavender
003045-0021



Cranberry Pink, Gold
Purple, White
003334-0021



Cranberry Pink, Azure
Blue, White
003346-0021



Cranberry, Royal Blue,
Spring Green
003126-0021



Cranberry Pink, Royal
Blue, Spring Green, White
003026-0021

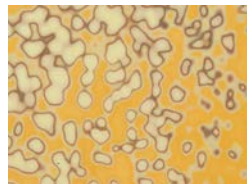


Cranberry Pink, Emerald
Green, White
003345-0021

For stained glass tools and supplies, see
shop.bullseyeglass.com/stained-glass.html.

Ring Mottles

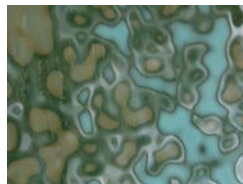
Designed for stained glass and mosaics, ring mottles create the impression of dappled sunlight on petals, leaves, grass, or water. *Non-fusible and not intended for kilnwork.* The mottle patterning is heatwork sensitive: at full fuse temperatures, it will almost completely disappear.



Toffee
006010-0000



White
006013-0000



Patina Green
006045-0000



Light Celery, Lime Green
006207-0000



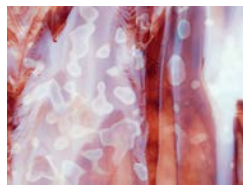
White, Gold Pink
006210-0000



Medium Celery, Emerald
Green
006212-0000



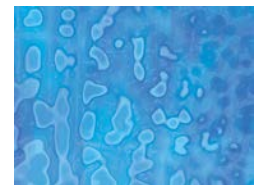
Blue-Gray, White
006218-0000



White, Burgundy
006231-0000



Medium Leaf, Emerald
Green
006247-0000



Light Blue, Cobalt Blue
006264-0000



Lemon Yellow, White,
Gold Pink
006323-0000



White, Turquoise, Gold
Purple
006336-0000



White, Olive Green, Gold
Pink
006343-0000



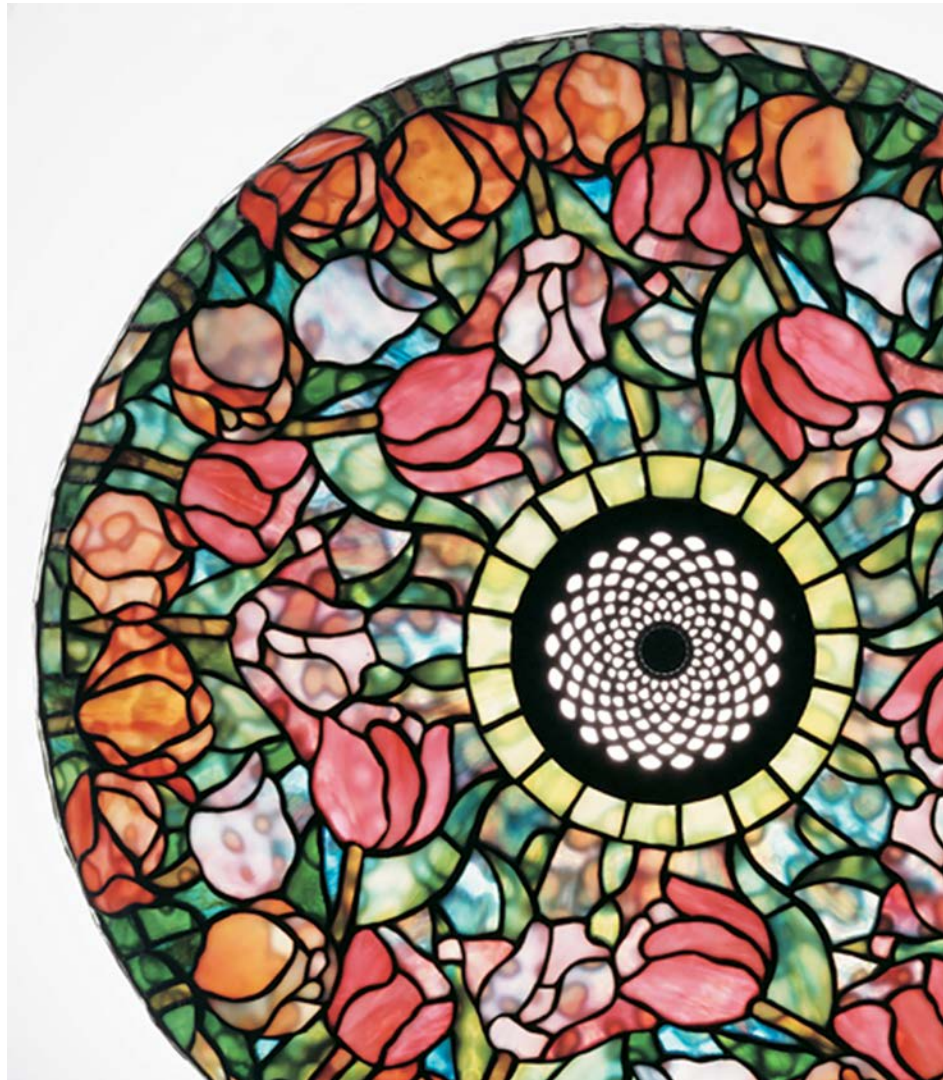
White, Turquoise, Lime
Green, Gold Pink
006446-0000



White, Lime Green,
Turquoise, Gold Pink
006467-0000



Sam Andreakos, *Summer Peony*. Tiffany reproduction shade using Odyssey forms, 18" (46 cm).



Sam Andreakos, *Spring Tulip*. Tiffany reproduction shade using Odyssey forms, fabricated by third party, 22" (56 cm).

Stained Glass

All of our sheet glass styles, fusible and non-fusible, work wonderfully for stained glass.

In 1974, three hippie artists started Bullseye Glass Co. in the backyard of a ramshackle house in the southeast of Portland, Oregon. Their mission? To make sheet glass in luscious colors that would serve the country's booming stained glass market.

That mission expanded in 1979 after a chance encounter with artist Klaus Moje led Bullseye's founders to accomplish the unprecedented: they developed a process for producing reliably fusible colored glass. A new medium was born. In something of a Gutenbergian revolution, it was suddenly possible for makers everywhere to begin creating with tested compatible art glass.

Over 40 years later, Bullseye is still a leader in the fused glass revolution. We're also still committed to providing an unparalleled palette for traditional and architectural glassworks. We like to think our colors and styles could launch stained glass masters from any period (even those from the 70's) into the grooviest of creative ecstasies.



Bullseye co-founder and co-owner Dan Schwoerer, circa 1975.

Cascade & Infusion

Unlike any Streaky Bullseye offers. Each sheet is truly unique. Expect variation in the design—with Bullseye consistency in performance. Available only in half or full sheets. Visit shop.bullseyeglass.com for more styles.



White, Light Silver Gray Cascade
002249-CA30



Black, White Cascade
002213-CA30



Warm White, Pine Green Cascade
002941-CA30 ●



Warm White, True Blue Cascade
002964-CA30

Also available: White, Light Silver Cascade Iridescent (002249-CA37).



French Vanilla, Light Turquoise Blue Cascade
002537-CA30 ●



French Vanilla, Light Turquoise Blue Infusion
002537-IN30 ●



Note: These unique mixes of French Vanilla and Turquoise Blue create a dark brown reaction when fired. Samples above show full sheets in their cold and then fired states.

● This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

Each glass style has specific performance characteristics. Read working notes in the About Our Glass section of bullseyeglass.com before starting any project. To anticipate potential color reactions, see [page 67](#).

Graffiti

This unique mix technique produces sheets that are one-of-a-kind.

The samples below demonstrate how unique each sheet of Clear, White and Black Graffiti (003100-GR30) can be. **Expect wide variation.**



NEW Clear, White, Black Graffiti
003100-GR30

Quick Tip

Cap any sheet with this graffiti sheet to create a wide range of effects.



Above: Graffiti sheet (003100-GR30) caps Orange Opalescent (000125), Red Opalescent (000124), Light Cyan Opalescent (000216), and Gold Purple Opalescent (000334).



Karlye Golub, Plates, 2020. Clear, White, Black Graffiti (003100-GR30) on Aquamarine Blue (001108), 10" (25 cm) diameter and 8" (20 cm) diameter. karlyegolub.com

Collage

Accessory glasses arranged on the casting table, then rolled over with molten glass. For kilnforming, stained glass, or mosaics. More styles available in the Bullseye online store.

Chopstix



Black Chopstix
004400-0030, -0031



White Chopstix
004437-0030



Blue Chopstix
004414-0030



Red Chopstix
004424-0030

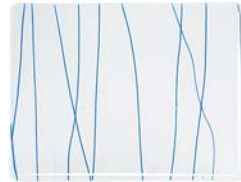
Streamers



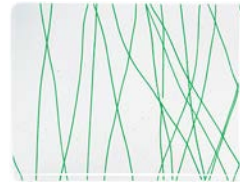
Black
004100-0000



Black & White
004171-0000



Royal Blue
004151-0000

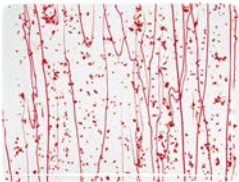


Forest Green
004152-0000

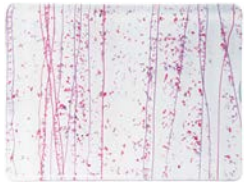


White
004158-0000

Mardi Gras



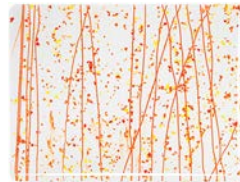
Red Frit, Red Streamers
004224-0000



Cranberry and Purple Frit, Cranberry and Purple Streamers
004234-0000



Pink and Cranberry Frit, Pink Streamers
004215-0000



Red, Orange and Yellow Frit, Orange Streamers
004211-0000



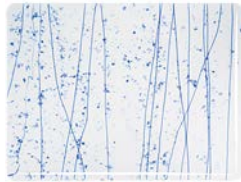
Canary and Sunflower Yellow Frit, Sunflower Yellow Streamers
004220-0000



Dark Green and Jade Green Frit, Dark Green Streamers
004217-0000



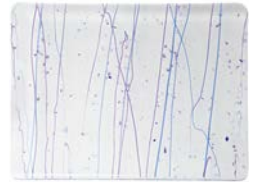
Dark Green, Spring Green, and Yellow Frit, Spring Green Streamers
004212-0000



Cobalt Blue, Gray Blue, and Aqua Frit, Blue Streamers
004219-0000



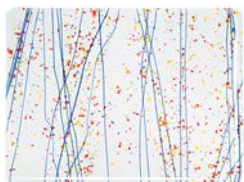
Royal Blue and Turquoise Frit, Cobalt Blue and Turquoise Streamers
004216-0000



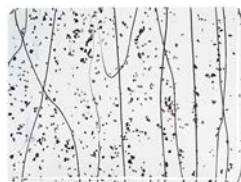
Neo-Lavender and Purple Frit, Cobalt Blue and Purple Streamers
004242-0000



NEW Rainbow Frit and Streamers
004247-0000



Yellow, Blue, and Red Frit, Blue Streamers
004223-0000



Black Frit, Black Streamers
004200-0000



Gray and Black Frit, White Streamers
004218-0000



Vanilla and White Frit, Vanilla and White Streamers
004237-0000



Roger Thomas, *Fall as Sleet, Op. 525, 2012*. Includes Bullseye Streamer and Mardis Gras, 39" × 19" (99 × 48 cm). Photo by Bill Bachhuber.

Representing a landscape is one thing; manifesting its spirit is another. That's why when Roger Thomas paints, he paints with fused glass. Glass allows him to work with depths that do justice to his vision of nature—and maybe even the nature of vision. Through the hatching and layering techniques he developed and

teaches around the world, Thomas is able to construct scenes that move and breathe with color and light. His work provides an inspiring example of the sensory scenes waiting to be unveiled through kiln-glass.

rogerthomasglass.com

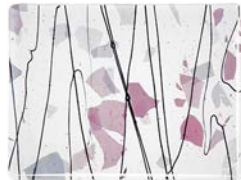
Fracture-Streamers*



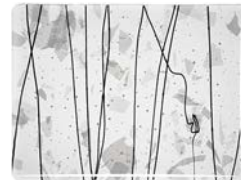
Autumn: Orange, Yellow, and Red
004111-0000



Spring Green and Deep Pink
004114-0000



Light Pink and White
004121-0000



White
004118-0000



Winter: White (with Clear Streamers)
004113-0000



Spring: Blue, Green, Aqua, and Pink
004110-0000



Summer: Green and Yellow
004112-0000



Green and White
004117-0000



Light Pink, Green, and White
004116-0000



Deep Pink, Plum, Spring Green, and Aqua (with Pink Streamers)
004128-0000



Blue and White
004119-0000



Black, Black Streamers
004136-0000



Autumn: Orange, Yellow, and Red on Lacy White
004011-0000



Spring Green and Deep Pink on Lacy White
004014-0000



Spring: Blue, Green, Aqua, and Pink on Lacy White
004010-0000

Order now at shop.bullseyeglass.com or call Sales at 503.232.8887.

* Fracture-streamers are Tiffany reproduction glasses. Streamers are Black unless otherwise noted.

Actual size of samples is 6" × 8" (15 × 20 cm), fired.



Richard Whiteley, *Absence*, 2016. Cast and carved glass, 12" x 10" x 5.5" (30 x 25 x 14 cm). Photo by Greg Piper.



Richard Whiteley, *Body Void*, 2019. Cast and carved glass, 31" x 23" x 6.7" (79 x 59 x 17 cm). Photo by Greg Piper.

Richard Whiteley

Color-Driven Conversation

For Richard Whiteley, color is a force. Every hue pushes. Every gradient pulls. Like distinct types of gravity, colors cause ideas to take shape around them. And through them. And because of them.

"Color is a key consideration even as my works are conceptualized," explains Whiteley. "I want colors to evoke a feeling that is reflected by the conversation with form. Color doesn't just support this conversation. It often drives it."

A glass artist since age 16, Whiteley's approach to color has become wed to dimensions of expression made possible exclusively through glass. Color, for Whiteley, is not simply the sum of hue, value, and saturation. When expressed through glass, it is also a product of translucency, opacity, and its contextual relationship to light. This sensibility, mediated through glass, allows Whiteley to explore negative space in uniquely powerful ways.


His work begins with a void. Empty potential. Conceptual space. He then uses glass to build around it—with color and form growing from the void the way leaves sprout from a branch or spirals spread from a whirlpool. In this process, the instigating space that might otherwise be overshadowed by its own outgrowths becomes highlighted by them instead. Materially, the result is an exotic object through which structure and space converse. Experientially, the result is art able to evoke moods and provoke questions available almost nowhere else. And this powerful work is made possible by colored glass.

That's why when Whiteley first approached Bullseye with the need for a new color, we took his request very seriously. Through discussions with our Sales Department it soon became clear that he was asking for something more than a particular hue or tint. The emotional tones of his vision required a layered gray and a complementary spectrum to go with it. So after reviewing Bullseye's palette with Whiteley, we selected Gray Tint (1829) as an appropriate starting reference. We then prepared samples with varying degrees of relative saturation. From those samples, Whiteley chose a palette that featured grays with half and a third of 1829's saturation. This array of grays, we all hoped, would allow him to realize his compelling creative vision.

And oh, it did. Since then, Whiteley's creations have featured in dozens of exhibitions around the world. They can also be found in major collections at places like The Corning Museum of Glass, The Australian National Gallery, and the Palm Springs Art Museum. Whiteley himself has gone from Head of the Glass Workshop and Foundation Studies at the Australian National University's School of Art & Design, to Senior Program Manager at The Studio at The Corning Museum of Glass. He has also helped develop several additional Bullseye hues. In short, we could not be more proud to formulate the colors that help drive Richard Whiteley's art.

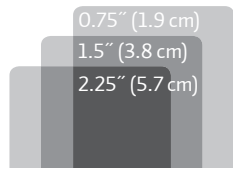
richardwhiteley.com

Billets

Bullseye Compatible glass for casting.
Easy to ship, easy to use. 

Billet dimensions: Approximately 5" x 10" x 0.75" (13 x 25 x 2 cm).
Weight approximately 3.4 lb (1.54 kg).

For more information on casting with Bullseye billets, see our video lessons *Box Casting*, *Harnessing Flow in Kiln-Glass*, and *Open-Faced Kilncasting* at [videos.bullseye.com](https://www.bullseye.com/videos). (Subscription required.)




Selections show single, double, and triple thickness.



Ruby Red Tint
001824-0065 



Burnt Scarlet Tint
001823-0065 



Ruby Pink Tint
001831-0065 



Erbium Pink Tint
001821-0065




Red Amber Tint
001857-0065



Coral Orange Tint
001834-0065 



Rhubarb Shift
001859-0065 



Copper Tint
001934-0065



Jerre Davidson, *Red Sky*, 2017. Kilncast in Burnt Scarlet billet, 14" x 9" x 6" (35.5 x 23 x 15 cm). Photo by Sylvia Galbraith. [jerredavidsonglass.com](https://www.jerreidavidsonglass.com)



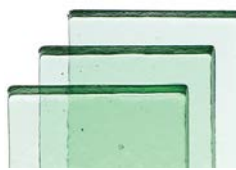
Spruce Green Tint
001841-0065



NEW Ming Green Tint
001845-0065



Grass Green Tint
001807-0065



NEW Cilantro Green Tint
001917-0065



Juniper Blue Tint
001806-0065



NEW Sapphire Blue Tint
001814-0065



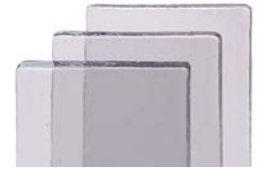
NEW Turquoise Blue Tint
001816-0065




Aqua Blue Tint
001808-0065





Lavender Green Shift Tint
001844-0065 



Lavender Gray Tint
001964-0065

 This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

 Hues of shift colors change depending on thickness and/or lighting, regardless of whether they have been fired or not.

 Volume discounts apply to all billets. Pricing details, including color, form, grade, and size codes, start on [page 68](#).



Why Choose Bullseye for Casting?

Bullseye billets are an excellent alternative to lead crystal. Our billets are safer, more economical, and significantly lighter—full lead crystal can weigh as much as 45% more. For more uniform color, use billets from the same production date. Our billets are also compatible with our complete line of sheet glass, frit, and powder.

What Are Shift Styles?

The hues of these styles change depending on thickness and/or lighting, regardless of whether they have been fired or not. Expect the color to slightly shift and/or darken when firing to full fuse at casting temperatures. This subtle change, compared to the unfired glass, will be more apparent in thicker sections. Although this is also true with other forms of these styles, it is most noticeable when making the thicker works for which billets were developed.

Joshua Hershman, *Forgetting in the Process of Remembering*, 2019. Negative core-cast and polished Crystal Clear billet, 7" x 5" x 6.75" (18 x 13 x 17 cm). Photo by Keay Edwards. bendergallery.com/Joshua-Hershman.cfm

Billets

				
Black 000100-0065	Gray Tint 001829-0065	White 000113-0065	Clear 001101-0065	Crystal Clear 001401-0065
				
Gray Blue Tint 001864-0065	Indigo Tint 001818-0065	Purple Blue Tint 001948-0065	Lt Neo-Lavender Shift Tint 001842-0065	Fuchsia Tint 001932-0065
				
Olivine Tint 001877-0065	Light Rhubarb Shift Tint 001858-0065	Olive Smoke Tint 001867-0065	Pine Green Tint 001977-0065	Green Tea Tint 001826-0065
				
Brown Topaz Tint 001819-0065	Medium Amber Tint 001837-0065	Light Amber Tint 001827-0065	Pale Yellow Tint 001820-0065	Lemon Tint 001920-0065

● This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

▶ Hues of shift colors change depending on thickness and/or lighting, regardless of whether they have been fired or not.

Each glass style has specific performance characteristics. Read working notes in the About Our Glass section of bullseyeglass.com before starting any project. To anticipate potential color reactions, see [page 67](#).

Frit

Made from crushed, screened, and magnetically cleaned Bullseye Compatible sheet glass. **V**



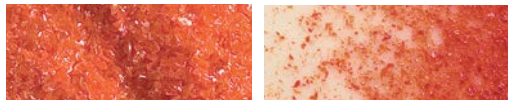
Use Bullseye's versatile palette of frits for:

- Kilnforming techniques like drawing with glass, painting with glass, and powder printing
- Kilncasting and pâte de verre
- Torchworking and blowing, creating surface color and pattern

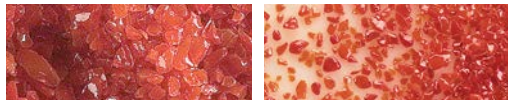
Packaged in 5 lb (2.27 kg), 1 lb (0.45 kg), and 5 oz (0.14 kg) containers. All colors are Bullseye Compatible and available in Powder, Fine, Medium, and Coarse mesh sizes.



(-0008) Powder: 0.2 mm and finer



(-0001) Fine: ranges from 0.2 to 1.2 mm



(-0002) Medium: ranges from 1.2 to 2.7 mm



(-0003) Coarse: ranges from 2.7 to 5.2 mm

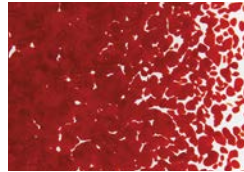


(-0005) Extra Large: ranges from 5.2 to 30 mm, Clear & Streaky only

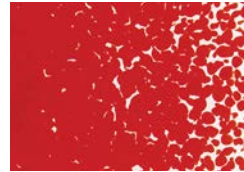
Color saturation varies depending on application. Thin layers may be lighter and thick layers darker and more saturated. For more information on working with frit and powder, see our video lessons *Heatwork and Frit* and *Working with Powders on Sheet* at [videos.bullseyeglass.com](https://www.bullseyeglass.com/videos). (Subscription required.)

Opalescent

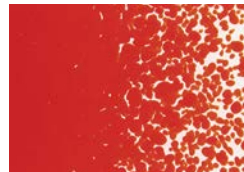
Each sample shows Medium frit fired on a base of 3 mm Clear. Unfired frit colors may be different than fired colors.



Deep Red
000224



Red
000124



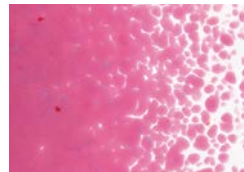
Tomato Red
000024



Pimento Red
000225



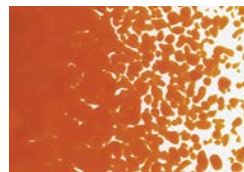
Salmon Pink
000305



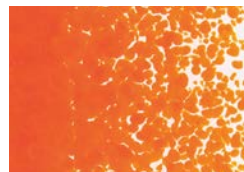
Pink
000301



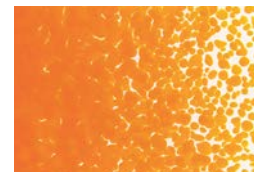
Petal Pink
000421



Burnt Orange
000329



Orange
000125



Tangerine Orange
000025



Pumpkin Orange
000321



Marigold Yellow
000320



Sunflower Yellow
000220



Canary Yellow
000120



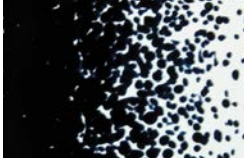
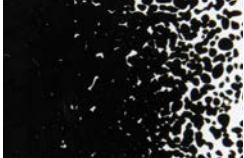
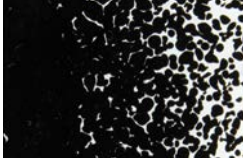
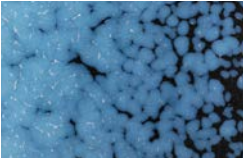
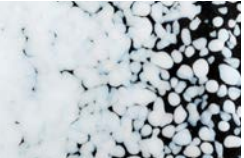
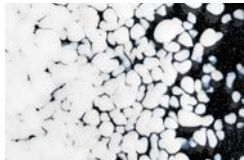
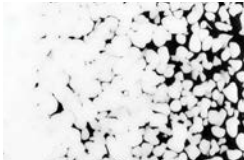
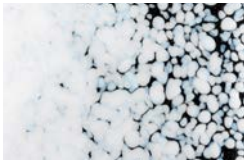
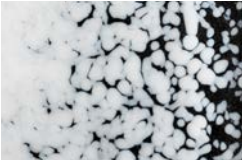
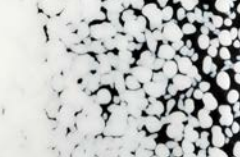
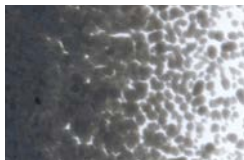

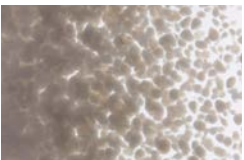


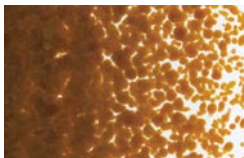
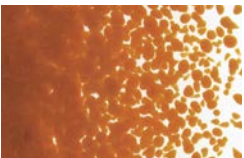
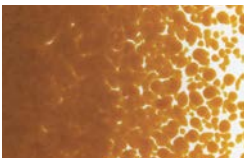
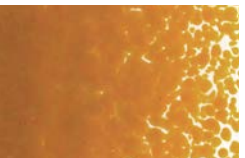
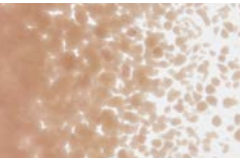
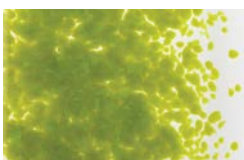
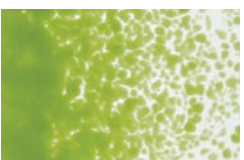



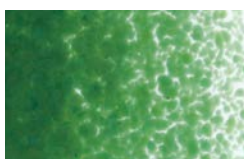




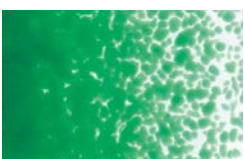

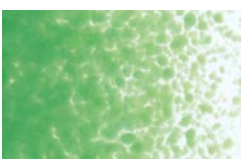


Marzipan
000138



Light Peach Cream
000034

V Volume discounts apply to all frit. Pricing details, including color, form, grade, and size codes, start on [page 68](#).

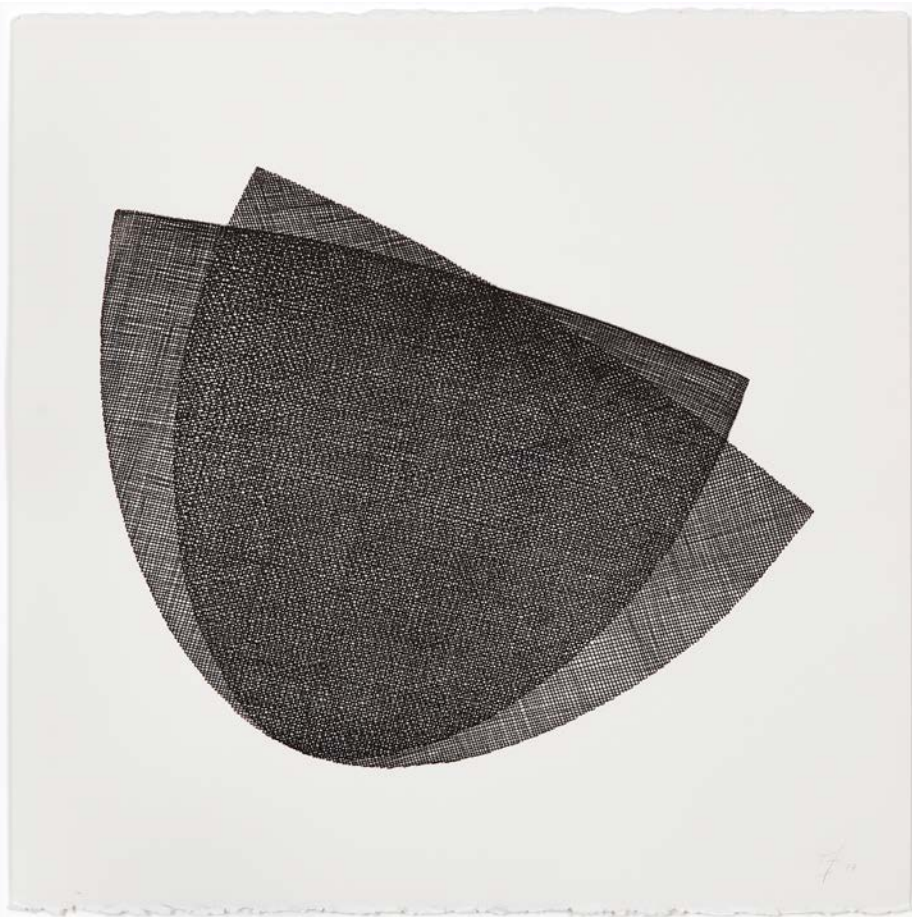
Opalescent

				
Blue Black 000102	Stiff Black 000101	Black 000100	Opaline* 000403 ●	Reactive Cloud* 000009
				
NEW Dense White* 000313 (re-release)	Opaque White* 000013	White* 000113	Translucent White* 000243 ●	Warm White* 000920
				
Deep Gray 000336	Slate Gray 000236	Deco Gray 000136	Driftwood Gray 000132	Elephant Gray 000206
				
Woodland Brown 000203 ●	Cinnabar 000309 ●	Umber 000310 ●	Butterscotch 000337 ●	Mink 000119
				
NEW Avocado Green 000222	Olive Green 000212	NEW Citronelle 000221	Golden Green 000227 ●	French Vanilla 000137
				
Dark Forest Green 000141	Pea Pod 000312	Spring Green 000126 ●	Artichoke 000131	Cream 000420
				
Jade Green 000145	Teal Green 000144	Mineral Green 000117	Celadon 000207	Mint Green 000112

● This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

Each glass style has specific performance characteristics. Read working notes in the About Our Glass section of [bullseyeglass.com](#) before starting any project. To anticipate potential color reactions, see [page 67](#).

*White frit is shown on a base of sheet Black (0100) to illustrate density or opacity.



Mel Douglas

Mel Douglas, *Tilt*, 2019. Glass and paper, 22" x 22" (55 x 55 cm). Photo by David Paterson.

Mel Douglas

Finding Nature (and Color) Between the Lines

Natural glass is a term that usually refers to serendipitous specimens left by lightning strikes, volcanoes, and meteorites. But spend any time with the work of Australian artist Mel Douglas and that custom of excluding ourselves from what is considered natural can begin to seem oddly artificial. Her work somehow situates us in nature anew. It reminds us that all glass is natural glass.

By inscribing the surface of her pieces with painstaking, handmade hatching, Douglas marks them as intimately human. And yet by retaining elemental purity of form, linework, and color, she endows them with the elegance of raw physics. The implications of this fusion are transformative. Our kilns, hands, and minds suddenly assume a familial resemblance to the unseen energies that stir galaxies and form worlds. In Douglas's work, the simple becomes singular, the local becomes illuminating.

As a Bullseye Artist in Residence, Mel Douglas brought her illuminating practices to Portland in 2016. The main question she wanted to explore with us was how surface and form can be built from a repetitious single line. But while pulling a temporary formulation of Black Opalescent (O100) into ultra-thin stringer from a Vitrigraph kiln, she noticed something unexpected: the thinner O100 got, the bluer it looked. For that version of O100, the distance between thin and very thin was all that separated black from blue.

It was a simple discovery, but it illustrated a crucial principle: our glass (and our world) is as colorful as our questions. This is because the quality of our questions shape the depth of our explorations, and that depth, in turn, determines the limits of creative possibility available to us.

When Mel Douglas creates, then, it's almost certain that a primal interview is underway. *What is light? What is color? What are lines, surfaces, fields, and voids? How do these things relate?* By learning from Douglas's work and practices, it is possible to engage with glass on more intimate levels. That might mean discovering a new quirk of color and adding it to the log of knowledge stored in About Our Glass at bullseyeglass.com. It might mean innovating novel processes for making. But regardless of specifics, it will mean nothing less than participation in the strange exchange between a mysterious state of matter known as glass and a creative force of nature known as humanity.

meldouglasglass.com
[instagram.com/meldouglasglass](https://www.instagram.com/meldouglasglass)

John Kenneth Clark

A First Fusing Project

For most of us, our first fusing project was a cabochon, a light catcher, or a coaster. For renowned architectural glass designer John Kenneth Clark, it was the equivalent of a cathedral window.

When the Louis Vuitton Group needed an artist to create a window for the cathedral-like stillroom at the Glenmorangie Distillery, they commissioned Clark to fashion in glass the signet that defines their world-famous whisky brand.

But that would be no easy task. The Scottish distillery had long used the eighth-century AD Cadboll Stone as their brand emblem, and reproducing the intricate patterns of the relief-sculpted Pictish stone begged for craftsmanship equal to the original’s remarkable stonework. Clark accepted the challenge.



“I first created a slumped panel using clear glass,” Clark explains. “Then they wanted color.” The clients’ wish for a stronger color focus eventually led Clark to a material he’d not used before: Bullseye Glass. Due to the size of the project, Clark gathered all the 1137 amber sheet he could find from various German suppliers. Unaware of the slight variations between different runs of this handcast sheet, he fired together a number of pieces to create a base of the requisite size.

Just before the clients arrived to inspect fabrication, Clark opened the kiln and found—to his horror—what he called a “chessboard” of varying amber shades. “We quickly closed the kiln and I told the clients it was too hot to open... That’s when I figured out the frit method of creating flashed glass.”



Above: John Kenneth Clark, *Stillhouse - Glenmorangie*, 2010. Fused and kilncarved Bullseye sheet and frit, 89” x 87” (2.25 x 2.2 m). At left: John Kenneth Clark with his work, *Pipes in Stripes*, 2019.

Clark also figured out how to blend 1137, 1837, 1322, and 1101 frits into a palette of fusible colors able to fill the channels in his carved plaster and mimic the shades of the distillery’s renowned whiskies. The project was a success.

Few of us did not struggle with our first fusing projects. The mark of a master is turning those struggles into art.

glasspainter.com/glenindex.html

Opalescent



Steel Blue
000146



Dusty Blue
000208



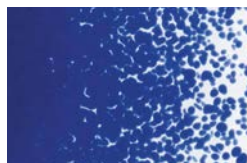
Turquoise Blue
000116



Light Cyan
000216



NEW Glacier Blue
000104



Deep Cobalt Blue
000147



Indigo Blue
000148



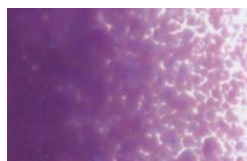
Egyptian Blue
000164



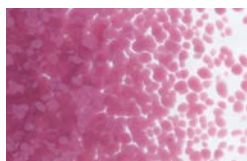
Cobalt Blue
000114



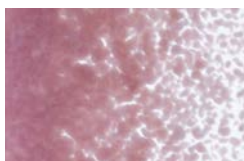
Powder Blue
000108



Gold Purple
000334 ●



Plum
000332 ●



Dusty Lilac
000303



Neo-Lavender
000142 ▾



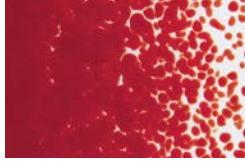
Periwinkle
000118

● This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

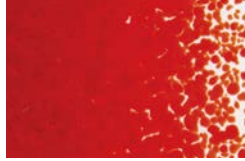
▾ Hues of shift colors change depending on thickness and/or lighting, regardless of whether they have been fired or not.

Each glass style has specific performance characteristics. Read working notes in the About Our Glass section of bullseyeglass.com before starting any project. To anticipate potential color reactions, see [page 67](#).

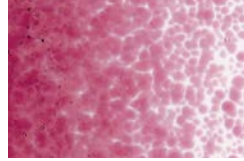
Transparent



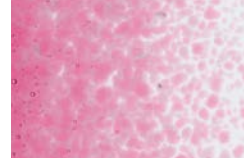
Garnet Red
001322 ●



Red
001122 ●



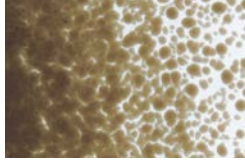
Cranberry Pink
001311 ●



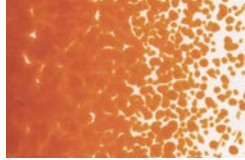
Light Pink
001215 ●



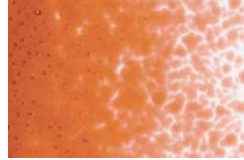
Erbium Pink Tint
001821



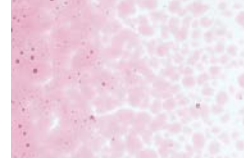
Dark Rose Brown
001109



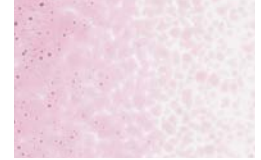
Carnelian
001321 ●



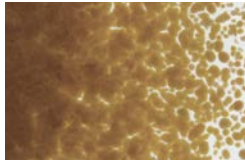
Sunset Coral
001305 ●



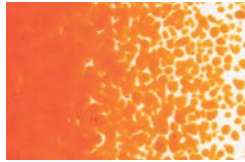
Ruby Red Tint
001824 ●



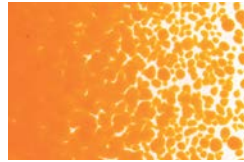
Ruby Pink Tint
001831 ●



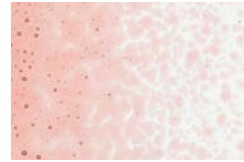
Sienna
001119 ●



Orange
001125 ●



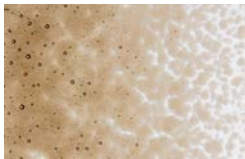
Light Orange
001025 ●



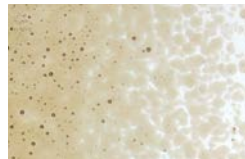
Burnt Scarlet Tint
001823 ●



Coral Orange Tint
001834 ●



Tan
001419



Light Bronze
001409



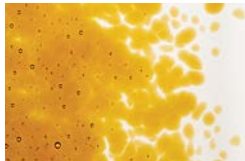
Khaki
001439



Medium Amber Tint
001837



Light Amber
001437



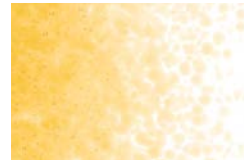
NEW Dark Amber
001138



Marigold Yellow
001320 ●



Yellow
001120 ●



Medium Amber
001137



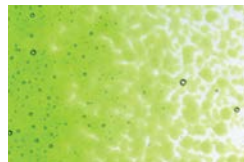
Light Amber Tint
001827



Chartreuse
001126 ●



Fern Green
001207 ●



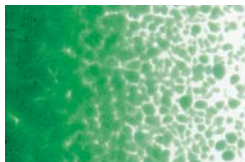
Spring Green
001426



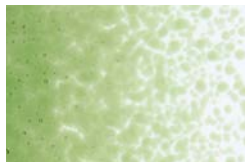
Green Tea Tint
001826



Olive Smoke Tint
001867



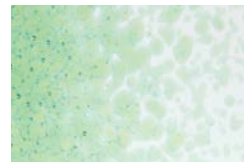
Kelly Green
001145



Olive Green
001141



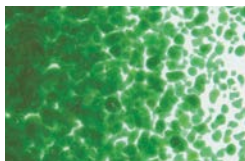
Pine Green
001241 ●



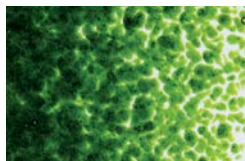
Leaf Green
001217



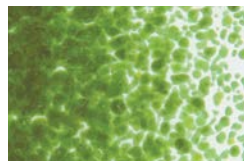
Pale Yellow Tint
001820



Aventurine Green
001112



Light Aventurine Green
001412



Lily Pad Green
001226







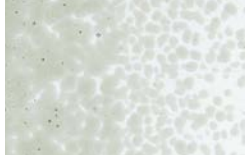
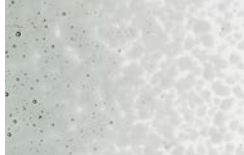


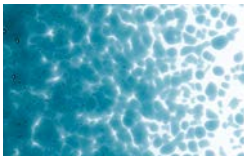
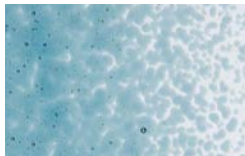

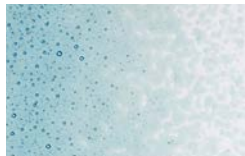

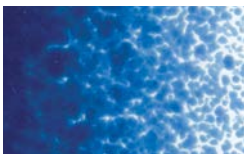

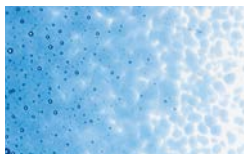
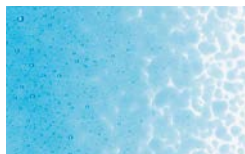

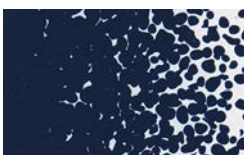
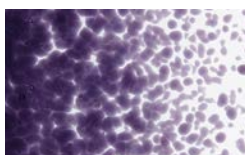
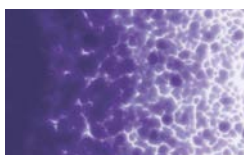


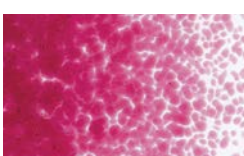
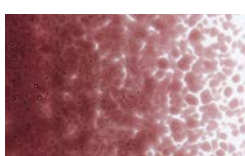
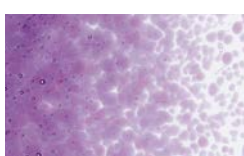
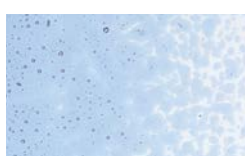


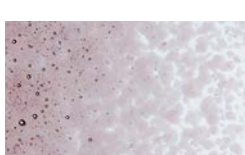
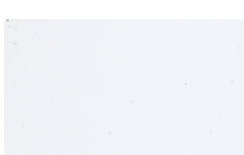



Light Green
001107



Rhubarb Shift Tint
001859 ▶

Transparent

				
Emerald Green 001417	Grass Green Tint 001807	Spruce Green Tint 001841	Juniper Blue Tint 001806	Gray Blue Tint 001864
				
Charcoal Gray 001129	Oregon Gray 001449	Light Silver Gray 001429	Gray Tint 001829	Reactive Ice 001009
				
Aquamarine Blue 001108	Sea Blue 001444	Steel Blue 001406	Light Aquamarine Blue 001408	Aqua Blue Tint 001808
				
Midnight Blue 001118	Deep Royal Blue 001114	True Blue 001464	Turquoise Blue 001116	Light Turquoise Blue 001416
				
Aventurine Blue 001140	Deep Royal Purple 001128	Gold Purple 001334 ●	Light Sky Blue 001414	Indigo Tint 001818
				
Fuchsia 001332 ●	Deep Plum 001105	Violet 001234 ●	Neo-Lavender Shift 001442 ▾	Lt Neo-Lavender Shift Tint 001842 ▾
				
Light Plum 001405	Light Violet 001428	Clear 001101	Crystal Clear 001401	

● This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

▾ Hues of shift colors change depending on thickness and/or lighting, regardless of whether they have been fired or not.

Each glass style has specific performance characteristics. Read working notes in the About Our Glass section of bullseyeglass.com before starting any project. To anticipate potential color reactions, see [page 67](#).

Streaky Frit

Available in Powder (-0008), Fine (-0001), Medium (-0002), Course (-0003), and Extra Large (-0005).



Caribbean Blue, White
002164-0002



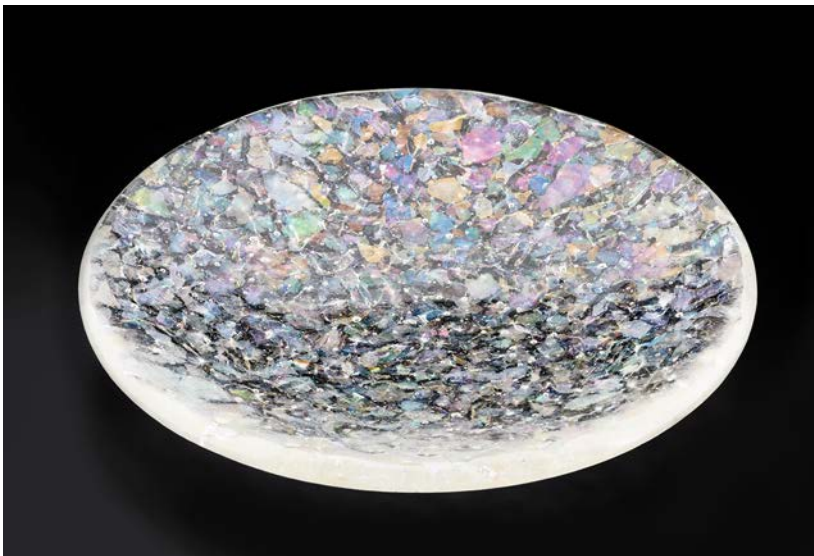
Mint Opal,
Deep Forest Green
002112-0002



White, Dark Brown
002109-0002



NEW Clear Irid Frit Rainbow



At left: Bowl, kilncast with Clear Iridescent Rainbow frit, 7.75" x 1.25" (20 x 3 cm). See images below of 2" samples made from iridescent frit in various mesh sizes. Use Fine to create an aventurine glitter effect on transparent or opalescent sheet glass!



Powder
001101-RN08



Fine
001101-RN01



Medium
001101-RN02



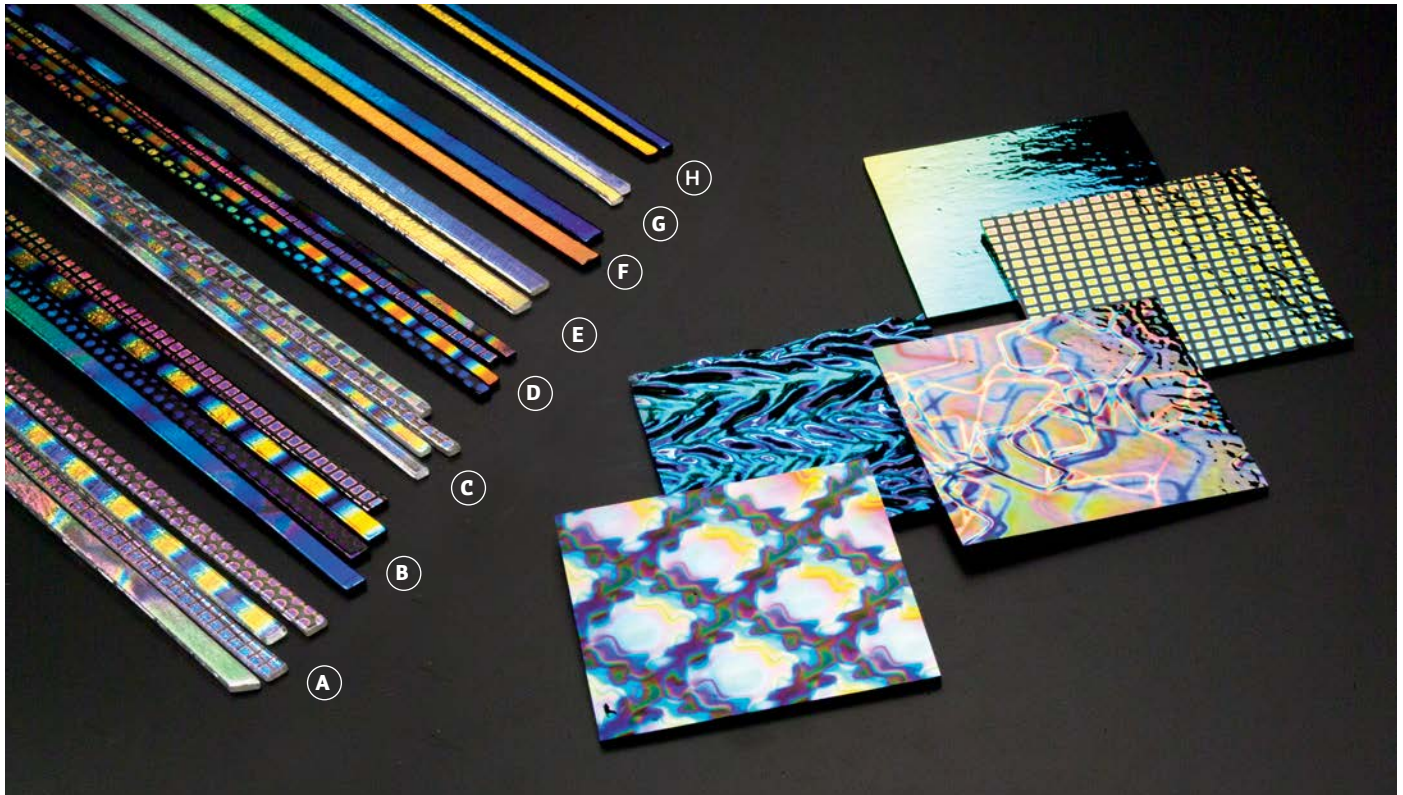
Coarse
001101-RN03



Extra Large
001101-RN05

Dichroic Glasses

Bullseye styles with Coatings by Sandberg dichroic applied.



SizzleStix

SizzleStix are 16" long (40.6 cm) strips of dichroic glass cut from Thin (2 mm) Bullseye Compatible Clear and Black glass. Pre-fired to round the edges and minimize thermal shock in the flame. Narrow SizzleStix are 3 mm wide and sold in tubes of 18. Wide SizzleStix are 6 mm wide and sold in tubes of 12.

Mixed Pattern Dichroic (assorted)

(A) Clear, mixed patterns, 6 mm	MP1101-0609	✓
(B) Black, mixed patterns, 6 mm	MP0100-0609	✓
(C) Clear, mixed patterns, 3 mm	MP1101-0309	✓
(D) Black, mixed patterns, 3 mm	MP0100-0309	✓

Mixed Rainbow Dichroic

(E) Clear, mixed rainbow, 6 mm	RN1101-0671	✓
(F) Black, mixed rainbow, 6 mm	RN0100-0671	✓
(G) Clear, mixed rainbow, 3 mm	RN1101-0371	✓
(H) Black, mixed rainbow, 3 mm	RN0100-0371	✓
Clear & Black, rainbow, 3 & 6 mm (Mix of E-H)	RN1111-0971	✓

Mixed Solid Colors (not shown)

Clear, solid colors, 6 mm	MX1101-0609	✓
Black, solid colors, 6 mm	MX0100-0609	✓
Clear, solid colors, 3 mm	MX1101-0309	✓
Black, solid colors, 3 mm	MX0100-0309	✓

Sheet Glass

3" x 3" sheets of Bullseye Compatible glass with CBS dichroic coatings. More than 100 dazzling styles available. To view and order, visit shop.bullseyeglass.com.

Dichroic Stringer

Dichroic stringer are 16" long (40.6 cm) threads of rainbow dichroic glass made from Bullseye Compatible Clear and Black stringer in 1 mm or 2 mm widths. 1 mm wide stringer are sold in tubes of 25 and 2 mm wide stringer are sold in tubes of 12.

Clear, rainbow, 1 mm	RN1101-0107
Black, rainbow, 1 mm	RN0100-0107
Clear, rainbow, 2 mm	RN1101-0272
Black, rainbow, 2 mm	RN0100-0272



Ribbons

Strips of glass pulled from Bullseye Compatible sheet. **V**

For use in kilnforming or torchworking. Ribbons are approximately 1 mm thick and 4 mm wide, with slight organic variations in shape and size. These handmade strips come in tubes of approximately 5 ounces.

Opalescents



Red
000124-0401



Orange
000125-0401



Sunflower Yellow
000220-0401



French Vanilla
000137-0401



Jade Green
000145-0401



Spring Green
000126-0401



Deep Cobalt Blue
000147-0401



Light Cyan
000216-0401



Petal Pink
000421-0401



White
000113-0401



Black
000100-0401

Mixed



Assortment of Transparent and Opalescent Styles
008418-0401

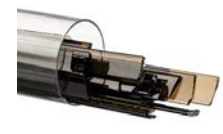
Transparents



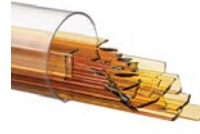
Light Aventurine
001412-0401



Spring Green
001426-0401



Dark Rose Brown
001109-0401



Dark Amber
001138-0401



Charcoal Gray
001129-0401



Clear
001101-0401



Midnight Blue
001118-0401



Deep Royal Blue
001114-0401



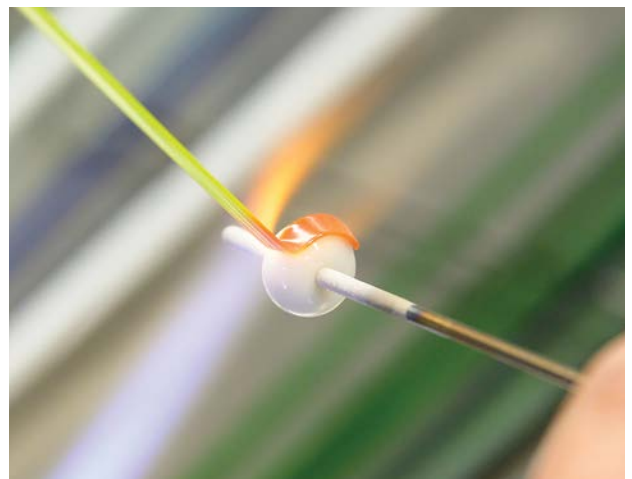
Turquoise Blue
001116-0401



Deep Royal Purple
001128-0401




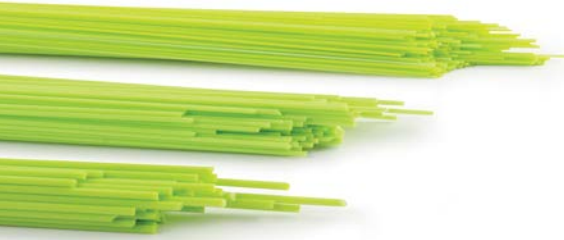
Neo Lavender
001442-0401



V Volume discounts apply to all ribbons. Pricing details, including color, form, grade, and size codes, start on **page 68**.

Stringer

Threads of glass pulled from re-melted Bullseye Compatible sheet. Available in 2 mm, 1 mm, and Fine Line (0.5 mm). For kilnforming and torchworking. 



Stringer are approximately 17.75" (451 mm) long, packed in clear plastic tubes 18" (457 mm) long and 0.75" (19 mm) in diameter.

Tubes are packaged by volume. A tube of 0.5 mm stringer contains approximately 275 pieces. A tube of 1 mm stringer contains approximately 123 pieces. A tube of 2 mm stringer contains approximately 50 pieces. (To reduce unit prices, tubes of gold-bearing glasses contain fewer stringer and are marked here with an asterisk *) All styles of stringer are available in bulk quantities of ten pounds (4.5 kg) per box.


Opalescent

Stringer samples shown are 2 mm size.



Deep Red
000224



Red
000124 



Tomato Red
000024



Pink
000301*



Woodland Brown
000203



Orange
000125 



Burnt Orange
000329



Pumpkin Orange
000321



Butterscotch
000337



Sunflower Yellow
000220 



Canary Yellow
000120



French Vanilla
000137 



Moss Green
000241



Pea Pod
000312



Spring Green
000126 



Cream
000420



Dark Forest Green
000141



Jade Green
000145



Olive Green
000212



Green Gold
000217



Mint Green
000112



Powder Blue
000108



Teal Green
000144



Egyptian Blue
000164




Steel Blue
000146



Light Cyan
000216



Turquoise Blue
000116 



Reactive Cloud
000009 



Deep Cobalt Blue
000147 



Cobalt Blue
000114



Gold Purple
000334*



Neo-Lavender
000142 



Petal Pink
000421



Black
000100



Slate Gray
000236



Deco Gray
000136




Opaque White
000013 




Dense White
000313 

Stiff Black
000101 

 This style available in 0.5 mm Fine Line.

 This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

 Hues of shift colors change depending on thickness and/or lighting, regardless of whether they have been fired or not.

* This style is gold-bearing.

Transparent

Stringer samples shown are 2 mm size.



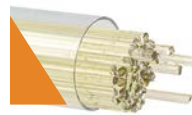
Red
001122 ●



Cranberry Pink
001311 Ⓢ*



Sunset Coral
001305 ●



Carnelian
001321 ●



Orange
001125 ●



Reactive Ice
001009 Ⓢ



Dark Rose Brown
001109



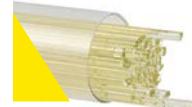
Sienna
001119 ●



Light Bronze
001409



Medium Amber
001137



Yellow
001120 ●



Clear
001101 Ⓢ



Olive Green
001141



Kelly Green
001145



Emerald Green
001417



Spring Green
001426 Ⓢ



Light Green
001107



Chartreuse
001126 ●



Aventurine Green
001112



Light Aventurine Green
001412



Aventurine Blue
001140



Aquamarine Blue
001108



Sea Blue
001444



Light Aquamarine Blue
001408



Midnight Blue
001118



Steel Blue
001406



Deep Royal Blue
001114



Light Sky Blue
001414



Turquoise Blue
001116 Ⓢ



Light Silver Gray
001429



Deep Royal Purple
001128



Deep Plum
001105



Violet
001234 ●*



Neo-Lavender Shift
001442 ▾



Charcoal Gray
001129

Tint Stringer

Additional tint stringer styles are available at shop.bullseyeglass.com.



**Light Neo-Lavender
Shift Tint**
001842

Mixed

Assortments of transparent and opalescent styles.

0.5 mm Mixed
008418-0507

1 mm Mixed
008418-0107

1 mm Opalescent Only
008416-0107

1 mm Transparent Only
008417-0107


2 mm Mixed
008418-0272

2 mm Opalescent Only
008416-0272

2 mm Transparent Only
008417-0272



Rods

For your work at torch or kiln, drawn from Bullseye Compatible glass. 

Bullseye rods are graded as either F (recommended for both kilnwork and torchwork) or T (recommended for torchwork only). Since all Bullseye rods are recommended for torchwork, the F and T grades are relevant only to kilnworkers. On these pages, T grade rods are marked with an asterisk (*). Unmarked rods are F grade.

Rods may be purchased as singles, by the pound, or in five pound quantities. (Approximately eighteen to twenty rods per pound; fourteen per pound for lustres.)

For assortment packs, see [page 39](#).



Moss Green
000241-0576



Dark Forest Green
000141-0576



Jade Green
000145-0576



Teal Green
000144-0576



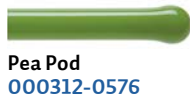
Mineral Green
000117-0576



French Vanilla
000137-0576



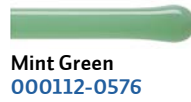
Olive Green
000212-0576



Pea Pod
000312-0576



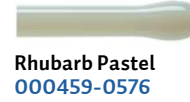
Spring Green
000126-0576



Mint Green
000112-0576



Celadon
000207-0576



Rhubarb Pastel
000459-0576



Egyptian Blue
000164-0576



Cobalt Blue
000114-0576



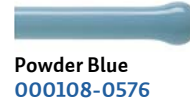
Steel Blue
000146-0576



Turquoise Blue
000116-0576



Light Cyan
000216-0576



Powder Blue
000108-0576



Gold Purple
000334-0576-T *



Indigo
000148-0576



Deep Cobalt Blue
000147-0576



Dusty Lilac
000303-0576



Neo-Lavender
000142-0576 



Warm White
000920-0576



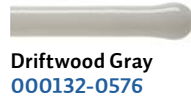
Black
000100-0576



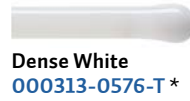
Stiff Black
000101-0576



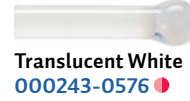
Deco Gray
000136-0576




Driftwood Gray
000132-0576



Dense White
000313-0576-T *



Translucent White
000243-0576 

Opalescent



Red
000124-0576



Tomato Red
000024-0576



Pink
000301-0576-T *



Petal Pink
000421-0576



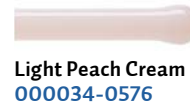
Cinnabar
000309-0576



Burnt Orange
000329-0576



Orange
000125-0576



Light Peach Cream
000034-0576



Woodland Brown
000203-0576 



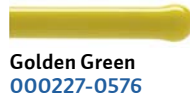
Butterscotch
000337-0576



Pumpkin Orange
000321-0576



Nougat
000127-0576



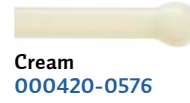
Golden Green
000227-0576



Sunflower Yellow
000220-0576



Yellow
000120-0576



Cream
000420-0576

Opaque

Presentation on black core beads shows the density of these opaque styles. Not intended for kilnforming.



Turquoise Opaque
000016-0576-T *



White Opaque
000013-0576-T *

Lustre Rods

Coax a metallic sheen to the surface of these luxurious rods by finishing with a reduction flame. Due to the precious metal content, lustres are heavier and more costly than most rod styles. Not intended for kilnforming. Find tips on using lustres within each style's product notes in the About Our Glass section of [bullseyeglass.com](#).



Blue Lustre
001714-0576-T  *




Green Lustre
001707-0576-T  *





Copper Green Lustre
001717-0576-T  *



Amber Lustre
001701-0576-T  *

Torchworking tools and supplies are available in our online store at [shop.bullseyeglass.com](#).

 This style may not reveal (or strike to) its target color until fired. For more information, see [page 66](#).

 Hues of shift colors change depending on thickness and/or lighting, regardless of whether they have been fired or not.

Each glass style has specific performance characteristics. Read working notes in the About Our Glass section of [bullseyeglass.com](#) before starting any project. To anticipate potential color reactions, see [page 67](#).

Transparent

 Garnet 001322-0576 ●	 Red 001122-0576 ●	 Sunset Coral 001305-0576 ●	 Cranberry Pink 001311-0576 ●	 Cranberry Sapphirine 001342-0576 ●	 Erbium Pink Tint 001821-0576
 Dark Rose Brown 001109-0576	 Sienna 001119-0576 ●	 Khaki 001439-0576	 Red Orange 001022-0576 ●	 Orange 001125-0576 ●	 Coral Orange Tint 001834-0576 ●
 Light Bronze 001409-0576	 Medium Amber 001137-0576	 Light Amber 001437-0576	 Yellow 001120-0576 ●	 Rhubarb Shift Tint 001859-0576	 Pale Yellow Tint 001820-0576
 Aventurine Green 001112-0576	 Lt Aventurine Green 001412-0576	 Kelly Green 001145-0576	 Emerald Green 001417-0576	 Pale Emerald 001517-0576	 Chartreuse 001126-0576 ●
 Olive Green 001141-0576	 Light Green 001107-0576	 Spring Green 001426-0576	 Seaweed Aventurine 001812-0576	 Spruce Green Tint 001841-0576	 Grass Green Tint 001807-0576
 Aquamarine Blue 001108-0576	 Steel Blue 001406-0576	 Pale Steel Blue 001506-0576	 Turquoise Blue 001116-0576	 Lt Aquamarine Blue 001408-0576	 Aqua Blue Tint 001808-0576
 Midnight Blue 001118-0576	 Deep Royal Blue 001114-0576	 Caribbean Blue 001164-0576	 Light Sky Blue 001414-0576	 Pale Sky Blue 001514-0576	 Juniper Blue Tint 001806-0576
 Deep Royal Purple 001128-0576	 Deep Plum 001105-0576	 Light Violet 001428-0576	 Light Plum 001405-0576	 Pale Amethyst 001528-0576	
 Neo-Lavender Shift 001442-0576 ◀▶	 Lt Neo-Lavender Shift 001842-0576 ◀▶	 Light Fuchsia 001232-0576 ●			
 Charcoal Gray 001129-0576	 Light Silver Gray 001429-0576				
 Crystal Clear 001401-0576	 Clear 001101-0576				
 Clear, 7-9 mm 001101-0876					



Barbara Caraway. Angel Flowered Pelargoniums and Alyssum. Necklace, torchworked beads, 18" x 3" x 2" (46 x 7.6 x 5 cm).

Volume discounts apply to rods. Pricing details, including color, form, grade, and size codes, start on [page 68](#).

Confetti

Eggshell-thin shards of Bullseye glass. For patterning, shading, and color blending. **v**

Single colors available in 4 oz (113 g) and 1 lb (454 g) jars. MiniMix Confetti includes an assortment of tiny-sized colors and comes in 8 oz (227 g) and 2 lb (907 g) jars.



MiniMix
008418-M004



Jo Ann Kemmis, Plates, 2019. French Vanilla Confetti (000137-0004) on Dense White sheet (000313-0030).



Red Opal
000124-0004



Cranberry Pink
001311-0004



Pink Opal
000301-0004



Orange Opal
000125-0004



Canary Yellow Opal
000120-0004



Mineral Green Opal
000117-0004



Lt. Aventurine Green
001412-0004



Aventurine Green
001112-0004



Aquamarine Blue
001108-0004



Cobalt Blue Opal
000114-0004



Deep Royal Purple
001128-0004



Black Opal
000100-0004



White Opal
000113-0004



Crystal Clear
001401-0004



NEW French Vanilla
000137-0004

Murrine

This *murrine* (singular *murrina*) is made with Bullseye Compatible glass.

Use it to add details to kiln-glass projects, or for making jewelry components. Several assortments are available. To see the complete selection, visit shop.bullseyeglass.com.



Glass Packs

Maximum variety at minimal expense.
For outfitting a class or expanding your own palette.



Class Pack

A colorful assortment of Bullseye Compatible transparent, opal, irid, and clear glasses, individually marked for easy reference. May include some fusible Curious styles. Approximately 45 pieces of 10" x 10" (25 x 25 cm); or 38 pieces measuring 5" x 10" (13 x 25 cm) plus 25 pieces of 10" x 10" (25 x 25 cm). About 45 lb (20.4 kg)/30 sq ft (2.78 m²) of glass. **8359**



Tekta Pack

A selection of 10" x 10" (25 x 25 cm) pieces of Tekta Clear in a variety of thicknesses: 30 pieces of 3 mm, 8 pieces of 4 mm, and 4 pieces of 6 mm. Trimmed on all sides, uniform and lead free. About 45 lb (20.4 kg)/30 sq ft (2.78 m²) of glass. **8356**



Clear Squares, 6 mm 0.75" (1.9 cm)

Stack these handy pre-cut squares on patterned or colored sheet glass and let them flow to create beautiful round cabochons. (See *Quick Tip: Circles from Squares* at bullseyeglass.com.) Also great for creating lens effects on sheet glass projects. Container holds approximately 40 0.75" (1.9 cm) squares of 6 mm Tekta Clear. 0.46 lb (0.21 kg). **8777**



Painting with Glass Pack

Eight 5 oz (14 g) jars of colored powders; one 1 lb (0.45 kg) jar of black powder; three jars of clear frit in Fine, Medium, and Coarse grains; and an assortment of colored stringer, four stencils, two powder sifters, a frit sifter, sgraffito tool, GlasTac Gel, and *TipSheet 4: Designing Your Own Art Glass*. (Sheet glass sold separately.) **8599**



One-of-Each Rod Pack

Ideal for designer prototyping. One rod of nearly every standard style we make, as listed in our catalog. About 100 rods in all, including lustres and 8 mm Clear, but no SizzleStix. (Substitutions may be included.) Each rod is labeled with its style number. **8503**



Hot Rods Starter Pack

Great for teachers. A 5-pound assortment of opalescent and transparent rods in 17" (432 mm) lengths, and two dichroic SizzleStix in 3 mm and 6 mm widths and 15–16" lengths (381–406 mm). Does not include lustres. Style numbers not labeled. **8507**



Studio Fuser Pack

A sampler of time-tested favorites. Approximately 20 colors of 3 mm and 2 mm fusible sheet glass (9 sq ft/0.84 m²), 10 tubes of frit, 5 bags of confetti, and 4 tubes of assorted stringer. Ideal for experimentation or jewelry projects. May include some fusible Curious styles. **8315**



Disco Pack

Pre-cut circles of Bullseye Compatible Clear 3 mm sheets. Reduce preparation time for plate making. Includes a handout with helpful tips and firing schedules. **8365** 7.5" (191 mm) circles. 30 discs. **8366** 9" (229 mm) circles. 30 discs. **8368** 12" (305 mm) circles. 20 discs.

Sample Sets

When you need to see our glass in your own light. Selected for visual reference. Samples are not graded Bullseye Compatible.

While Bullseye is known for consistent color, the glass we produce is handmade. Slight variations from run to run are normal and expected. Samples are selected to represent our middle range of surface color, texture, and transmitted light. Glass you order based on these samples may vary slightly. For glass styles that change appearance with heatwork, we choose samples as close as possible to the color achieved after a full fuse. Fired color may vary depending on the firing cycles and kiln you use. This is especially true for “striking” glasses.



Modular Kilnforming Sample Sets

Our modular kilnforming sample sets are designed to provide small groups of samples that meet users' specific needs, at lower prices than are possible with our Master Kilnforming Sample Set. Individual samples measure 2" x 2" (51 x 51 mm).

Transparent 3 mm Sheet Glass
8112 Over 105 samples

Transparent Thin 2 mm Sheet
8113 Over 65 samples

Opalescent 3 mm Sheet Glass
8110 Over 75 samples

Opalescent Thin 2 mm Sheet Glass
8111 Over 70 samples

Iridescent 3 mm Sheet Glass
8114 Over 85 samples

Iridescent Thin 2 mm Sheet Glass
8115 Over 65 samples

Streaky Sheet Glass
8117 Over 45 samples

Collage Sheet Glass
8116 Over 35 samples



NEW Master Kilnforming Sample Set

Includes most standard colors that Bullseye makes. Over 435 samples—a range unsurpassed in the market. Note: Thin Iridescent, Ripples, Ring Mottles, and Cascade styles are not included. 13.25" x 19" x 18" (33.7 x 48.3 x 45.7 cm).

8662



Billet Sample Set

Over 35 cut billet rectangles show Bullseye's thirty tinted colors for casting, plus standard Clear, lead-free Crystal Clear, and opalescent styles Black and White. To predict color, view the sample through the side with the dimension that most closely matches the thickness of your planned project. Samples measure approximately 1.5" x 2.5" x 0.75" (38 x 64 x 19 mm).

8103



Individual Sheet Glass Samples

Order up to two samples in one style of sheet glass. Note: these are not intended for kilnforming and may not be Bullseye Compatible. Visit shop.bullseyeglass.com for more information.

Bullseye Gear



Bullseye Black Denim Bib Apron

100% cotton denim bib apron. An adjustable neck with a metal grommet fits comfortably. Multiple pockets: one bib pocket with pencil slot and one two-section center patch pocket. One size. 33" x 29".

8787



Bullseye Cap

Want quick cover for mad scientist/studio hair? This cap provides easy-going style for an effortless fashion statement. 100% cotton.

8776



Bullseye Beanie

Keep your latest project ideas warm (along with your ears). Sports a silver Bullseye logo. Cuffless, tight knit, 100% acrylic.

8778



Back detail.



Bullseye Made in Oregon T-shirt

Bullseye marks the spot on this short-sleeved tee. But only those who search your back will decipher the mysterious map. Fine 100% cotton jersey, combed for softness and comfort. Black Unisex. Specify S, M, L, XL, XXL.

8868



Back detail.



Bullseye Color Queue T-shirt

So many colors, so little time. Fine 100% cotton jersey, combed for softness and comfort. Black Unisex. Specify S, M, L, XL, XXL.

8731



Men's Bullseye Heritage T-shirt

A replica of the first-ever Bullseye t-shirt, designed by the company founders to celebrate surviving their first year in business. Short sleeves, classic men's t-shirt style. 100% cotton. Navy blue. Specify S, M, L, XL, XXL.

8853

Women's Bullseye Heritage T-shirt

Shorter waist and sleeves than on men's version. 100% cotton. Navy blue. Specify S, M, L, XL, XXL.

8854

Cutting Tools



Bohle Silberschnitt Self-Oiling Cutter
 High-quality carbide wheel, transparent oil tank, heavy-duty brass grip piece. Plus, the black plastic upper grip works as a fulcrum for breaking long cuts or pressing down lead flanges. A versatile and well-made cutter.
7155

Replacement Head
 For Bohle Silberschnitt Self-Oiling Cutter.
7501



Studio Cutter
 30" cutter for smooth and accurate cutting of rectangles, squares, and strips. Comes with hardware and detailed instructions for mounting permanently to a counter or other fixed work surface. (Ruler not included.) Other sizes are available. Contact us to order.
7039

Studio Cutter Mounting Kit
 Use this kit to mount the Studio Cutter to plywood or other surface with the intention of making the tool portable. Ruler included.
7040



Toyo Self-Oiling Cutter
 Our most popular cutter at a great price. Random colors. For the rainbow assortment, order six! Cutting fluid sold separately.
7010 Toyo Self-Oiling Cutter
7011 Toyo Cutters, Set of 6

Replacement Cutter Head
 For Toyo Self-Oiling Cutter.
7034

Bohle Silberschnitt Cutting Fluid
 Penetrates quickly into the score, binds annoying glass particles, promotes a clean break, and helps ensure a smooth run and long life of the wheel.
7157 1.7 fl oz (0.05 L)
7136 One-liter refill container



Bohle Silberschnitt Studio Circle Cutter
 Top quality by Silberschnitt. For circles up to 24" (61 cm). Trailing ball bearing cutting head for improved quality and less cutting pressure. Grooved measurements on bar are permanent and easy to read.
7161

Replacement Ball Bearing Cutter Head with Handle
 For Bohle Silberschnitt Studio Circle Cutter. **7503**

Replacement Cutter Head Only
 For Studio Circle Cutter.
7504



Toyo Pistol-Grip Cutter
 Exceptionally comfortable grip. Cutting fluid sold separately.
7026



Bohle L-Square
 Square your glass while cutting with a precision tool we've used for years in our studios. Manufactured from durable, high-quality synthetic material. Integrated brace guarantees a true angle. Size: long side 24" (60 cm), short side 12" (30 cm).
7173 24" x 12" (60 x 30 cm)



Bullseye Straightedge
 A dependable guide for making straight scores. The 0.25" (6 mm) thickness fits nicely with hand-held glass cutters. Made of lightweight and durable clear acrylic with a non-skid backing. Available in three lengths.
7269 2.5" x 11" (6.4 x 28 cm)
7270 2.5" x 22" (6.4 x 56 cm)
7271 2.5" x 36" (6.4 x 91 cm)



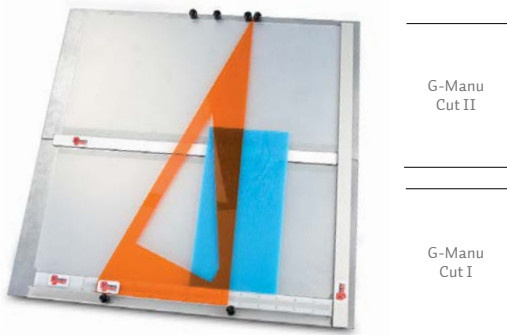
Bohle Silberschnitt Repetitive Small Circle Cutter
 Cut circles from 0.5–7.5" (1.3–19 cm) diameter easily, accurately, quickly. Comes with a special 155° cutting head for self-opening scores. Sturdy construction, built for production.
7159

Replacement Cutter Head
 For Repetitive Small Circle Cutter.
7209



NEW Taurus 3 Ring Saw

An advanced shape-cutting saw. Materials can be introduced to the blade from any direction, allowing for unmatched creative control. Converts to a portable hand saw. Includes 1 standard ring blade (installed), integrated spotlight, removable face shield, instructional DVD, and a stabilizer foot that reduces grommet wear and provides enhanced stability. **7285**



G-Manu Cut I, Cutting System

Make quick and accurate cuts of repeated shapes and patterns with this elegantly simple yet powerful tool developed by Rudi Gritsch. Works for right- or left-handed use. Includes one magnetic ruler (with inch measurements), two magnetic positioning strips, a set of six positioning magnets, and a plastic 90°-60° triangle. Cutter not included. 10" x 19.75" (25 x 50 cm). **7140**

G-Manu Cut II, Extension

Attaches to the G-Manu Cut I for work with larger pieces of glass (up to half sheets). Includes a magnetic connecting strip, a magnetic positioning strip, and a plastic 90° triangle. Cutter not included. 10" x 19.75" (25 x 50 cm). **7141**

More G-Manu Accessories available online



Bohle Portable Workstation
Includes 24" x 24" (61 x 61 cm) pad with combination strip and circle cutter. Ideal for students and on-site work. Roll it up and take it along! Angle Cutting System (circled) is sold separately. **7160**

Bohle Geomaster Angle Cutting System
(Circled) Attach to the Portable Workstation for precise angles every time. **7183**

Replacement Head
For Bohle Portable Workstation. **7023**



Running Pliers
An invaluable tool for glass cutting. Running pliers act like a fulcrum to open score lines using even pressure. Adjustable screw accommodates different glass thicknesses. **7008**

Replacement Pads for 7008 Running Pliers
Clear pliable tip covers make your running pliers work like new again. **7013**



Bohle Running Pliers
Adjustable rotating jaw allows running of score from interior of glass. Indispensable for inside curves and thin strips. Lightweight but strong aluminum is very comfortable in the hand. Replacement pads available. **7167**

Pressure Bar Replacement (oblong)
For Bohle Running Pliers. **7505**

Pressure Plate Replacement (round)
For Bohle Running Pliers. **7506**



Leponitt Breaking Pliers
A lightweight, versatile breaking plier. We like them for removing rolled edges. Jaws are non-serrated. Coated handles offer superior grip. These are 6.5" (16.5 cm) long and work well for most hand sizes. **7004**



Leponitt Heavy Duty Running Pliers
An indispensable tool for running scores in 6 to 12 mm thick glass. It makes running fused glass a snap. **7007**



Breaking/Grozing Pliers
A glass studio basic, great for breaking strips of sheet glass and nibbling away at rough edges. **7006**



Bohle Glass Nippers with Carbide Jaws
Great tool for recycling scrap into coarse frit. Blades are designed to force cracks to run toward edge of glass. **7166**



NEO GC Cutter
The Neo GC uses two high-grade carbide blades in a scissor-like motion to cut small pieces quickly and easily. Especially useful for mosaic work or turning scrap into larger-sized frit. **7162**



Glasspro Tile Nippers
Precise, high-quality nippers for mosaic artists. Carbide-tipped blades nip tiles in halves, quarters, diagonals, and other shapes. Can also be used on rods and cane. **7003**

Kilnwork Tools & Supplies



Bullseye GlasTac

Lightly tacks glass pieces in place prior to firing. Slow-drying and pliable, it allows readjustments as you work. Organic colorant lets you see where you've put it on clear glass, but it burns out in the kiln. Use sparingly. Water soluble.

8234 4 fl oz (0.12 L) applicator bottle

8232 32 fl oz (0.95 L) bottle



Bullseye GlasTac Gel

This thicker version of our regular GlasTac has a "tackier" feel but still burns out cleanly. It holds its applied shape well and stays sticky longer (more working time before it dries). Tacks sheet to sheet so you can move projects sooner. Great for children's projects. Use sparingly. Water soluble.

8268 4 fl oz (0.12 L) applicator bottle

8269 32 fl oz (0.95 L) bottle



Underglaze Black Lead-Free Pencil

Make your mark on glass. Use these ceramic underglaze decorating pencils to sign your name or add other handwritten text, draw on one or more layers, or create shading effects.

7268



Sepp Copper Leaf Booklet

Add decorative elements to your fused works. Sepp Copper Leaf, 25 sheets, 5.5" x 5.5" (14 x 14 cm) each, 100% copper, 1.0 micron thick.

7511



Metal Foil

Add decorative elements to your fused works.

Gold

94.43% gold, 22.65 karat, 3.05 microns thick, 8" x 8" (20 x 20 cm).

7218

Silver

98% silver, 3.5 microns thick, 9.5" x 9.5" (24 x 24 cm).

7217 One sheet

7267 3-pack

7277 10-pack

7287 100-pack

Copper

100% Copper, 25.4 microns thick.

7508 Increments of 1 sq foot (0.09 m²)

8251 Boxed roll. 1' x 64' (0.3 x 19.5 m)



Color Line Paints (See page 47 for Color Line Pastes)

From Creative Glass—these ready-to-use enamel paints come in a range of intense colors for painting, airbrushing, and more. Squeeze bottles can be used as lining pens or combined with the Tip Set for finer lines. Lead-free, and mixable to obtain additional shades. More than 25 individual colors and additional accessories are available at shop.bullseyeglass.com.

Color Line Basic Set

Contains 18 2.2 fl oz (62 g) colors, a tip set (3 tips), and an empty bottle for mixing.

8470



Color Line Empty Bottle

Mix your own color combinations.

8544



Frit Sifter

The same sifters used in our *Painting with Glass* and *Drawing with Glass* classes. Invaluable tools for working with frits and powders. Just the right mesh sizes for achieving an even dispersal in -0008 powders and -0001 fine size frit.

8237 Powder (-0008) Frit

8238 Fine (-0001) Frit

Painting with Glass Tool Kit

The tools you need to design your own art glass: four stencils, three sifters, graining comb, and GlasTac Gel. Stencils may vary from photo.

8362



Spartan Glass Cleaner Concentrate

The glass cleaner we use in our Research and Education studios.

8236

See *Glass Cleaning Basics* or our free video lesson *Glass Cleaning* at videos.bullseyeglass.com.



Nichrome Wire, 20 gauge, 30 ft spool

Full fuse between layers of 3 mm sheet glass to create loops for hanging or connecting. Stands up to the heat of fusing without spalling or becoming soft or brittle. 30' (914 cm) spool of 20 gauge wire.

7516



Suction Lifter

These durable rubber lifters ensure the exact placement of glass on your mold or shelf. Reduce the risk of fingermarks or scratched primer as you try to slide a mispositioned glass piece. Virtually surgical.

7195 Large. Diameter, 3.25" (83 mm)

7196 Small. Diameter, 2" (51 mm)

Coldwork & Finishing



Loose Grit

Silicon carbide, pumice, and cerium oxide grit in an assortment of grain sizes for simple and effective grinding and polishing by hand.

- 7241 Silicon Carbide, 80 Grit, 1 lb (0.45 kg)
- 7248 Silicon Carbide, 120 Grit, 1 lb (0.45 kg)
- 7242 Silicon Carbide, 220 Grit, 1 lb (0.45 kg)
- 7243 Silicon Carbide, 400 Grit, 1 lb (0.45 kg)
- 7244 Silicon Carbide, 800 Grit, 14 oz (0.40 kg)
- 7246 Pumice, 0 - 1/2, 14 oz (0.40 kg)
- 7247 Pumice, FFF, 14 oz (0.40 kg)
- 7245 Cerium Oxide, 5 oz (0.14 kg)

Note: learn how to set up a loose grit grinding station and achieve different finishes in our video lesson [Coldworking with Loose Grit](https://www.bullseyeglass.com) at [videos.bullseyeglass.com](https://www.bullseyeglass.com). (Subscription required.)



NEW The Grinder

A state-of-the-art grinder that stylishly combines power, durability, safety, versatility, and precision. It includes vibration dampening technology, a generous 16" x 12" (40.6 x 30.5 cm) work surface, an LED lumishield, a splash curtain, a removable water tray, universal compatibility for outlets, different-sized bits, and much more. Every feature anticipates a creative need and contributes to high performance and ease-of-use. Designed, engineered, and assembled in the USA.

7280



Clean Shield Gel

Get a sealed surface in cases where firepolishing isn't practical. Ideal for glass that has been sandblasted or coldworked with loose grit. Adds luster to matte surfaces and can brighten the appearance of colored glass powder designs. Non-toxic and solvent/VOC-free. Includes a nanofiber application cloth. 5 fl oz (147 mL).

8224



3M Diamond Hand Lap

Top-quality 3M pads with a precision dot pattern of 100% diamond. Perfect for fast, uniform grinding and smoothing of rough surfaces, sharp edges, and flashing. The lightweight foam base fits the palm of the hand. Micron-graded diamonds are anchored to the backing with a superior metal-plated bond, more durable than resin bonding. We recommend using them wet. Use the set sequentially from coarsest to finest for best results. Numbers refer to diamond mesh size.

- 7219 Coarse, green, #60
- 7220 Medium-coarse, black, #120
- 7221 Medium-fine, red, #200
- 7222 Fine, yellow, #400
- 7223 Set of 4



Half-Round Diamond File

For filing harder-to-reach surfaces. About the size of a toothbrush, but don't try it on your teeth! The diamond mesh size is 120#. The diamond pad measures about 0.375" x 1.75" (10 x 44 mm).

7229



Sickle Stone

As simple as it gets. An aluminum oxide abrasive stone for hand smoothing of sharp glass edges.

7117



Diamond Point Scribe

Inscribe a permanent signature on your glass art. The diamond point scribe includes one tiny diamond in the tip that allows you to cleanly and precisely make your mark. Portable and lasts for years.

7226



2.1 mm Drill Bits

Pack of 3 diamond-tipped drill bits for making clean holes in jewelry and ornaments. Fluted cutting area allows material to flush away, decreasing drag. 1.5" (3.8 cm) long.

7239



Sintered Diamond Countersink Bit

For finishing edges on drilled holes. As the surface wears down, new diamond pieces are exposed, extending the life of the bit. Works with a Dremel tool.

7233

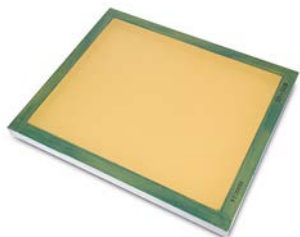


Speedbit

These long-lasting bits feature a carbide tip designed for hard surfaces (glass, granite, marble, tile, etc.). Works with a standard drill.

- 7261 1/4" Speedbit
- 7262 1/8" Speedbit
- 7263 3/8" Speedbit

Print & Glass



Printing Screens

Durable aluminum framed, machine tensioned, dyed mesh screens appropriate for printing with enamels (230-mesh) or powder printing (135-mesh). 20" x 24" (51 x 61 cm).

- 7050 135-mesh
- 7051 230-mesh



Screen Printing Squeegee

For use with enamels and other liquid mediums. Not for powder printing. 70 durometer blade.

- 7081 6" (15 cm)
- 7061 12" (30 cm)



Scrub Pads & Handle

Nylon scrub pads for screen prep and maintenance. Dedicate one to each chemical. Removable handles make pads more comfortable to hold.

- 7041 White, Soft (for degreasing)
- 7042 Red, Medium (for dehaizing)
- 7043 Blue, Firm (for stripping emulsion)
- 7044 Scrub Pad Handle



Emulsion Scoop Coater

Durable aluminum construction. Used to apply photosensitive emulsion to screens. 15" (38 cm) wide for use with 20" x 24" (51 x 61 cm) screen.

- 7085



Powder Pullers

Made of matte board, powder pullers are used to draw glass powders across a screen. Colors vary.

- 7068 3.5" x 7" (9 x 18 cm)
- 7069 3.5" x 10" (9 x 25 cm)
- 7070 3.5" x 16" (9 x 41 cm)



NEW Easisolv 701 Screen Wash and Stain Remover

This environmentally safe stain remover dissolves inks, enamels, adhesives, and stains quickly and effectively. If you are having trouble seeing through your screen mesh or need to remove stubborn stains, Easisolv 701 will leave your mesh looking fresh and clean. This concentrate can be mixed up to 1:1 with water and applied with a spray bottle. Made by Easiway Systems.

- 7084 1 qt (0.95 l)

NEW Easisolv 5 Stencil Remove

Easisolv 5 is a drain safe emulsion remover that also functions as a degreaser, saving time and money in the screen reclaiming process. This product works with a wide variety of emulsions and screen mesh sizes. Concentrate should be diluted 1:4 with water and applied with a spray bottle. Made by Easiway Systems.

- 7083 1 qt (0.95 l)



Screen Printing Hinge Clamps

For easy exchange of screens and adjustments when registering successive prints. One pair. Mounting screws not included.

- 7085



Screen Spray-Out Nozzle

Sturdy commercial-grade construction. Standard adaptor.

- 7053



Murakami SP-9500 Photosensitive Emulsion

Murakami's premier dual cure graphic emulsion. Outstanding resolution of fine details. Easy to use. Exceptional durability. 1 qt (0.95 l).

- 7049



Above: Maria Gracia Cabanilla, *Salt Cellars*, 2019. Kiln glass: Indigo Blue Opal (000148-30) and White, Light Silver Gray Cascade (002249-CA30) with Milestone Decals in Honeycomb pattern, gold (8698).



Milestone Decals

Add a dash of design to your kiln-glass creations. Milestone fusible decals are quick and easy to work with, whether you choose something whimsical or refined. Available in a variety of colors.



Printer Positive Film, Laser or Inkjet

Prepare film positives of your artwork. These films are for use with either a standard laser or inkjet printer. If you have a choice of printers, inkjet is recommended.

7055 Laser, 8.5" x 11" 10 sheets
7057 Inkjet, 8.5" x 11" 10 sheets



NEW Polymer Rib Squeegee

This 4" (10 cm) polymer rib is the perfect squeegee for applying decals to glass.
7082



NEW Fusible Decal Paper

Make your own sepia-toned decal by printing any black and white image on a laser printer. 18" x 24" (46 x 61 cm).
7079 10 pack



Speedball Drawing Fluid

Used in concert with Speedball Screen Filler as a simple way to create stencils directly on printing screens. 8 fl oz (236.5 mL).

7067

Speedball Screen Filler

Used in concert with Speedball Drawing Fluid as a simple way to create stencils directly on printing screens. 8 fl oz (236.5 mL). **7066**



Color Line Silk Screen Medium, 8.5 oz (240 g)

Add this Silk Screen Medium to your Color Line Silk Screen Paste to make it thinner. Use a few drops and stir in well. Repeat until you achieve the desired consistency.

8572



Mask-Ease Stencil Material

A two-part sheet for creating hand-cut stencils on a screen. Easy clean-up. May also be used as a sandblast resist.

7059 20" x 30" (51 x 76 cm), 1 set



Color Line Silk Screen Pastes

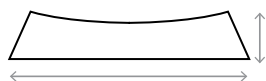
(See page 44 for Color Line Paints.)

These lead-free pastes are ideal for screen printing on sheet glass. Add high-pigmentation design elements and imagery with no powdered enamels to mix. Pastes come ready to print.

- 8474-PSTE** Aquamarine
- 8481-PSTE** Black
- 8482-PSTE** Brown
- 8487-PSTE** Carmine
- 8475-PSTE** Green
- 8473-PSTE** Mixing White
- 8486-PSTE** Orange
- 8489-PSTE** Royal Blue
- 8491-PSTE** White
- 8479-PSTE** Yellow

Molds

From Creative Ceramics in Europe, the finest commercial slumping molds on the market. Slipcast from a specially formulated clay body, these molds have an exceptionally smooth surface, accept primer uniformly, and do not crack under repeated use if handled properly. **V**



Note: The measurements given here are for the **approximate outer dimensions** of the mold. This is to help you determine whether a given mold will fit in your kiln. Since they are handmade, individual molds will vary in size. **Never cut glass to fit until you have measured your mold.** See Suggested Slumping Schedules at bullseyeglass.com. Includes schedules for more than 100 molds.

Round Plates & Bowls



Plain Plate
14.6" x 1.2"
(37 x 3 cm)
8721



Saturn Dessert Plate
11.3" x 0.7"
(29 x 2 cm)
8939



Round Plate
12.8" x 0.7"
(33 x 2 cm)
8928



Round Slumper
11.8" x 1.6"
(30 x 4 cm)
8629



Large Round Slumper
14.8" x 2.6"
(38 x 7 cm)
8628

17.5" x 2.1"
(45 x 5 cm)
8722

7.5" x 1"
(19 x 3 cm)
8630



Classic
15.7" x 3.3"
(40 x 8 cm)
8724



Pasta Bowl
13.1" x 1.9"
(33 x 5 cm)
8910



Soup Bowl
9.4" x 1.6"
(24 x 4 cm)
8665



Cone Bowl*
7.4" x 2.2"
(19 x 6 cm)
8943



Large Cone Bowl*
11.5" x 3.4"
(29 x 9 cm)
8975

12.1" x 3"
(31 x 8 cm)
8723

11.3" x 1.7"
(29 x 4 cm)
8909

8.5" x 0.9"
(22 x 2 cm)
8747

6.1" x 0.6"
(16 x 2 cm)
8749

5.9" x 1"
(15 x 3 cm)
8748



Bowl
16.1" x 3.4"
(41 x 9 cm)
8652



Big Bowl*
12.5" x 3.7"
(32 x 9 cm)
8973



Seder Plate
12.3" x 1.4"
(31 x 4 cm)
8959



Swirl
11.9" x 2.1"
(30 x 5 cm)
8788

15.6" x 2.4"
(40 x 6 cm)
8651

* Unlike shallow molds, these steep-sided molds need more frequent re-priming. Before using, we recommend reading the appropriate *Mold Tips* product information sheet on bullseyeglass.com.

The dimensions of individual molds may vary. Measure your mold's dimensions before cutting glass to fit.

Ovals



Oval
15.4" x 9.8" x 1.7"
(39 x 25 x 4 cm)
8744



Short Oval
14.8" x 6.3" x 1.7"
(38 x 16 x 4 cm)
8952



Long Oval
18.1" x 6.7" x 1.3"
(46 x 17 x 3 cm)
8951



Oval Dish
11.3" x 7.4" x 1.5"
(29 x 19 x 4 cm)
8455

11" x 4.4" x 1.2"
(28 x 11 x 3 cm)
8919

10.9" x 4.5" x 0.6"
(28 x 11 x 2 cm)
8920

8.1" x 5.2" x 1.3"
(21 x 13 x 3 cm)
8536

Ball Surface / Deep Form



Ball Surface
21.7" x 4.2"
(55 x 11 cm)
8745

16.5" x 3.3"
(42 x 9 cm)
8738

11.4" x 3"
(29 x 8 cm)
8734

19.3" x 3.6"
(49 x 9 cm)
8737

14.8" x 2.1"
(38 x 5 cm)
8733

9.4" x 2"
(24 x 5 cm)
8735

7.8" x 1.2"
(20 x 3 cm)
8736

5.8" x 1.7"
(15 x 4 cm)
8746



Deep Form Step II*
15" x 7.3"
(38 x 19 cm)
8990



Deep Form Step III*
12.6" x 8.2"
(32 x 21 cm)
8991

Step One in the Deep Form process is Ball Surface mold 8738. For more information see Mold Tips: Deep Form Three-Step Process at bullseyeglass.com.

Drop Outs



Square Drop Out
9.5" x 9.5" x 0.7"
(24 x 24 x 2 cm); Inside
5.4" x 5.4" (14 x 14 cm)
8957



Rectangular Drop Out
15.4" x 8.7" x 0.9"
(39 x 22 x 2 cm); Inside
10.2" x 3.7" (26 x 9 cm)
8923



Ellipse Drop Out
17.7" x 10.8" x 0.9"
(45 x 28 x 2 cm); Inside
13.6" x 6.9" (35 x 18 cm)
8955



Drop Out Ring
10.8" x 0.5" (28 x 1 cm);
Inside 6.7" (17 cm) 8631

7.1" x 0.4" (18 x 1 cm);
Inside 3" (8 cm) 8633

8.9" x 0.4" (23 x 1 cm);
Inside 4.9" (13 cm)
8632

13.3" x 0.5" (34 x 1 cm)
Inside 7.5" (19 cm)
8756

Lamp Benders



Lamp Bender Conic
12.2" x 10.4" x 3.8"
(31 x 27 x 10 cm)
8740



Lamp Bender
10.1" x 8.5" x 3.7" 6" x 4.9" x 2.1"
(26 x 22 x 10 cm) (15 x 12 x 5 cm)
8725 8964

See [page 60](#) for lighting hardware.

Candle Bridges



One Candle Bridge
7.2" x 5.1" x 2"
(18 x 13 x 5 cm)
8903



Four Candle Bridge
12.4" x 5.7" x 1.6"
(32 x 15 x 4 cm)
8902

Square Plates & Bowls



Mini Soft Edge Plate
6.1" x 6.1" x 0.8"
(16 x 16 x 2 cm) **8963**



Small Dish
8.5" x 8.5" x 1.3"
(22 x 22 x 3 cm) **8926**



Four Square Dish
6.7" x 6.7" x 0.9"
(17 x 17 x 2 cm) **8935**



Soft Edge Four Square Platter
14.2" x 14.2" x 1.2"
(36 x 36 x 3 cm) **8342**



Yin-Yang Plate
11.4" x 11.4" x 0.9"
(29 x 29 x 2 cm) **8341**



One Square Dish
3.5" x 3.5" x 0.9"
(9 x 9 x 2 cm) **8934**



Square Bowl, Simple Curve
12" x 12" x 2.5"
(31 x 31 x 6 cm) **8647**



Square Bowl, Double Curve
11.8" x 11.8" x 2.1"
(30 x 30 x 5 cm) **8648**



Retro Party Bowl
16.9" x 16.9" x 3.9"
(57 x 18 x 6 cm) **8936**



Soft Edge Platter
9.1" x 9.1" x 0.9"
(23 x 23 x 2 cm) **8985**



Square Slumper A
20.9" x 20.9" x 3.7"
(53 x 53 x 9 cm) **8938**



Square Slumper B
6.8" x 6.8" x 1.6"
(17 x 17 x 4 cm) **8995**



Circle in Square
5.9" x 5.9" x 1.6"
(15 x 15 x 4 cm) **8453**



Very Gentle Curve
16.75" x 16.75" x 2.3"
(46 x 46 x 6 cm) **8982**



Flat Slumper
10.6" x 10.6" x 1.1"
(27 x 27 x 3 cm) **8972**

15.9" x 15.9" x 2.8"
(40 x 40 x 7 cm) **8739**

6.1" x 6.1" x 1.1"
(16 x 16 x 3 cm) **8996**

12" x 12" x 2.2"
(30 x 30 x 6 cm) **8637**

5.2" x 5.2" x 1.3"
(13 x 13 x 3 cm) **8997**

10.1" x 10.1" x 1.9"
(26 x 26 x 5 cm) **8634**

3.4" x 3.4" x 0.9"
(9 x 9 x 2 cm) **8998**

8.5" x 8.5" x 1.5"
(22 x 22 x 4 cm) **8635**



Square Platter
14.8" x 14.8" x 0.8"
(38 x 38 x 2 cm) **8646**



Square Plate
6.3" x 6.3" x 0.9"
(16 x 16 x 2 cm) **8899**

4.5" x 4.5" x 0.8"
(12 x 12 x 2 cm) **8636**

11.9" x 11.9" x 0.8"
(30 x 30 x 2 cm) **8641**

5.3" x 5.3" x 1"
(13 x 13 x 3 cm) **8900**

9.6" x 9.6" x 0.8"
(25 x 25 x 2 cm) **8638**

3.3" x 3.3" x 0.8"
(8 x 8 x 2 cm) **8901**



Square Nesting Plate
8.6" x 8.6" x 1"
(22 x 22 x 3 cm) **8759**

7" x 7" x 0.8"
(18 x 18 x 2 cm) **8758**

5.5" x 5.5" x 0.9"
(14 x 14 x 2 cm) **8757**

Platters & Trays



Small Rectangle
9.5" x 5.4" x 1.5"
(24 x 14 x 4 cm)
8945



Medium Rectangle
11.4" x 9.1" x 1.3"
(29 x 23 x 3 cm)
8949



Party Platter
19.8" x 12.8" x 1.8"
(50 x 33 x 5 cm)
8539



Serving Tray
14.8" x 9" x 0.9"
(38 x 23 x 2 cm)
8947



Oval in Rectangle
9.1" x 6.1" x 1.5"
(23 x 16 x 4 cm)
8454



Double Curve
15.9" x 13.6" x 2.9"
(40 x 35 x 7 cm)
8643



Simple Curve
15.6" x 13.1" x 2.8"
(40 x 33 x 7 cm)
8642



Concave Dish
13.9" x 9.5" x 1.7"
(35 x 24 x 4 cm)
8933



Convex Dish
13.5" x 9.7" x 1.4"
(34 x 25 x 4 cm)
8932



Soft Edge Platter Long
14" x 9.4" x 0.9"
(36 x 24 x 2 cm)
8962

9.4" x 8.7" x 1.7"
(24 x 22 x 4 cm)
8960



Channel Plate
22.6" x 6.9" x 2.4"
(57 x 18 x 6 cm)
8257



Rectangular Slumper
16.5" x 11.9" x 2"
(42 x 30 x 5 cm) **8929**



Soap Dish
6" x 4" x 8"
(15 x 10 x 2 cm)
8981



Snack Tray
9.8" x 6.7" x 1.2"
(25 x 17 x 3 cm)
8961



NEW Round Tray
13.3" x 1"
(34 x 3 cm)
8760

17.1" x 4.8" x 1.6"
(44 x 12 x 4 cm)
8944

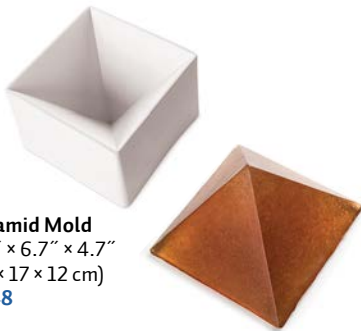
14.8" x 7.4" x 1.7"
(38 x 19 x 4 cm)
8925

12.6" x 4.1" x 1.4"
(32 x 10 x 4 cm)
8456

12.2" x 7.4" x 1.7"
(31 x 19 x 4 cm)
8924

For instructions on using the Heart and Pyramid casting molds, visit bullseyeglass.com/methods-ideas/index-of-articles.html and look for articles under "Product Use: Bullseye Molds."

Casting Molds



Pyramid Mold
6.7" x 6.7" x 4.7"
(17 x 17 x 12 cm)
8948



Heart Mold
3.9" x 3.5" x 1.3"
(10 x 9 x 3 cm)
8976



Casting Molds from Colour de Verre

Reusable ceramic molds for kilncasting with frit.

Use these molds to kilncast natural forms—a variety of leaves, snowflakes, and feathers. (Some include both casting and slumping surfaces in one mold.) Other more functional design options include boxes with lids, beads, and even a sushi platter that can be made from a single billet of Bullseye Glass!

Because these casting molds are handmade, slight variations in size are to be expected. Colour de Verre is located in Portland, Oregon, and all the molds are produced in the Pacific Northwest. Here are examples of a few of the many Colour de Verre Molds carried by Bullseye Glass.



Round Box
2.25" x 5.5" x 5.5"
(6.35 x 13.35 x 13.35 cm)
020002



Snowflake
7" x 6" x 1"
(18 x 15 x 2.5 cm)
020012



Monstera Leaf
15" x 14" x 2"
(38 x 36 x 5 cm)
020013



Small Dragonflies
6.75" x 5" x 1"
(17.1 x 13 x 2.5 cm)
020024



ZYP Boron Nitride Aerosol Lubricant
A convenient aerosol can for applying thin, uniform, quick-drying layers of Boron Nitride (BN) to Colour de Verre molds. Visit shop.bullseyeglass.com for further product information.

8714

Kilncasting



NEW Modeling Glass Starter Kit

Use Modeling Glass to turn Bullseye glass powder into a moldable, sculptable glass clay. Ingredients are non-toxic and food grade. One package makes about 3 lb of modeling clay. Go to modelingglass.com for instructional videos, tips, and information.

8707



Lois Manno, *Fabulous Flicker*, 2014. Bullseye Glass powders mixed as modeling glass, 13" x 2.5" x 0.5" (33 x 6.3 x 1.3 cm). glassbirdstudios.com



Victory Brown Sculpting Wax

A microcrystalline sculpture wax with a wide working range from solid to liquid. Used for lost wax kilncasting and pâte de verre. 1 lb tray. 3" x 7" x 5" (76 x 178 x 127 mm).

7064



Accu-Cast Alginate 880 Blue

A flexible mold compound used to make molds for casting multiple copies of an original object or model. Mix with water to a creamy consistency. Sets in 5–10 minutes to become a firm but flexible mold. Can yield excellent detail. Molds can be kept several days in a sealed, airtight container. Because it sets quickly, this product is ideal for demonstrations and workshops.

8712 1.5 lb (0.68 kg)

8713 12.5 lb (5.7kg)



Grog

A fired ceramic mixture. Added to Bullseye Investment, grog strengthens the outer layer or face coat) of a hand-built refractory mold.

8770 10 lb (4.54 kg)



Bullseye Investment (Plaster-Silica)

A simple mixture of #1 Casting Plaster and silica flour, which releases easily from Bullseye glass.

8244 5 lb (2.27 kg)

8245 40 lb (18.14 kg)

Kiln Supplies



To learn how to create multi-layered imagery in thick kilnformed blocks, see [TipSheet 3: Working Deep](#) at [bullseyeglass.com](#).

Kiln Dams & Bricks

Mullite clay dams and hard brick bracers make containing thicker fused slabs a breeze. Three sizes of bricks and two sizes of dams. Combine and conquer. Tolerance on brick dimensions is 1/8" (3.18 mm).

- 8882** Dams, 10" x 1.5" x 0.625" (25.4 x 3.8 x 1.6 cm) V
- 8893** Dams, 20" x 1.5" x 0.625" (51 x 3.8 x 1.6 cm) V
- 8896** Bricks, 9" x 2.25" x 2.5" (22.9 x 5.7 x 6.4 cm) V
- 8897** Bricks, 4.5" x 2.25" x 2.5" (11.4 x 5.7 x 6.4 cm) V
- 8898** Bricks, 4.5" x 1.125" x 2.5" (11.4 x 2.9 x 6.4 cm) V



Our mullite dams are straight and true with crisp edges that make excellent contact with kiln shelves.

Bullseye Vermiculite Boxes

Includes pre-cut and -drilled components and screws for making a vermiculite box. Assembly required. Pre-fire and line with fiber paper before using with glass. Fiber paper not included. Measurements indicate external dimensions.

- 8247** 14" x 10" x 2.5" (35.5 x 25.4 x 6.4 cm)
- 8249** 10" x 10" x 4" (25.4 x 25.4 x 10.2 cm)

For more information about vermiculite products, including pre-firing instructions, see [Tips for Using Vermiculite Board](#) at [bullseyeglass.com](#).



8247



8249

Bullseye Vermiculite Board

A high-density vermiculite board that can withstand temperatures up to 2012 °F (1100 °C). This board is stronger than most fiberboard and can be cut and tooled just like wood. Not recommended for use as a kiln shelf. While it is certified asbestos-free, always use a NIOSH-approved respirator when cutting or creating dust. Before using with glass, prefire to 1580 °F (860 °C) for 30 minutes and crash cool. Est. weight: 19 lb (8.6 kg). 1" x 24" x 36" (2.5 x 61 x 91.4 cm).

8240 1" x 24" x 36" (2.5 x 61 x 91.4 cm), 19 lb (8.6 kg)

8743 1" x 17" x 20" (2.5 x 43 x 50.8 cm), 7.5 lb (3.4 kg)



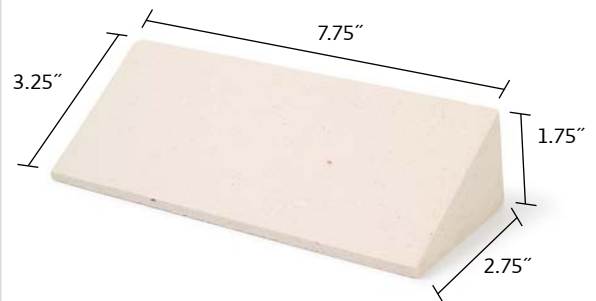
Bullseye Circle Dam

Made of vermiculite. Pre-fire and line with fiber paper before using with glass.

8768 7" (17.7 cm) square
5.25" (13.3 cm) round opening.

8848 10" (25.4 cm) square
8" (20 cm) round opening.

Please be sure to check out our [Quick Tip: Kilncast and Slumped Bowl](#) for a great project idea employing this mold at [bullseyeglass.com](#).



Bullseye Ramp, Rigidized Fiberboard

Approximately 7.75" (19.7 cm) wide. Coat with shelf primer before firing. Designed for use with Bullseye Vermiculite Boxes (8249 & 8247).

8847



Kiln Shelves

We went all the way to Europe to find absolutely flat shelves for our kilns. Composite cordierite and mullite.

- 8846** For BT-16, 14" x 14" x 0.625" (35.6 x 35.6 x 1.6 cm)
- 8819** For GL-24, 21.625" x 21.625" x 0.625" (5.49 x 5.49 x 1.6 cm)
- 8797** For CS-26, 24.5" x 24.5" x 0.75" (62.2 x 62.2 x 1.9 cm)



Triangular Kiln Posts

The less surface area of post in contact with your shelf, the more uniform the shelf temperature. That's why we like these triangular posts. Stable enough to stack.

- 8888** 1" (2.5 cm)
- 8889** 2" (5.1 cm)
- 8980** 6" (15.2 cm)

Bullseye Shelf Primer

Bullseye's popular pink formula. Each batch is kiln-tested to ensure consistency from run to run. Illustrated instructions discuss application, drying, mixing, precautions, and storage. One 5 lb bucket will coat about 150 shelves each measuring 20" sq (129 cm²).

- 8220** 5 lb (2.27 kg) V
- 8222** 40 lb (18.14 kg) V



Hake Brush

This soft 4.5" wide (11.4 cm) brush is one of the best tools for applying shelf primer quickly and easily to your mold or kiln shelf.

7014



Fiber Paper

A kiln studio standard. As a shelf separator, it helps prevent bubbles between the shelf and the glass. As a perimeter dam, it insulates against thermal shock and improves annealing. Cut and construct with it for bas relief design. We use and handle only quality Lytherm paper because we like its tight weave and durability.

Sheet

- 7037** 1/16" thick, 12" x 24" (1.5 mm, 30.5 x 61 cm)
- 7036** 1/8" thick, 12" x 24" (3.2 mm, 30.5 x 61 cm)
- 7038** 1/4" thick, 12" x 24" (6.4 mm, 30.5 x 61 cm)

Roll

- 7018** 1/16" thick, 2' x 100' full roll
- 7017** 1/8" thick, 2' x 100' full roll
- 7015** 1/4" thick, 2' x 50' full roll



Bullseye ThinFire Shelf Paper

For the smoothest finish on the bottom of your kiln-fired projects. Quicker and easier than frequent re-priming. Bullseye logo printed on the back side. Instructions included. Each piece good for one firing only.

Sheet

- 7090** 5 sheets, 20.5" x 20.5" (52 x 52 cm) V
- 8210** 100 sheets, 20.5" x 20.5" (52 x 52 cm) V

Roll

- 8211** Roll, 250' x 41" (76.2 x 1.04 m) V
- 8710** Narrow Roll, 65' x 20.5" (19.8 x 0.52 m) V
- 8711** Short Wide Roll, 32.75' x 41" (9.98 x 1.04 m) V



Kilns



BenchTop-16 Kiln Kit

A home glass studio in a box. The BenchTop-16 kiln kit has everything you need to get started kilnforming glass at home: a Paragon kiln that works in a standard 15-amp household outlet, glass for two complete *Make It* projects, and all of the basic tools and supplies. Ships by UPS.

BenchTop-16 Kit Contents:

- **Paragon BenchTop-16 Kiln with 12-key controller**
- Kiln Shelf 0.625" × 14" × 14" (1.6 × 35.6 × 35.6 cm)
- 1" Triangle Kiln Posts (3)
- Bullseye Shelf Primer
- Spartan Glass Cleaner
- GlasTac Gel, 4 fl oz
- Toyo Self-Oiling Cutter
- Bohle Cutting Fluid, 1.7 fl oz
- Running Pliers
- Breaking/Grozing Pliers
- Hake Brush
- Uvex Safety Glasses
- Sickle Stone
- Bullseye 11" Straightedge
- Bullseye TechBook
- 10.5" Square Slumper Mold
- Plus, all the glass you need for two complete *Make It* projects



Paragon BenchTop-16

The perfect-sized kiln for the perfect price.

- Easy delivery: ships by UPS

Other Features:

- Walls and lid constructed with 2" high-density fiber
- Heavy-duty, 0.25" O.D. sheathed, type-K thermocouple
- Wooden handle
- Built-in stand

8977

BenchTop-16 Kiln Shelf

(Not shown) Composite cordierite and mullite. 0.62" × 14" × 14" (1.6 × 35.6 × 35.6 cm).

8846



Paragon GL24 Kiln

A true workhorse, used by Bullseye studios for years. Versatile for flat fusing, slumping, small-to-midsized casting, and pâte de verre.

Bullseye Edition Special Features:

- Fiber roof

Other Features:

- Safety interlock to disable elements when door is open

8813

GL24 Kiln Shelf

(Not shown) Composite cordierite and mullite. 0.62" × 21.63" × 21.63" (1.6 × 55 × 55 cm).

8819

KT8977

Bullseye Edition Kiln Specifications	BenchTop-16	GL24
Interior Dimensions	6" × 16" × 16" (15 × 40 × 40 cm)	15" × 24" × 22.5" (38 × 61 × 57 cm)
Exterior Dimensions	13" × 30" × 25" (33 × 76 × 63 cm)	29.5" × 40.5" × 33" (75 × 103 × 84 cm)
Shelf Dimensions (not included with kiln)	8846 0.62" × 14" × 14" (1.6 × 35.6 × 35.6 cm)	8819 0.62" × 21.63" × 21.63" (1.6 × 55 × 55 cm)
Controller	12-key Sentry 2.0 digital controller	12-key Sentry 2.0 digital controller
Heating Elements	Side	Top, side, and door
Electrical	120 V / 15 A	240 V / 45 A
Power Use	1.8 kW	10.8 kW
Breaker Size	20A	50A
Plug	Standard (NEMA 5-15p)	NEMA 6-50p
UL Approved	No	Yes
Shipping Dimensions	22" × 36" × 31" (56 × 92 × 79 cm)	37" × 44" × 37" (94 × 112 × 94 cm)
Shipping Weight	103 lb (47 kg)	397 lb (181 kg)
Ships Via	UPS	Freight
Product Number	8977	8813



Paragon CS-26 Bullseye Edition

A great choice for flat fusing and shallow slumped vessels. More spacious than the BenchTop-16. Easy access for loading/arranging projects.

Bullseye Edition Special Features:

- Lid Safety Switch

Other Features

- Top elements protected in quartz tubes
- Side elements
- Heavy-duty, 0.25" O.D. sheathed, type-K thermocouple
- Heavy duty air pistons

8950

CS-26 Kiln Shelf

(Not shown) Composite cordierite and mullite. 0.75" x 24.5" x 24.5" (1.9 x 62.2 x 62.2 cm).

8797



NEW Euclid 6434 Bullseye Edition

An ideal blend of size, usability, and efficiency. This kiln is the largest we offer and thanks to its fiber module construction, it is also remarkably lightweight, clean, and energy efficient. Custom designed by Euclid to meet Bullseye specifications for optimal performance.

Bullseye Edition Special Features

- Fiber module construction roof and sides for greater energy efficiency
- Refrasil® high strength silica cloth wrap at lid closure to reduce wear
- Sturdy brick floor (2.5" insulating firebrick with 1" fiberboard backup)
- Top-of-the-line heating elements supported in quartz tubes in the top and each side, and 6 pinless elements in ball grooves in the floor
- Detached, easy-access electrical and control panel
- Orton AutoFire Controller
- Envirovent® ventilation system
- 4 optimally placed vent/viewing portals
- Steel storage shelf under the kiln
- Gas spring lid hinges for easy opening
- Locking casters
- Flat load floor, 29.5" from static ground level
- Exterior with the lid raised measures 78" x 82" x 66"
- Removable shipping support bar

8794

Euclid 6434 Extruded Kiln Shelf

An optional extruded kiln shelf is available exclusively at the time of kiln purchase and ships with the kiln. 1.5" x 60" x 30" (4 x 152 x 76 cm).

8774

CS-26	Euclid 6434 Bullseye Edition
13.25" x 26" x 26" (33 x 66 x 66 cm)	15" x 64" x 34" (38 x 162 x 86 cm)
27.75" x 36.25" x 42" (71 x 92 x 107 cm)	52" x 82" x 48" (132 x 209 x 122 cm)
8797 0.75" x 24.5" x 24.5" (1.9 x 62.2 x 62.2 cm)	8774 1.5" x 60" x 30" (4 x 152 x 76 cm)
12-key Sentry 2.0 digital controller	12-key Orton AutoFire
Top and side	Top, bottom, and side
240 V / 30 A	240 V / 1 ph / 69 A; 240 V / 3 ph / 40 A
7.2 kW	16 kW
40 A	1 ph / 90 A; 3 ph / 50 A
NEMA 6-30R	Direct Wire
No	No
36" x 43" x 47" (92 x 110 x 120 cm)	60" x 84" x 60" (153 x 214 x 153 cm)
523 lb (237 kg)	800 lb (363 kg) approximately
Freight	Freight
8950	8794

Dimensions: height x width x depth

* Shelf available exclusively at the time of kiln purchase and ships with the kiln.

Caldera & Vitrigraph Kiln



Paragon Caldera Kiln

This versatile kiln can be used in three ways: for test firing, annealing lampworked beads, and hand-pulling cane and stringer.

Order bead collar and Vitrigraph conversion supplies separately.

Bullseye Edition Special Feature:

- Sentry Xpress 3-key controller with a ramp-hold mode

Other Features:

- Rapid firing to 2350 °F (1287 °C)
- Top and bottom separate for complete portability

8823



Paragon Caldera Bead Collar

Add a bead collar from Paragon to your Caldera for annealing lampworked beads. With a hinged 7.5" x 2.25" (19.1 x 5.7 cm) door, it adds 4.5" (11.4 cm) of height to the kiln.

Measures 4.5" x 13" x 13" (11.4 x 33 x 33 cm).

8824



Paragon Caldera Kiln Shelf

Made from cordierite. 0.625" x 7" x 7" (1.6 x 17.8 x 17.8 cm).

8826

Bullseye Edition Kiln Specifications	Caldera
Interior Dimensions	6.75" x 8" x 8" (17 x 20 x 20 cm)
Exterior Dimensions	11.75" x 14" x 19.5" (30 x 36 x 50 cm)
Controller	Sentry Xpress 3-key with ramp hold mode
Heating Elements	Side
Electrical	120 V / 15 A
Breaker Size	20A
Power Use	1.68 kW
Plug	Standard (NEMA 5-15p)
UL Approved	Yes
Shipping Dimensions	16" x 18" x 24" (41 x 46 x 61 cm)
Shipping Weight	46 lb (21 kg)
Ships Via	UPS
	8823



Vitrigraph Conversion Supplies

To turn your Caldera into a Vitrigraph kiln, just add a pot*, four supports, and a vermiculite board with a center hole. Then get busy hand pulling your own cane and stringer for kilnforming or drawing and painting with glass.

To learn how to use the Vitrigraph kiln to hand-pull your own stringer, see *TechNotes 2: The Vitrigraph Kiln* at bullseyeglass.com and our online video kilnforming lessons at videos.bullseyeglass.com.



(A) Vitrigraph Pot Supports (set of 4)

They allow hot air to circulate beneath the pot while glass flows through it. (Pot not included*.) Each measures 1.5" x 2.75" x 0.5" (3.8 x 7 x 1.3 cm).

8829

(B) Vitrigraph Base Board

A piece of vermiculite board sized to replace the Caldera base. (Pot not included*.) Measures 1" x 11.5" x 11.5" (2.5 x 29.2 x 29.2 cm). Features a 2.5" (6.4 cm) central hole through which glass can flow.

8827

Safety



Fein Turbo I Dust-Free Vacuum
Free your studio of dust with this quiet, portable vacuum. The Turbo I runs on standard household voltage and comes with a HEPA Filter and Bag kit. The HEPA filter (0.3 micron) is 99.9% dust-free and generally lasts 10-12 months with regular use. Vacuum measures 16" x 17" x 21" (41 x 43 x 53 cm); 16' hose, 16' cable, 6 gallon capacity.

7255

Fein HEPA Replacement Filter for Fein Turbo I

Fein Dust Bags (5-pack) for Fein Turbo I



Disposable Particulate Respirator (N95)
Provides at least 95% filter efficiency. Recommended for routine dusty studio operations such as mixing shelf primer, cleaning shelves, applying powders and frits. NIOSH-approved.

8260 3-pack
8262 20-pack



Duster Brush
Safety begins with a clean worktable. Save your hands and elbows from pesky, blood-letting bits of glass. Soft bristles decrease the spray of glass particles.

7168



Small Safety Glasses
A colorful option for the safety of those with smaller noggins, be they children or adults. Random colors. For a rainbow assortment, get the pack of 10!

7071 Single pair
7072 Pack of 10



Disposable Particulate Respirator (N100)
99.7% filter efficiency. Cool Flow™ valve for cool, dry comfort, easy exhalation. Ideal for working with lead and arsenic or cadmium-bearing materials. NIOSH-approved.

8261



Kevlar Terry Protective Gloves
For working temps up to 600 °F (316 °C). Perfect for removing hot shelves from kilns. Sold as a pair. Length, 12" (305 mm); weight, 22 oz (624 g).

8267



Uvex Safety Glasses
Essential for cutting, grinding, and sifting in the glass studio. Nerd-guard wraparound frames for added protection from flying bits. Tiny yet distinctive Bullseye logo.

8864



Zetex Heat Protective Gloves, Regular
Zetex Plus™ treated fiberglass. We use these with or without the cover mitts while working Vitrigraph stringer or reaching into kilns during hot manipulations. Use for short duration up to 2000 °F (1093 °C). Sold as a pair. Length, 23" (584 mm); weight, 35 oz (992 g).

8265



Zetex Cover Mitts
Closed top cover protects gloves that are 23" (584 mm) long. Saves wear and more economical to replace. Sold as a pair. 9" (229 mm).

8266

Display



Gallery Shelf

Now powder-coated in two new finishes, these can be screwed into wall studs or wood board. Hardware not included. Glass panels up to 6 mm thick lean against the wall and are held in place by the small lip at the front of the shelf. The 10" (254 mm) shelf supports flat work up to 12" (305 mm) high and 7 lb (3 kg). The 18" (457 mm) shelf displays flat work up to 18" tall (457 mm) and 10 lb (4.5 kg).

- 8193** White, 10" x 2" (254 x 51 mm)
- 8194** White, 18" x 2.5" (457 x 64 mm)
- 8403** Dark Gray, 10" x 2" (254 x 51 mm)
- 8404** Dark Gray, 18" x 2.5" (457 x 64 mm)



Glass Bracket

A sturdy steel bracket for displaying artwork. Brushed satin finish. Can be painted. Perfectly sized for glass pieces up to 1" thick, such as Bullseye billets and pieces made in our video *Kilncarved Billet*, available with subscription at videos.bullseyeglass.com. Includes all hardware needed to mount to a wall. 9.75" (25 cm) long x 2.75" (10 cm) deep.

8619



Lighting Hardware

Fuse it, slump it, turn it on with sconce hardware. Stainless steel with a brushed finish and UL-listed for wiring into the wall by an electrician. Hardware comes with a diagram that shows the size and shape to cut your glass.



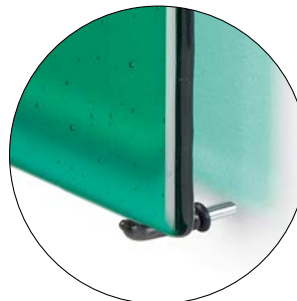
Hardware to fit our #8725 Lamp Bender mold. Hardware measures 8.875" high x 6.25" wide (225 x 159 mm). Maximum wattage: 60. **7525**

See [page 49](#) for mold information.



Hardware to fit our #8740 Lamp Bender Conic mold. Hardware measures 11.75" high x 7.5" wide (298 x 191 mm). Maximum wattage: 60. **7540**

See [page 49](#) for mold information.



L-Hooks

Stainless steel L-hooks with special features for glass. Vinyl-covered tips and vinyl grommets can be used to hold the glass firmly parallel to the wall, allowing light to move freely behind the piece. Use four hooks (two on top, two on bottom) for panels up to 6 mm thick and up to 10 lb (4.5 kg). Or use one or two L-hooks to secure a shelf-supported panel at the top. We recommend screwing into studs or a wooden board for strength.

8620



Accent Table Bases

A stylish and functional way to display your glass. Custom made for Bullseye. Steel, in either black powder-coat or brushed nickel finish. Includes four clear rubber pads to cushion the glass and adjustable leveling feet. Not intended for outdoor use.

Recessed Top

Measures 18.5" x 15.5", 17.5" tall (47 x 39.5 cm, 44.5 cm tall). Recessed channel is approximately 6 mm deep and a good fit for a half sheet of Bullseye glass. Note: due to the custom nature of these table bases, dimensions given are approximate. Measure your base before designing a glass top to fit the recessed channel.

8624 Recessed Top, Nickel Finish (shown left)

8623 Recessed Top, Black Powder-Coat Finish

Flat Top

Measures 18" x 15", 17" tall (45.75 x 38 cm, 43 cm tall).

Note: due to the custom nature of these table bases, dimensions given are approximate.

8622 Flat Top, Nickel Finish

8621 Flat Top, Black Powder-Coat Finish (shown right)



See our video lesson *Tabletops* at [videos.bullseyeglass.com](https://www.bullseyeglass.com/videos). (Subscription required.)



See the chart *What Size French Cleat Do I Need?* at [bullseyeglass.com](https://www.bullseyeglass.com).

French Cleats

Install an opaque glass panel to float on a wall with no visible hardware, using French cleats. High strength aluminum, heat treated to T6.

8657 Extra-Large, 12" x 6.75", holds up to 16.8 lb (7.62 kg)

8611 Large, 12" x 4", holds up to 9.75 lb (4.42 kg)

8612 Medium, 12" x 2.625", holds up to 6 lb (2.72 kg)

8613 Medium, 6" x 2.625", holds up to 3 lb (1.36 kg)

8614 Small, 12" x 2", holds up to 4.5 lb (2.04 kg)

8615 Small, 6" x 2", holds up to 2.25 lb (1 kg)

8616 Small, 3" x 2", holds up to 1.1 lb (0.5 kg)

Dow Corning® 995 Silicone Structural Sealant

A one-component, self-priming, shelf-stable, neutral-cure, elastomeric adhesive specifically formulated for silicone structural glazing. This is the adhesive used in Bullseye's video lesson *Attaching French Cleats* at [videos.bullseyeglass.com](https://www.bullseyeglass.com/videos). **8617**



Bumpons

Clear rubber pads with self-adhesive for coasters or small plates. 100 per page.

8402 100/page



Museum Gel

Security for your art. Place little balls of Museum Gel under your glass art for a secure, invisible bond that protects from breakage and theft. Nontoxic, safe for all glass, removable and reusable. Instructions included. 4 fl oz (0.12 l).

8040



Books

Artists, Exhibition Catalogs, and Surveys



NEW **Emerge/Evolve 2018: A Showcase of Rising and Evolving Talents in Kiln-Glass**

Bullseye's tenth international exhibition for emerging artists in kiln-glass, documented in an elegant full-color catalog. Artist statements and bios of winners and finalists. Introduction by Lani McGregor. Interview with jurors Benedict Heywood, Heidi Schwegler, and Diane Wright. Plus Evolve 2018, a companion exhibition celebrating three former Emerge finalists whose subsequent work expands the medium: Joanna Manousis, Cassandra Straubing, and Kathryn Wightman. 2018, soft cover, 52 pages, color.

8574

Exhibition catalogs for past Emerge competitions are also available



Bertil Vallien at Bullseye Glass

A documentation of the Swedish glass master's hot cast process, elemental imagery, and twenty-five finished works created while in residency at Bullseye Glass Co. Essay by Suzanne Greening, former director and CEO of the International Glass Museum. 1997, hard cover, spiral bound, 44 pages, color.

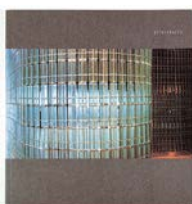
8205



Jane Bruce: Contained Abstraction

Refined, formalist glass sculptures from the artist's first solo exhibition at Bullseye Projects. Photos of the works, which were fabricated in collaboration with Portland's Studio Ramp, are accompanied by drawings and paintings, made by Bruce as studies. Essays by Dan Klein and Robert Morgan. 2008, soft cover, 20 pages, color.

8292



Betweenness: A Collaboration Between Design and Industry

Bullseye Glass Co. and Columbia Wire and Iron Works collaborated with a group of architects, designers, and fabricators to create sculptural room dividers. Essay by architecture writer and project curator Randy Gragg. 2003, soft cover, 48 pages, color.

8217



Jessica Loughlin at Bullseye Glass, Landscape: Mindspace

Elegant and minimalist shallow vessels and wall panels from Jessica Loughlin's Bullseye residency. Essays by Dr. Grace Cochrane of the Powerhouse Museum and Susanne K. Frantz, former curator at the Corning Museum. 2002, soft cover, 48 pages, color.

8216



Bullseye: The Kaneko Project

Representing over three years of collaboration between Jun Kaneko and Bullseye, this project resulted in the creation of a body of works in glass that are both monumental in scale and groundbreaking in their material approach. Essay by Richard Speer. Commentary by Lani McGregor. 2007, soft cover, 48 pages, color.

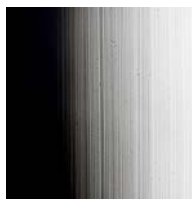
8272



Jessica Loughlin: Shifting Views

In these abstract kilnformed, wheel-cut, and coldworked pieces, Loughlin "wrestles with expressing the sense of limitlessness in the immensity of nature." Essay by Portland Art Museum curator Bruce Guenther. 2005, soft cover, 24 pages, color.

8287



Chick Butcher + Cobi Cockburn: It's Quiet Down Deep

Documents Chick (Charles) Butcher and Cobi Cockburn's duo exhibition at Bullseye Projects. Butcher's mixed-media sculptures reflect on impermanence, while Cockburn's large-scale wall-mounted works refer to an infinite horizon. Essays by Robert Cook and Lisa Radon. 2013, soft cover, 42 pages, color.

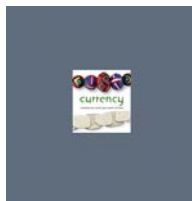
8298



Jiří Harcuba + April Surgent: Traces of Ourselves

Catalog commemorating the exhibition of work by emerging American artist April Surgent and Czech engraving master Jiří Harcuba. The new cameo-engraved glass works developed out of their side-by-side exploratory exchange project at the Bullseye Research and Education Department. 2008, soft cover, 48 pages, color.

8293



Currency: Contemporary Studio Glass Jewelry and Beads

Selected works from an invitational exhibition at Bullseye Projects in 2004 features cutting-edge work by 28 artists from ten countries. Essay by Lani McGregor, Director of Bullseye Projects. 2004, soft cover, 32 pages, color.

8219



Lino Tagliapietra at Bullseye Glass: Masterworks from Furnace and Kiln

A visual record of La Carta dei Sogni (Dream Sketchbook), created in Bullseye's studios with hand-pulled filigrana and zanfirico canes. Essay by Silvano Tagliapietra. Interview with Tina Oldknow of the Corning Museum of Glass. 1999, soft cover, 64 pages, color.

8209



Flux: Edols & Elliott

Finished works of Australian artists Ben Edols and Kathy Elliott. Essay by Grace Cochrane, Curator of Decorative Arts and Design, Powerhouse Museum, Sydney, Australia. 2000, soft cover, spiral bound, 40 pages, color.

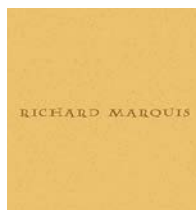
8212



Mark Zirpel: Celestial/Terrestrial

Works and ideas for Zirpel's exhibition at Bullseye Projects developed during his residency at North Lands in the Scottish Highlands. Zirpel explores his response to time, nature, and landscape in kilnformed glass, blown glass, and photography. 2005, soft cover, 16 pages, color.

8285



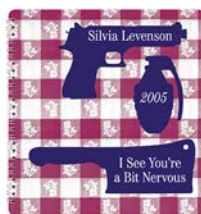
Richard Marquis at Bullseye
 Documents the artist’s exhibition at Bullseye Projects, featuring such techniques as hot slab construction, kilnforming, blowing, coldworking, and mixed media. Essay by Tina Oldknow of the Corning Museum of Glass. 2004, soft cover, 32 pages, color.
[8283](#)



Multiplied Light: The Bullseye Chandelier Project
 Architects and Bullseye’s Research and Education team created innovative kiln-glass chandeliers. Essay by Randy Gragg, architecture writer for the *Oregonian*. 2002, hard cover, spiral bound, 30 pages, 15 in color.
[8213](#)



Permeable Structure
 This full-color catalog documents the inaugural exhibition at the Byre, a new exhibition space in northern Scotland. *Permeable Structure* brings together the work of artists Silvia Levenson, Emily Nachison, Michael Rogers, and Karlyn Sutherland in an exhibition that draws from the landscape, deep history, and culture of Caithness, the northernmost county in Scotland. Catalog includes photos of the artists and their works. Essays by Tina Oldknow and Lani McGregor. 2017, soft cover, 32 pages, color.
[8660](#)



Silvia Levenson 2005: I See You’re A Bit Nervous
 Argentina-born Levenson uses cast glass and mixed media to create a domestic setting with explosive undercurrents. This “recipe book” catalog includes essays by Tina Oldknow, of the Corning Museum of Glass, and Lani McGregor, Director of Bullseye Projects. 2005, soft cover, spiral bound, 20 pages, color.
[8206](#)



Ten Circles: Dante Marioni, Sam Andreakos, Bullseye Glass
 Commemorates ten years of Dante and friends Janusz Pozniak and Paul Cunningham coming annually to Bullseye to blow “cups” for an awestruck audience, using a specially formulated glass by glass technologist Sam Andreakos. 2004, soft cover, 34 pages, color.
[8282](#)

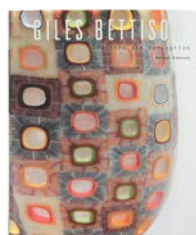
Some of the books above are available as ebooks .



Deborah Horrell
 Inspired by twelve years of making and thinking with glass, this monograph documents the progression in Horrell’s work as she explores translucence and opacity, solidity and fragility. Features beautifully detailed photos of work from 2000-2012 and essays by curators Bruce Guenther and Linda Tesner. 2012, hardcover, 40 pages, color.
[7127](#)



Klaus Moje
 This thirty-year Moje retrospective traces the progression of the master’s work—from early carved crystal, to layered patterned vessels, to multi-panel pieces—and his unparalleled contributions to expression and technique. Essays by Dan Klein and Bruce Guenther. Technical perspective on the Portland Panels by Ted Sawyer. 2008, soft cover, 100 pages, color.
[7112](#)



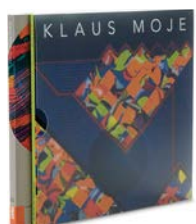
Giles Bettison: Pattern & Perception
 By Margot Osborne. This lavishly illustrated monograph on the glass artwork of Australian artist Giles Bettison draws out “his underlying aesthetic philosophy and trace(s) the evolution of his use of murrine glass over the past two decades.” 2015, hard cover, 160 pages color.
[7125](#)



Klaus Moje: Glass
 By Megan Bottari. A rare volume devoted to the life and career of Klaus Moje, a founding father of the contemporary kiln-glass movement. Follows the artist through his pioneering work on three continents over 50 years. Many color plates and personal anecdotes by artists, curators, dealers, and collectors. 2006, soft cover, 144 pages, color.
[7113](#)

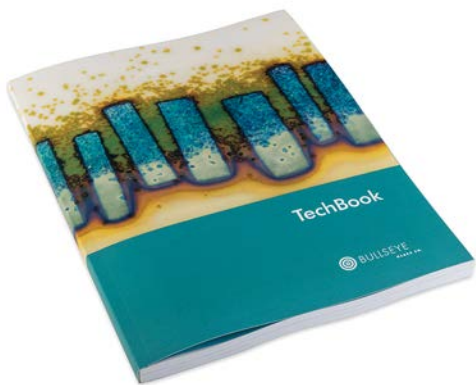


Judy Tuwaletstwiwa: Glass
 Presents the story of artist Judy Tuwaletstwiwa’s discoveries and explorations in glass from 2012 to 2016, informed by her work over the past 45 years in fiber, paint, and writing. The highly personal combination of text and images bridges fine art and craft, technology and nature, the conceptual and the material. Each copy is unique: the cover includes a hand tipped-on original piece of glass created by the artist. Includes essays by Tina Oldknow, Lani McGregor, Ivy Ross, Diana Gaston, and Mary Kavanagh. 2016, hardcover, 212 pages.
[7726](#)



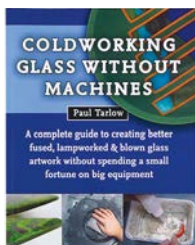
Klaus Moje 2 Book Bundle
 Currently the only two volumes devoted exclusively to the life and career of Klaus Moje. Bundled together in a slipcase at a bargain price.
[7111](#)

Technical Guides

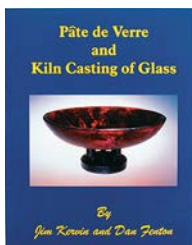


NEW Bullseye Glass TechBook
A core selection of Bullseye’s library of articles (as of 2019). TechNotes, TipSheets, Quick Tips, Product Use information—practically an undergraduate education in kiln-glass. 2019, soft cover, 200+ pages, color. **8780**

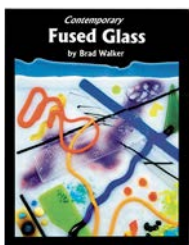
Bullseye Kilnforming Notes Pad
Get organized. Keep valuable records on your kilnforming project using forms designed by Bullseye technicians. The three-hole-punch format fits standard binders. Also available as a free download from bullseyeglass.com. **8029**



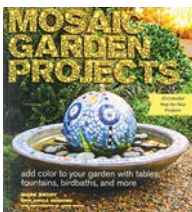
Coldworking Glass without Machines
By Paul Tarlow. Learn how to shape, grind, and polish your work to perfection without flipping a power switch. Easy to understand instructions and color photos. 2011, soft cover, 46 pages, color. **7121**



Pâte de Verre and Kiln Casting of Glass
By James Kervin, Daniel Fenton. A how-to guide to sculpture, vessels, modeling, mold construction, kiln procedures. Glass casting content includes charts, formulas, and figures. 2000, soft cover, 192 pages, b&w photo illustrations and 16 pages of color photos of finished work. **7729**



Contemporary Fused Glass
By Brad Walker. An updated, expanded edition of the author’s Contemporary Warm Glass. Information on dozens of fusing and slumping techniques, including sections on inclusions, surface techniques, pattern bars, high temperature firing, and more. Numerous photos of contemporary work. 2010, soft cover, 208 pages. **8294**

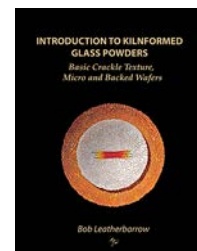
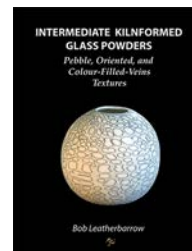
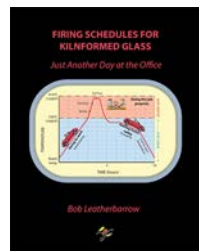
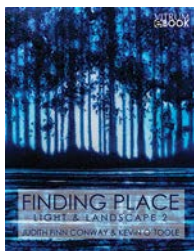
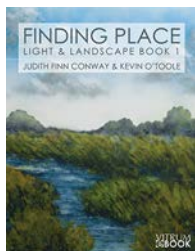
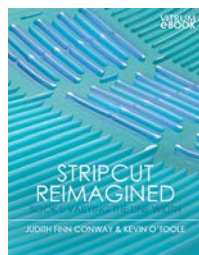


Mosaic Garden Projects
By Mark Brody. Decorate your garden with colorful handcrafted mosaics. Intended for mosaic artists from beginner to advanced. After explaining the fundamentals of the form, Brody teaches three mosaic methods and provides detailed guides for completing 25 projects—everything from tables to birdbaths and orb fountains. Includes material lists and step-by-step instructions. 2015, soft cover, 256 pages, color. **7124**

Ebooks

Download technical expertise at your convenience.

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What to Expect from Bullseye Glass

Color Consistency

While Bullseye strives for consistent colors, our glass is a handmade product and colors may vary slightly between production runs (and from images in this catalog). Some colors may change slightly upon repeated firing or with extensive heatwork. We recommend that you test samples of glass using the same firing cycles and processes to be used in finished pieces. Bullseye glasses are formulated for fired color. Unfired glass color may vary.

To learn more about performance characteristics of specific glasses, visit the *About Our Glass* section at bullseyeglass.com. See also [TechNotes 3: Compatibility of Glasses](#).





















Colors That Strike

Bullseye produces many glasses that appear pale or even colorless in their cold form but “strike” or mature to a target color when fired to the right temperature. These styles are marked with a .

- **Kilnformers:** When choosing a style, focus on the fired sheet color. Like ceramic glazes, the color will emerge after sufficient heatwork.
- **Stained glass and mosaic makers:** Be aware of strikers. Use only if you’re willing to pre-fire the glass before use, or select it in person. The unfired sheet colors for strikers vary widely.

Examples of strikers at various process temperatures

Sample key illustrations indicate which styles differ from color to struck form. Keep in mind that struck color may vary depending on temperature, atmosphere, and amount of heatwork. For example, failing to hold Ruby Red Tint (001824-0030-F) for an adequate

Unfired	Low-Temp Slump 1150 °F (621 °C)	Standard Slump 1250 °F (677 °C)	Tack Fuse 1375 °F (746 °C)	Full Fuse 1480 °F (804 °C)
				
Orange Transparent (001125-0030-F)				
				
Gold Purple Opalescent (000334-0030-F)				
				
Translucent White Opalescent (000243-0030-F)				
				
Light Celery Green Ring Mottle, Non-Fusible (006021-0000-P)				

Approximate color before firing

Color after a full fuse firing. A solid sample indicates no change from unfired to fired. Each sample is 8" (20 cm) wide.

Sample key illustration.

time during the pre-rapid heat stage of a firing cycle can prevent the glass from striking correctly. This results in a blue-brown cast (or sapphirine effect) instead of a true ruby red color. See our [QuickTip: Gold-bearing Pink Tints](#) for more information.

Compatibility

Bullseye glasses are well known for reliable compatibility. But it's important to understand the conditions of our factory testing, especially if you intend to fire glass under unusual conditions.

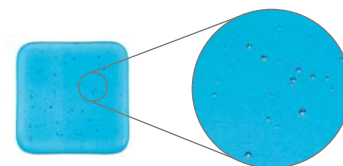
At Bullseye, we test glasses known to be fairly stable by firing them to a temperature of 1500 °F (815 °C) and then holding for 15 minutes before annealing. Once cooled, these tests are viewed for stress through a polarized light filter and graded accordingly. We fire glasses known to be less stable three times to make sure they'll perform well under multiple firing conditions, such as those used to fuse and slump a plate.

If you are using a heat process that involves an extra-high temperature or an unusually long firing time, we recommend that you test the glass yourself, under conditions specific to your project. For example, if you want to include frameworked elements in a kilnformed project, remember that framework takes glass to temperatures exceeding the compatibility tests we do at the factory and that some glasses are more sensitive to extensive work in the flame. Therefore, it will be important not to overwork your glass during frameworking and to test the frameworked components for compatibility using the full range of kilnforming processes planned for the finished project.

Also note: some processes that may not appear to exceed the parameters of the compatibility test actually do exceed it. For example, holding some glasses for long times at temperatures around 1400 °F (760 °C), which is in the devitrification range, can cause the glass to change dramatically.

Many artists (the late Klaus Moje, for example) are able to push Bullseye glass to high temperatures for long times with exceptionally good results, but their success is ensured by testing. No manufacturer can guarantee glass to perform as expected under all imaginable working conditions. Testing is a wise practice with whatever glass you use.

“Champagne” bubbles are a normal feature of kiln-glass. See [TechNotes 5: Volume & Bubble Control](#) at bullseyeglass.com.



Get a Reaction

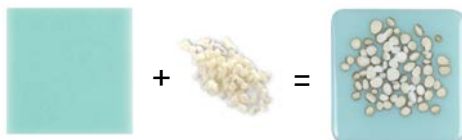
When some styles of Bullseye glass are combined in the kiln, their chemistries have the potential to react, producing special effects that range from subtle to dramatic.

Potentially Reactive Combinations		
Copper	+	Sulfur/Selenium
Copper	+	Reactive
Lead	+	Sulfur/Selenium
Reactive	+	Copper
Sulfur/Selenium	+	Copper
Sulfur/Selenium	+	Lead

To learn more about reactions, see the article *Get a Reaction: Bullseye Reactive Glasses* at bullseyeglass.com, or watch our online video lesson *Color Reactions and Special Effects*, at videos.bullseyeglass.com.

For styles not listed on this page, visit About Our Glass at bullseyeglass.com.

Layup for this tile: 3 mm Robin's Egg Blue Opalescent (copper-bearing) on a 3 mm Clear base, with coarse French Vanilla Opalescent (sulfur/selenium-bearing) frit. Process temperature: 1490 °F (810 °C).



Reactive Styles	
These glasses do not contain sulfur, copper, or lead, but may react with copper-bearing glasses, copper leaf, and silver.	
000009	Reactive Cloud Opal
001009	Reactive Ice Clear
001019	Red Reactive Clear

Alchemy Series	
Reacts with silver.	
001015	Clear, Silver to Gold
001016	Clear, Silver to Bronze

Lead-Bearing Styles		
000301	Pink Opal	
000303	Dusty Lilac Opal	
000305	Salmon Pink Opal	
000313	Dense White Opal	
000334	Gold Purple Opal	
001205	Light Coral	
001215	Light Pink	
001234	Violet	
001305	Sunset Coral	
001311	Cranberry Pink	
001332	Fuchsia	
001334	Gold Purple	
001823	Burnt Scarlet Tint	
001824	Ruby Red Tint	
001831	Ruby Pink Tint	

Copper-Bearing Styles		
000104	Glacier Blue Opal	
000116	Turquoise Blue Opal	
000144	Teal Green Opal	
000145	Jade Green Opal	
000146	Steel Blue Opal	
000161	Robin's Egg Blue Opal	
000164	Egyptian Blue Opal	
000216	Light Cyan Opal	
000345	Steel Jade Opal	
001116	Turquoise Blue	
001145	Kelly Green	
001164	Caribbean Blue	
001217	Leaf Green	
001226	Lily Pad Green	
001246	Copper Blue	
001408	Light Aquamarine	
001416	Light Turquoise Blue	
001417	Emerald Green	
001464	True Blue	
001808	Aqua Blue Tint	
001816	Turquoise Blue Tint	

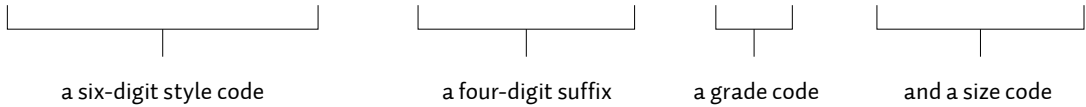
Sulfur/Selenium-Bearing Styles		
These glasses will also react with silver. Many glasses can be stained if fired with silver.		
000024	Tomato Red Opal	
000025	Tangerine Orange Opal	
000120	Canary Yellow Opal	
000124	Red Opal	
000125	Orange Opal	
000126	Spring Green Opal	
000137	French Vanilla Opal	
000203	Woodland Brown Opal	
000220	Sunflower Yellow Opal	
000221	Citronelle Opal	
000222	Avocado Green Opal	
000224	Deep Red Opal	
000225	Pimento Red Opal	
000227	Golden Green Opal	
000309	Cinnabar Opal	
000310	Umber Opal	
000320	Marigold Yellow Opal	
000321	Pumpkin Orange Opal	
000329	Burnt Orange Opal	
000337	Butterscotch Opal	
001025	Light Orange	
001119	Sienna	
001120	Yellow	
001122	Red	
001125	Orange	
001126	Chartreuse	
001137	Medium Amber	
001138	Dark Amber	
001207	Fern Green	
001241	Pine Green	
001320	Marigold Yellow	
001321	Carnelian	
001322	Garnet Red	
001422	Lemon Lime Green	
001437	Light Amber	
001857	Red Amber Tint	

Bullseye Coding System

Each Bullseye glass product is coded according to this system.

000100 – 0008 – F – P005

Item code for Black, Powder, Fusible, 5 lb/2.3 kg jar.



6-Digit Style Code

Indicates the base glass color.

- 000xxx Single color opalescent
- 001xxx Single color transparent
- 002xxx 2-color streaky
- 003xxx 3-color streaky
- 004xxx Collage glass
- 006xxx Ring mottle

4-Digit Suffix, Sheet Glass

Indicates surface treatment, texture, and/or thickness.

- 0000 Single-rolled, 3 mm
- 0021 Soft ripple
- 0022 Herringbone ripple
- 0024 Soft ripple irid
- 0025 Herringbone ripple irid
- 0030 Double-rolled, 3 mm
- 0031 with rainbow irid, 3 mm
- 0032 with patterned irid, 3 mm
- 0037 with silver irid, 3 mm
- 0038 with gold irid, 3 mm
- 0043 Reed texture, 3 mm
- 0044 Reed irid, 3 mm
- 0045 Accordion texture, 3 mm
- 0046 Accordion irid, 3 mm
- 0047 Prismatic texture, 3 mm
- 0048 Prismatic irid, 3 mm
- 0050 Thin-rolled, 2 mm
- 0051 with rainbow irid, 2 mm
- 0053 Thin reed, 2 mm
- 0054 Thin reed irid, 2 mm
- 0055 Thin accordion, 2 mm
- 0056 Thin accordion irid, 2 mm
- 0057 Thin silver irid, 2 mm
- 0058 Thin gold irid, 2 mm
- 0060 Single-rolled, 6 mm
- 0380 Tekta, 3 mm
- 0480 Tekta, 4 mm
- 0680 Tekta, 6 mm
- CA30 Cascade, 3 mm
- CA37 Cascade with silver irid, 3 mm
- GR30 Graffiti, 3 mm
- IN30 Infusion, 3 mm

4-Digit Suffix, Non-Sheet

Indicates glass form or shape.

Billets

- 0065 Billets

Confetti

- 0004 Confetti
- M004 MiniMix

Cullet

- 0066 Casting cullet

Frit

- 0001 Fine
- 0002 Medium
- 0003 Coarse
- 0005 Extra large
- 0008 Powder

Iridescent Frit

- RN01 Fine
- RN02 Medium
- RN03 Coarse
- RN05 Extra large
- RN08 Powder

Ribbons

- 0401 Ribbon

Rods

- 0576 Rod, 4–6 mm
- 0876 Rod, 7–9 mm

SizzleStix

- 0309 SizzleStix, mixed colors/patterns, 3 mm
- 0609 SizzleStix, mixed colors/patterns, 6 mm
- 0371 SizzleStix, rainbow, 3 mm
- 0671 SizzleStix, rainbow, 6 mm
- 0971 SizzleStix, rainbow, 3 & 6 mm

Stringer

- 0507 Stringer, 0.5 mm
- 0107 Stringer, 1 mm
- 0272 Stringer, 2 mm



Grade Codes

Glass is assigned one of six grades.

F: Often called “Fusible,” a glass that has passed factory testing for color and compatibility in kilnwork. Also called “Tested Compatible” or “Bullseye Compatible.” Recommended for kilnwork, flamework, stained glass, or mosaic. (Stained glass and mosaic makers, see note on page 66 regarding strikers.)

P: First-quality non-fusible glasses are called “Standard Production.” Not recommended for kilnwork but good for stained glass or mosaic.

B: Fusible-curious glasses. Compatible, but fired color or appearance may not fall within the accepted color range or may have minor flaws. Sometimes called “Furious.” Discounted. Recommended for kilnwork, flamework, stained glass, or mosaic. (Stained glass and mosaic makers, see note on page 66 regarding strikers.)

C: Non-fusible, non-standard glasses are graded and marked “Curious.” These may not fall within the accepted color range or may have minor flaws. Discounted. Not recommended for kilnwork but good for stained glass or mosaic.

F Rod: Recommended for both kilnwork and torchwork.

T Rod: Recommended for torchwork only.

Size Codes

All metric conversions are approximate. Some sheet glass dimensions are approximate due to rolled edges on this handcrafted product. See illustration, page 2.

Sheet Glass

- 1010 10” x 10” (25.4 x 25.4 cm)
- FULL 35” x 20” (88.9 x 50.8 cm)
- HALF 17” x 20” (43.2 x 50.8 cm)

Confetti

- OZ04 Single color 4 oz (113 g) jar
- P001 Single color 1 lb (454 g) jar
- OZ08 MiniMix 8 oz (227 g) jar
- P002 MiniMix 2 lb (907 g) jar

Cullet

- P050 50 lb (23 kg) box

Frit

- OZ05 5 oz (142 g) jar
- P001 1 lb (454 g) jar
- P005 5 lb (2.27 kg) jar
- P040 40 lb (18 kg) bucket

Ribbons

- TUBE Single tube

Rods

- EACH Single rod
- P001 1 lb (454 g)
- P005 5 lb (2.3 kg)

Stringer

- TUBE Single tube
- P010 10 lb (4.5 kg)

Tekta

- 1010 10” x 10” (25.4 x 25.4 cm)
- 1720 17” x 20” (43.2 x 50.8 cm)
- 2424 24” x 24” (61 x 61 cm)
- 2448 24” x 48” (61 x 122 cm)
- 2472 24” x 72” (61 x 183 cm)
- 4040 40” x 40” (102 x 102 cm)
- 4080 40” x 80” (102 x 203 cm)