

Here Comes the Sun!

One of our favorite things about our Facebook Group, [Fusers of CPI](#), is getting to see what so many inspiring artists are doing with CPI molds in their own studios.

Jackie Doehling posted this bright and charming "Here Comes the Sun" platter made with the GM178 Rectangle Patty Gray Dam and GM85 Rectangle Sushi Slump. We were taken by its cheerfulness and asked Jackie to share her technique! The following is an excerpt from "Creating Unique Fused Glass Designs Using Stencils & Powdered Glass" by Jackie L. Doehling © 2014 Full Moon Loon Designs.



Materials:

- [GM85 Large Sushi Slump](#)
- [GM178 Large Rectangle Dam](#)
- **Fusible Compatible Glass (See Right):**
 - Powder Frits
 - Sheet Glass
 - Stringers
- Quality Glass Separator
- **Frit Placement and Cleanup Tools:**
 - Store Purchased Stencil
(Used Here: Tie Dye by Americana Mixed Media)
 - Powder Sifter
 - Small Paintbrush
 - Earwax Vacuum
 - Empty Container for Leftover Frit
- **Personal Safety Equipment:**
 - Respirator or Other Dust Mask
 - Safety Glasses
 - No Days Liquid Fusing Adhesive/
Hairspray (Optional)

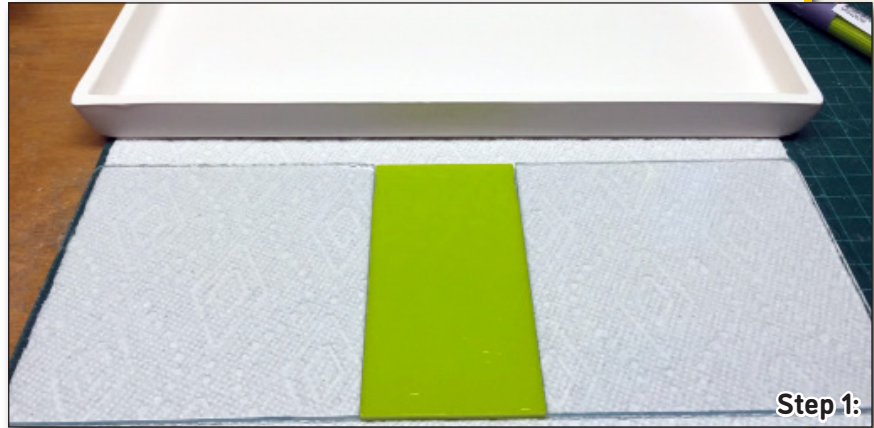
Specific Colors (All COE96):

- **F1 Powder Frits:**
 - Lemongrass Opal
 - Orange Opal
 - Flame Opal
 - Turquoise Blue Opal
 - Yellow Opal
 - Clear
- **Sheet Glass:**
 - Standard Clear
 - Lemongrass Opal
 - White Opal
- **Stringers:**
 - Lemongrass Opal

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Step 1 - Prepare the Glass

Cut a 4-7/8"x 12-3/8" rectangle of Clear sheet glass. At the time I didn't have any clear glass long enough for the Patty Gray mold so I put this in, as my clear was either 12" pieces or scrap. I like to offer this as a tip, since a lot of us have 12" glass more so than larger sheets, simply use a splash of color for contrast! It also allows you to use up scrap. So I cut a piece of Lemongrass Opal 4-7/8" by 2-3/8" and then cut two clear pieces, each 4-7/8"x 5" to make the full length of 12 3/8". Nipped the outer corners of the clear.



Step 1:

Step 2- Using the Stencil

For the frit colors seen in this image, I used (all F1 Powder) Lemongrass Opal, Orange Opal, Flame Opal, Turquoise Blue Opal, and Yellow Opal. The powders were stenciled on a 4-7/8"x 12-3/8" rectangle sheet of White Opal. The stencil is a 12" square stencil and I use confetti frit jars to keep it level on the glass and make it easier to grab by the free edges. When the stencil is level and placed where you want it, gently sift the powder frits with a powder sifter through the stencil and on to the white glass. I added two Lemongrass stringers on either side of the stenciled piece for more accent and to match the bottom. I glued them down with a few drops of hairspray I keep in a needle tipped bottle.



Step 2:

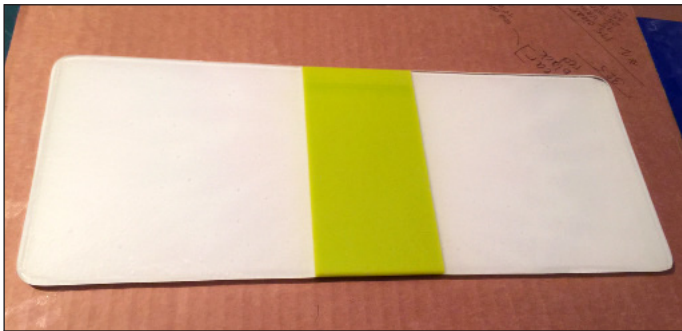
When you are finished adding frit with the stencil put the base glass into the [CPI GM178 Dam Mold](#) and sift a fine layer of Clear powder over the Clear sheet of glass and then carefully place the stenciled piece over it in the mold (using a dental pick tool to ease it down). The powdered frit between the layers helps to stop bumps from forming between the two layers. When your piece is done use the firing schedule recommended in [Table 1 \(Page 3\)](#).

The Stencil-

There are a few ways you can prepare a stencil to make it easier to lift off when you are done applying your powder. One of the simplest is to create "tabs" with some painter's tape or masking tape. Another way that works well for larger stencils (especially the store-bought plastic kind) is cutting into a plastic food prep/cutting mat. I recently picked up a set of two large and two small mats at Target. I basically created a frame out of the larger one to hold a 12" stencil, and saved the portion that was cut out to use for smaller stencils. The Stencil in this tutorial is Tie Dye and it is by Americana Mixed Media.



Stencil:



The bottom of the piece after the project is fused and removed from the mold.



The top of the piece after the project is fused and removed from the mold.



If you would like to slump your piece in the [GM85 CPI Slump Mold](#), as pictured above, use the recommended firing schedule in **Table 2**. (Treat the mold with a glass separator before firing.)

Table 1 - Full Fuse Schedule *

Seg.	Rate	Temp (°F)	Hold
1	200	1000	60
2	50	1150	30
3	300	1450	15
4	9999	950**	60
5	100	600	OFF

**If using COE90, adjust this to 900°F

Table 2 - Slump Schedule *

Seg.	Rate	Temp (°F)	Hold
1	200	1000	60
2	50	1100	30
3	9999	950**	90
4	100	600	OFF

**If using COE90, adjust this to 900°F

*Before firing, it's important to know your kiln to see if you need to adjust these suggested schedules for your use. For tips on how to do that, [please click here to see our Important Firing Notes!](#)

Words (with a few edits) by
Jackie L. Doehling

For more information on this tutorial and to see more of Jackie's beautiful creations visit:

fullmoonloon.com

or

facebook.com/FullMoonLoonDesigns