

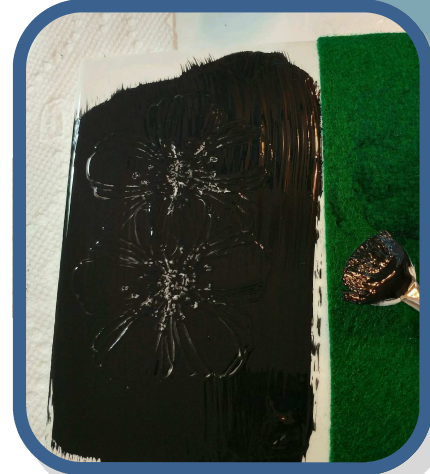
# Color Concentrates on Fused Glass!



1. When stamping on glass it is best to etch the glass with Etchall ® Etching cream. Leave cream on for 30 minutes. Scrape off excess and place back in container. Then etch with Etchall ® Dip-n-Etch, leave on 30 minutes and rinse. Clean glass.
2. “Ink” stamp, “Stamp” glass, and “Clean” stamp off on felt.
3. Set stamp to 1225 degrees so that you can come back and color with CC's on top. If on clear you can color on back side and top with precautions. Full fuse capped with clear or sift clear powder over to make food safe.



Create a ink pad with glazed tile and felt with sticky backing.



Using soft fan brush and CC101 Cobalt Black create your ink pad by brushing the CC101 back and forth on glazed tile area until even. Press stamp in color, lift straight up and then press on glass. Re-work the color for each impression to ensure you get full coverage.



Stamp glass. If on white glass, set the color at 1225 degrees.

Color after setting the stamp. Sift clear powdered frit over and cap with clear.

If clear glass you can paint on the back and accents on the front with pre-cautions. Cap or sift with clear powdered frit.

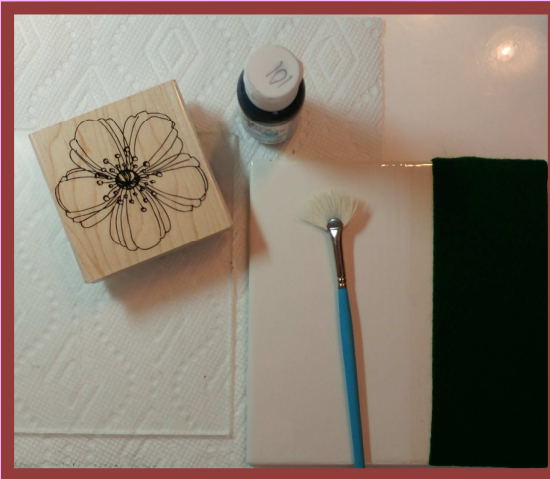




# Color Concentrates on Thinfire Paper!



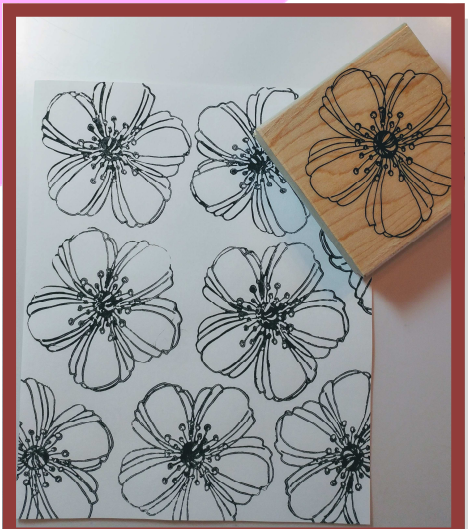
1. Cut thinfire paper 1/2" smaller than the glass that you are going to fire it between. This will act as a frame. Stamp on top side of thinfire. Allow to dry 20 minutes. Come back with CC's and small and mini sumi brush and apply thin coats to the stamped flowers, do brush work to create design, etc.
2. "Ink" stamp, "Stamp" glass, and "Clean" stamp off on felt.
3. Full fuse, sift clear powdered frit over thinfire and bottom glass. Place clear bits of stringer in corners and along sides. Follow firing schedule.



Create a ink pad with glazed tile and felt with sticky backing.



Using soft fan brush and CC101 Cobalt Black create your ink pad by brushing the CC101 back and forth on glazed tile area until even. Press stamp in color, lift straight up and then press on thinfire. Re-work the color for each impression to ensure you get full coverage.



Decorate thinfire stamped paper with color concentrates and small sumi brush. You can do brush work creating a design and much more.



# Color Concentrates on Fused Glass!



Color Concentrates (CC's) are pure pigment suspended in a gel base that helps facilitate the application of color. They are manufactured as a translucent underglaze on greenware or bisque in the ceramics industry. The Glass Enhancement Color Concentrate kits (CCGKIT#1 & #2) consists of 14 of the most popular colors in 1 & 2 ounce squeeze bottles, Kit #3 is the (CCGKIT#3) is the remainder of the CC's.

Color Concentrates (CC's) may be used to detail and enhance the fired glass enamels with specific techniques. The concentrates should be thinned with water to apply over the dry glass enamels on projects to result in a glossy finish. Applied in its purest form directly on the glass enamels can result in a matte or semi-gloss textured finish.

Color Concentrates applied directly to a glass surface will burn off in the firing process. It must either be capped, or applied on top of the glass enamel color.

## **Techniques include:**

- Watercolor washes for shading.
- Fine detailing (i.e. hair, fur, feathers, small detailing)
- Sponged
- Stamped
- Spattered
- Airbrushed
- Stenciled
- Brushed on for backgrounds.
- Brushstrokes
- Stamping and Brushstrokes on Thinfire Paper fused between glass.

When applying watercolor type washes and details on top of the dry glass enamel colors the application of the water reconstitutes and darkens the underlying glass enamel so it is very important not to move the brush back and forth over the application. This may result in the movement and even removal of the glass color from the glass surface. Plan your approach, apply the color and allow it to dry completely. Additional application of the concentrate may be applied once an area is dry again.

Color that is applied on top of glass enamels will "bloom" or diffuse slightly and will appear much darker than the actual application.

If the Color Concentrates are not capped with glass they are not food safe and are a matt finish and could scratch off. It is recommended that you cap with clear sheet glass or sift with clear powdered frit.

## **Things to remember:**

- Can be applied over dry enamels.
- Can be applied directly to glass with precautions.
- Clean edges. If CC's are all the way to the edge and the top glass is not larger they will cause the glass not to seal in that area. Cut top glass slightly larger than bottom glass.
- Sift clear powdered frit between to help eliminate bubbles.
- Cap with clear
- Color can be set at 1225 with 20 minute hold so you can come back and work on top.
- These are NOT enamels, they are translucent underglazes made for ceramics originally.
- They are a pure pigment in a gel base and congeal in the bottle. They need to be shook up vigorously so that they are ready to use.
- Darker colors tend to be much thicker and they may require a drop or two of water.
- When using for brush strokes and loading 2 colors on the brush at the same time, both colors need to be the same consistency. So, if one is thicker than the other you need to thin the other to the same consistency.
- Remember the CFE numbering system, if you used G361 to flood in an area, don't use CC161 to detail or shade with. Same pigment in both colors so you need to go a shade lighter or darker depending on your technique.

# Color Concentrates on Fused Glass



## Paula's Suggested Firing Schedules!

When stamping on glass and you want to set the color concentrates you need to fire to a minimum of 1235 degrees. This can be done in your slump firing.

Degrees per hour	Temperature	Hold Time
150	300	15
275	1100	30
150	1235	35
400	950	60
150	750	10
275	100	OFF

This schedule is for the blue flower stamped bowl that has frit on the outer edge.

Degrees per hour	<u>Blue Flower Bowl</u>	Hold Time
400	1100	15
300	1225	20
300	1390	20
Full	950	60
350	650	OFF

This full fuse schedule is used for the thinfire paper between glass and for when you are capping the piece with a sheet of glass. Example the brushstroke piece and 6" square that has the green wash background.

Degrees per hour	<u>Full Fuse</u>	Hold Time
250	800	45
250	900	60
75	1255	90
350	1440	15
Full	950	60
350	600	OFF

Recommended slump schedule for the PGM-300 and PGM-301 12" CFE Coupe and Rimmed bowl molds.

Degrees per hour	<u>Slump Firing</u>	Hold Time
150	300	15
275	1100	30
150	1235	35
400	950	60
150	750	10
275	100	OFF