

## **Hues2Fuse Glass Fusing Paints- Stencil Technique**

Because of the very fine grain and concentrated color of Hues 2 Fuse pigments, it is possible to create beautifully detailed patterns on glass by sprinkling the colors over stencils onto your glass and firing to maturity. **REMEMBER - You should ALWAYS wear a dust mask when working with ANY powders or dust-making materials.**



Because this process will create a degree of dust, you may want to begin by covering your work area with paper to make the clean-up process fast and easy. You will need to work in an area absent of breezes.

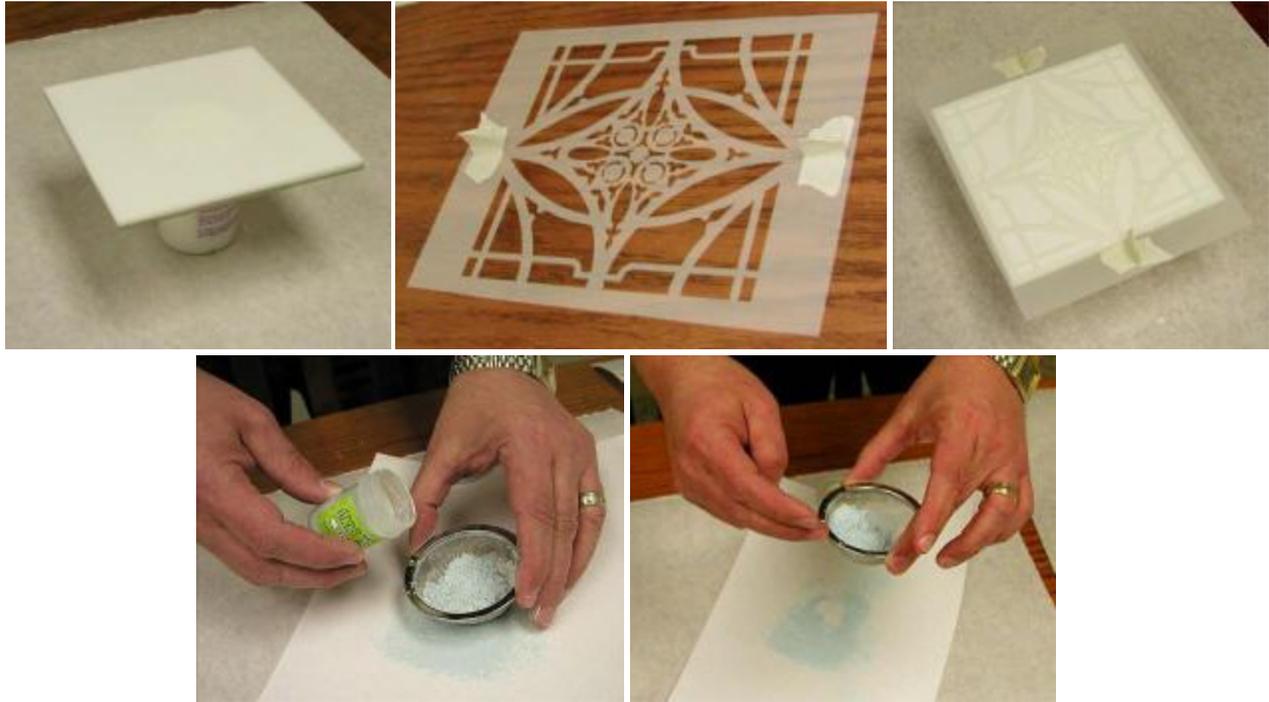
**With thanks and credit to Phil Gegen of Wichita, Kansas for the following stencil design and “How To”**

Follow the steps below to re-create Phil’s blue/brown/white stencil tile or adapt the steps using different pigment, glass and stencils to create your own unique stencil tile.

Begin with a 6" x 6" piece of fusible white “base” glass and a compatible 6" x 6" piece of fusible clear. Clean and dry both pieces of glass. Place the white glass directly over the clear glass. Elevate both pieces from the work surface to aide picking up the finished project (a small coffee can or jar will work nicely as a means of elevating your glass.

Place 1.5" pieces of masking tape on two sides (edges) of the paper stencil (as shown) to serve as handles for lifting and removing the stencil. Place your stencil (you can make your own, or purchase stencils at your local art supply or craft store) over the glass in the desired position. A quality stencil should lay flush/flat against the surface of the glass. If the stencil does not lay flat, pigment will creep underneath and spoil your design. Using an old

tea strainer, carefully spoon a small amount of Hues 2 Fuse pigment into the strainer. Holding the tea strainer over a piece of plain paper, tap the strainer gently a couple of times to even out the distribution of pigment in the strainer (you can gather up the excess pigment and place it back in the jar/s afterward).

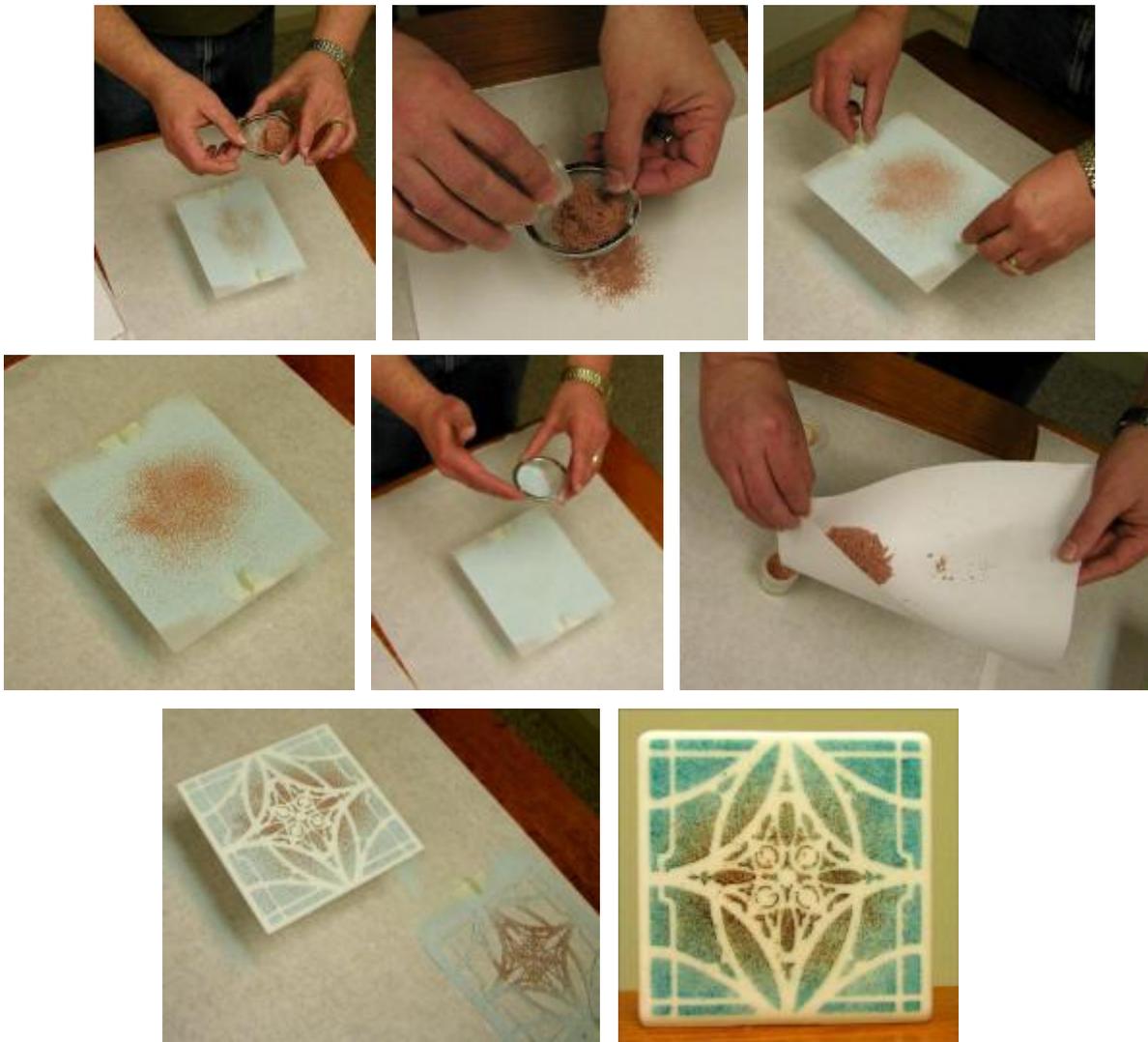


Then, holding the strainer approximately 6" above the glass and stencil, begin sprinkling the pigment/powder over the stencil and glass by lightly scraping your finger tips over the mesh of the strainer. This gentle scraping action should create enough vibration to disperse pigment.

Fill the entire stencil and glass area with a thin but complete coating of pigment. The edges of the stencil on the glass should still be visible, but the white glass that you placed on top of the clear glass should NOT be visible. If you have left-over pigment/powder you can place the contents of the strainer onto a piece of paper and then "funnel" the pigment back into the original jar.

You can repeat the process with another color or colors to blend hues and/or add subtle shadows to your piece. When you are finished laying on pigment, first, make sure that your fingers are free of pigment and then

grasp the masking tape handles and carefully lift the stencil directly upward and then away from your glass.



Then carefully lift your glass from its elevated position by placing your fingers under the glass on both sides of the project. Place the project on a 7" x 7" piece of Thin Fire paper on a pre-washed (and well dried) kiln shelf and fire according to the recommendations of the glass manufacturer (i.e., BULLseye or Spectrum). The tile pictured (below) was made of Spectrum COE 96 glass and fired using the following firing schedule:

Ramp up at 325/hour to 1230F

Hold 10 minutes

Ramp up at 500/hour to 1450F

Hold 2 - 8 minutes

Ramp down at 999/hour to 960F

Hold for 60 minutes

Ramp down at 200/hour to 200F and STOP