

Here comes the Sun!

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

Jackie Doehling posted this charming “Here Comes the Sun” platter that was made using the GM178 Rectangle Patty Gray Dam and GM85 slump mold. We were taken by its cheerfulness and so asked Jackie to share her technique with you! To follow is an excerpt from “Creating Unique Fused Glass Designs Using Stencils & Powdered Glass” published by Jackie L. Doehling ©2014 Full Moon Loon Designs

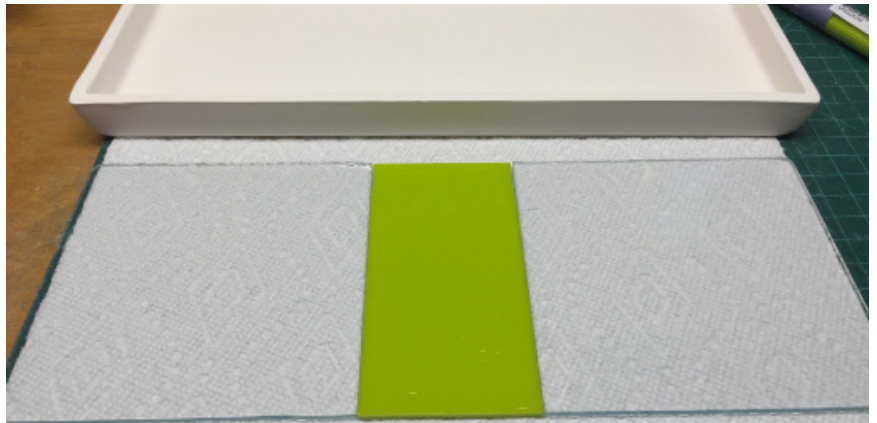


Materials you will need:

- [CPI GM85 Slump Mold](#)
- [CPI GM178 Dam Mold](#)
- A Quality Glass Separator
 - F1 Powder Frit
 - Sheet Glass cut to size
 - Glass Stringers
 - Store Purchased Stencil
- (The Stencil featured is Tie Dye and it is by Americana Mixed Media)
- Respirator (dusk mask)
- Safety Glasses
- Powder Sifter
- Something to elevate your glass
- Any empty container for left over frit
- Small paintbrush
- No Days Liquid Fusing Adhesive/Hair Spray (optional)
- Ear Wax Vacuum to clear up frit spills
- Kiln

Make sure that your sheet glass and frit are both the same COE.

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, 4-7/8" x 5" to make the full length of 12 3/8". Nipped the outer corners of the clear.



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 for more accent and to match the bottom on either side of the stenciled piece. I glued them down with a few drops of hairspray I keep in a needle tipped bottle.



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.

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 of 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 for under \$5 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.





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



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



If you would like to slump your piece in the GM85 CPI 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

Segment	Rate	Temp in F	Hold in mins
1	200	1000	60
2	50	1150	30
3	300	1450	15
4	9999	950	60
5	100	600	OFF

Table 2 Slump Schedule

Segment	Rate	Temp in F	Hold in mins
1	200	1000	60
2	50	1100	30
3	9999	950	90
4	100	600	OFF

[*Before you fire in your kiln please click here to read 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:
www.fullmoonloon.com
<http://www.facebook.com/FullMoonLoonDesigns>

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