

Fisherman at Sunset

Design, Fabrication, and Text by Saulius Jankauskas, M.D.

The sea and the extraordinary evening or morning sky have taken the breath of many people. It has long been a topic for photographers and painters. By using simple techniques of intertwining both the Artisan color line and the NT line from Unique Glass Colors (UGC), a stunning interpretation of such views can be accomplished. What's nice is that in glass, if you use it as a window panel, the look of your piece will change at different times of the day.

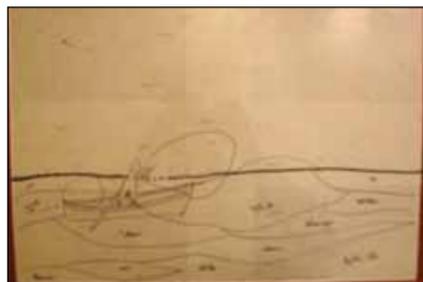
We will start by cleaning the glass. There are numerous ways to do that. I like to use warm water and a scrub brush and let it air dry. Residue left on the glass will sometimes have an effect on the final result, so it is a good idea to clean it well.

To check for the tinned side of float glass, look for the side that causes the water to bead up more when washing the glass. Determining which side of float glass is tinned makes a difference in the application of the color—it tends to bead up more—but will not change the UGC colors themselves. In this project, we will be using both the upper side and the underside of the top piece of glass.

Next designate one piece of glass as the top piece and one as the bottom. Because we will be using both sides of the top piece, designate the tinned side as the upper side and the nontinned side as the underside. You will see why later.

1

Trace the pattern onto the top side and underside of the glass.



Take the top piece of glass and place it over the pattern. Using the black marker on the tinned upper side, trace the horizon line, areas of color placement for the ocean, the boat, and the fisherman. Only trace the outline of the nets. The marker will burn off during the fusing of the piece.

Now turn the top piece of glass over. We will be working on the underside of the top piece of glass (the opposite side from where we did the tracing).

Mix the following UGC colors separately in empty one-ounce jars: 11014 Navy Blue, 1960 Blue-Green, 608 Teal Blue, 607 Mystic Blue, and 600 Azure. Use the UGC Glass Medium to suspend the color to the consistency of melted ice cream. It should *drip* off of your mixing stick, not *run* off the stick.



Glass

Double-Strength Float Glass, 13" x 19" (2)

Unique Glass Colors

NT Colors

11014 Navy Blue
975 Brite Yellow
973 Orange
11002 Tomato
971 Deep Red
1960 Blue Green
1969 Gloss Black
1967 Dark Brown

Artisan Colors

11013 Copper Glow
606 Solar Flare
605 Sienna
612 Melon
614 Yellow Orange
603 Royal Blue
609 Wine
610 Deep Pink
608 Teal Blue
607 Mystic Blue
600 Azure

Unique Glass Colors Materials

Black MUD Outline Black

UGC Glass Medium Painters Pyramids

1-Ounce Jars UGC Glass Separator UGC Free

Additional Tools and Materials

Waxed Paper or Saran Wrap Scissors Wide-Weave Gauze

Stir Sticks Black Marker #3 or #5 Round Sable Brush

3/4" Flat Brush Water Paper Towels

Disposable Gloves Scrub Brush Mixing Sticks

I make chips of all the colors that I have or plan to use to help in the color selection. My chips are 2" x 4" and a 2" x 2" cover on top. This allows me to see how the colors appear on top of and in between the glass when fused. Some of the Artisan line of colors, when nonfired, do not remotely look like they will after firing, much like some ceramic glazes. I just put the color chips in a kiln, take them up to 1500°F, hold for 10 to 15 minutes, then quickly cool them.

Because I mainly use float glass, my chips are done on float glass. For the times that I use another type of glass, I make chips on that glass to make sure I get the same color and effect. Different glasses, besides having a different COE, sometimes have a different chemical composition. During fusing, the chemical reactions between the colors and glass can give different results. As a general rule, when changing the type of glass, make chips on that glass *before* doing a large project and getting a not-so-welcomed surprise!

The classic way of applying the UGC color lines is the "puddle, push, pull" technique. For this method, puddle the color and gently push and pull it instead of using the brush to paint. This assures that you will have solid and complete coverage. Look on the underside of the glass after applying the color to make sure that there is opaque, solid coverage. We will *not*, however, be using that method for this particular project for the ocean and the sky.

2

Apply the colors to the ocean.

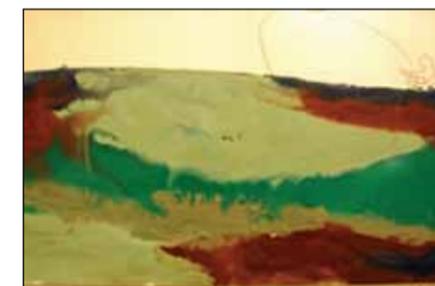


All of the colors need to be mixed and ready to use. The colors need to be placed rather quickly, because we will be tilting the piece gently, right and left, to blend the colors. If the color edges start to dry, you may not get a nice, subtle blending for the ocean.

Wet the glass with water and a larger brush. This, too, will help in the color diffusion. Start placing the colors in the areas marked—you can go over the lines—and place the color in uneven thicknesses. Remember that this is an ocean, and the colors change with the wind, tides, and time of day. Be loose, relax, explore—have fun. The worst that can happen is that you will not like the way it has blended, and you can just wash it off and restart. There should be enough water and color placed on the glass so that when the colors touch, they will start to diffuse into one another. Try not to go over the horizon line, however. If this does happen, allow the colors to dry. Then they can be scraped off easily.

3

Once the colors are placed, gently tilt the glass from side to side to allow the colors to mingle and mix.



Remember that this is water, so the blending of colors should not be in one direction. When you are happy with the look, place the glass flat and allow the colors to dry.

4

Spread the Black MUD on the gauze.



Place Saran wrap over the pattern of the boat and net. Take some wide-weave gauze, open it up, and trim the amount you want for the areas of both nets. This gets messy, so a pair of disposable gloves are in order. Place some Black MUD into the gauze and coat all of the strands.



5

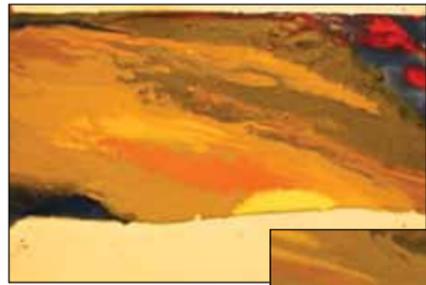
Spread the gauze on the Saran Wrap.



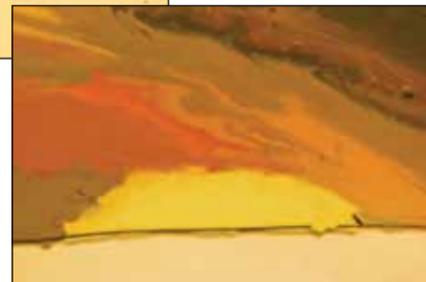
Spread out the gauze on the Saran wrap so that it represents a net being thrown. Use the pattern for the size. For the smaller net in the back of the boat, just wad up the gauze to look like a pile and use the same technique to apply the Black Mud. Allow these to dry on the Saran wrap. We will come back to these nets after they have dried.

If you did not use gloves, go clean up. Soap and water should get the MUD off easily. When fired, the gauze will burn off leaving the fine weave of gauze that was impregnated with the MUD. It will also give texture and dimensionality to the piece.

This technique of loading gauze or fabric with MUD is taken from the classic use of slip, cotton lace, and draping in ceramics. Explore the many different ways that you can build off of this technique for some very nice effects.



6



Apply the UGC colors for the sky to the bottom glass.

Place the bottom piece of glass over the pattern. Use the black marker again to draw the horizon line, but this time just a bit lower than the original horizon line. That way, when the ocean (top piece of glass) is placed, there will not be a visible gap. Trace the sun and the other areas of color placement.

Mix 11014 Navy Blue, 975 Brite Yellow, 973 Orange, 11002 Tomato, 971 Deep Red, 606 Solar Flare, 605 Sienna, 612 Melon, 614 Yellow-Orange, 603 Royal Blue, 609 Wine, and 610 Deep Pink, as previously described, using Glass Medium.

A bit about 971 Deep Red—if you have glazed ceramics before, you will be familiar with the term “rogue color.” Depending on the composition of the base and the micro atmosphere, the rogue colors can unpredictably change color. Deep Red is one of those “rogue colors” and can come out a brown or brownish red. If you wanted a bright red, Lite Red 972 would be a better choice. But because this is an evening sky, the unpredictability of the Deep Red works well.

Do not apply the 975 Brite Yellow for the sun till the very end. Adding this color will be described later.

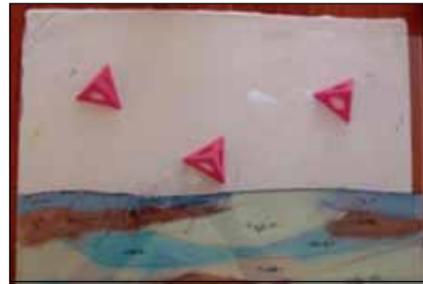
Wet the glass with water, as we did for the ocean. Apply the colors—again, relatively quickly—so that the edges do not start to dry. Allow them to touch so that they start to diffuse and mix. A heavier color application will give more brilliant colors. A lighter application will produce paler colors and smaller bubbles.

Once the colors have been applied, tilt the glass to the direction that the arrow shows on the pattern (upper left corner down). Allow the colors to run and mingle in that direction. Once you are happy with the effect, place the glass flat.

Take the 975 Brite Yellow and apply it to the sun. With the brush, gently push the color into the surrounding colors, but do not destroy the form of the sun. Allow this to diffuse and, when done, allow it to dry.

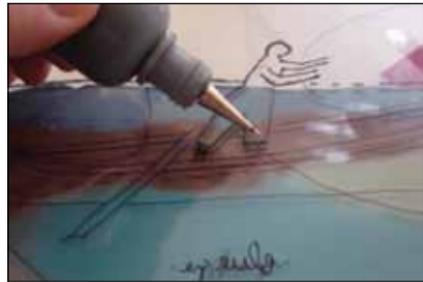
Once the ocean has dried, place 4 or 5 Painters Pyramids and flip the glass onto them with the ocean facing the pyramids.

7



Outline the boat and the fisherman.

8



After shaking and mixing the Outline Black, place it into the decorator bottle with the fine metal tip and outline the boat and fisherman.

I like to test first on a piece of paper in order to get the feel of how much pressure to apply to get the thickness of the line that I want.

Do not outline any of the nets. Remember, we have the netting drying on the Saran Wrap. While the outline is drying, mix 1969 Gloss Black and 1967 Dark Brown as previously described using Glass Medium.

Apply the 1969 Gloss Black to the boat using the “puddle, push, pull” technique, avoiding the trim and the oar.

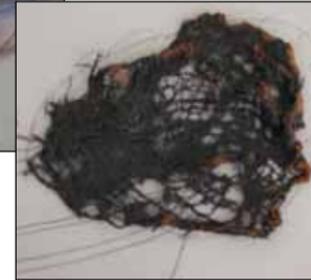
9



For the fisherman, place a small amount of the 1969 Gloss Black into the cap of the jar and thin/dilute with more Glass Medium. Apply this thinned 1969 Gloss Black to fill in the fisherman. When the outline is dry, apply the 1967 Dark Brown to the trim and oar using the “puddle, push, pull” technique. Allow to dry.



10



Finish the nets.

The nets should be dry enough that you can peel the Saran Wrap off of them. Mix 11013 Copper Glow. Apply a small amount of the Copper Glow to the edges of both of the nets that will be facing the sun. When the boat and fisherman are dry, use the Copper Glow to highlight the areas that are facing the sun to give the appearance of sun rays glinting on the figures.

Before placing the piece in the kiln, place the top piece over the bottom piece to make sure that there are no gaps between the sky and ocean at the horizon line.

11



To fix any gaps, add some color carefully to fill them in. If there are no gaps, then to the kiln!



12



After placing the pieces together in the kiln, place the larger net with the fisherman casting it and the balled-up net in the back of the boat on the project.

Make sure that the smaller net looks as if it is in the boat.

The panel was fired on the bottom of my brick kiln, which was first prepped with UGC Glass Separator, then dusted with UGC Free, using the following schedule:

Segment 1. 500°F to 1500°F and hold for 10 minutes.
Segment 2. 9999°F (AFAP) to 1000°F and hold for 5 minutes.
Segment 3. 200°F to 850°F and hold for 20 minutes.
Segment 4. 9999°F to room temperature.

This project can be done on any size glass that fits in your kiln. When using these sky and water techniques, the larger the piece is, the more room you have in which to work and the easier it is to get such sweeping and dramatic effects.

Color and texture choices can be made to suit the emotion you wish to express. It's always good to experiment, try, and above all, have fun!

GPO

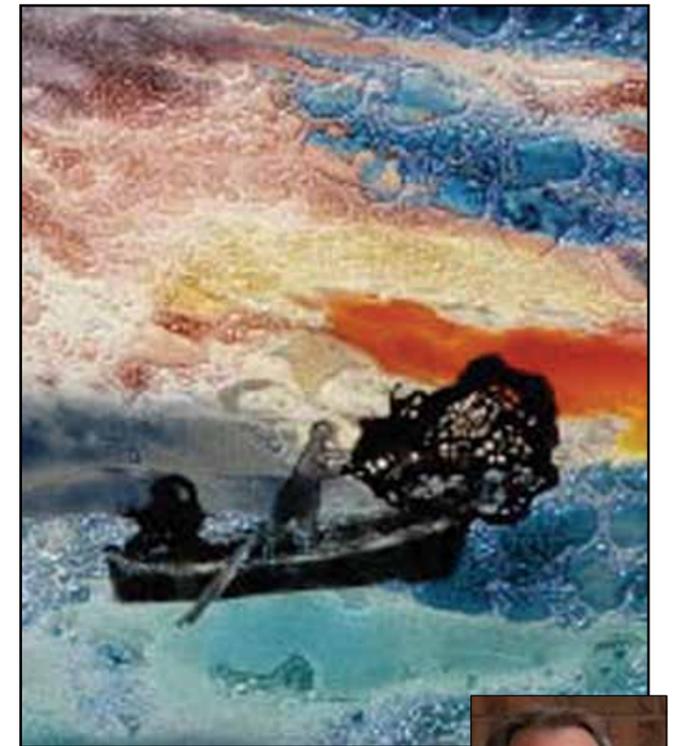
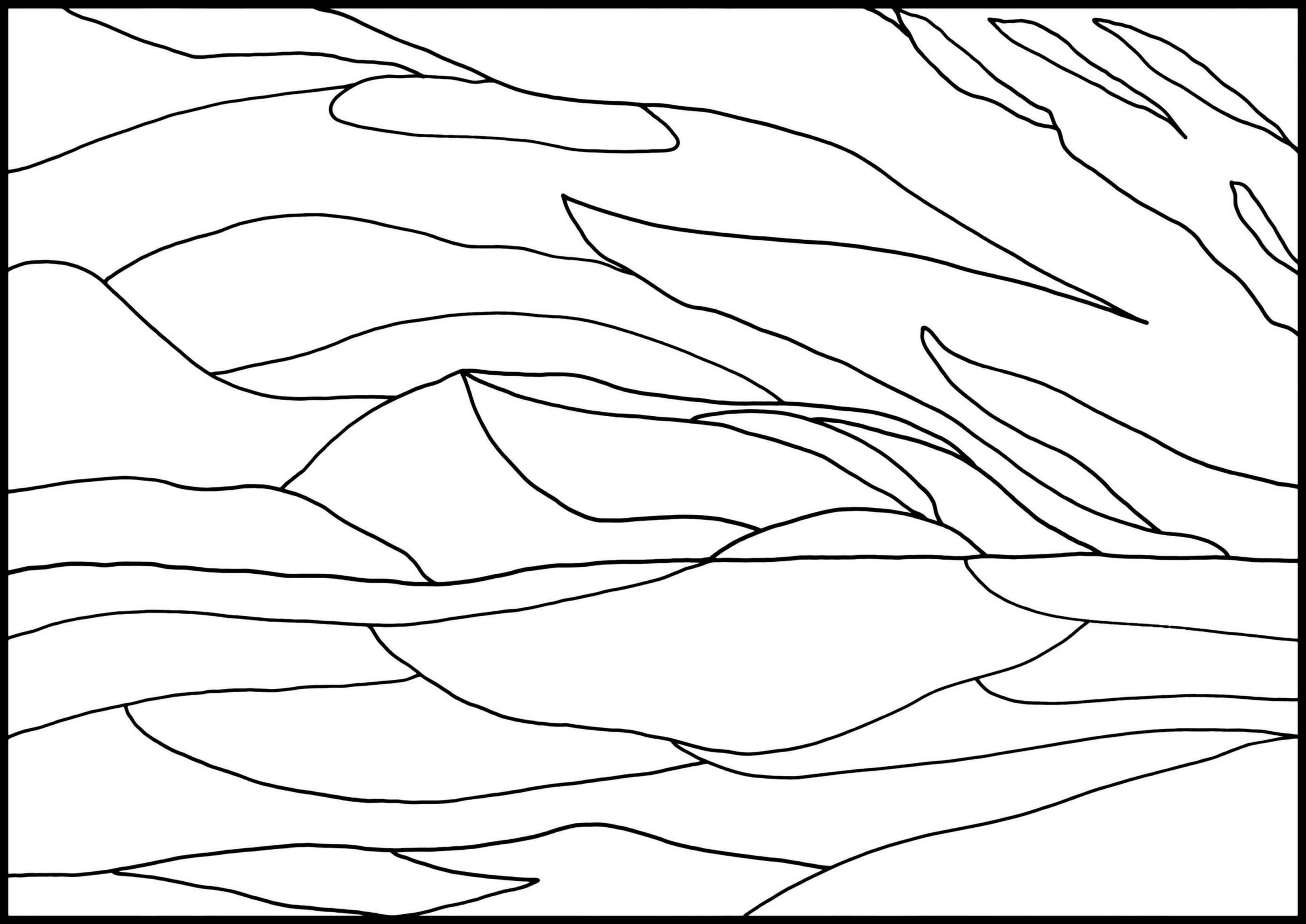


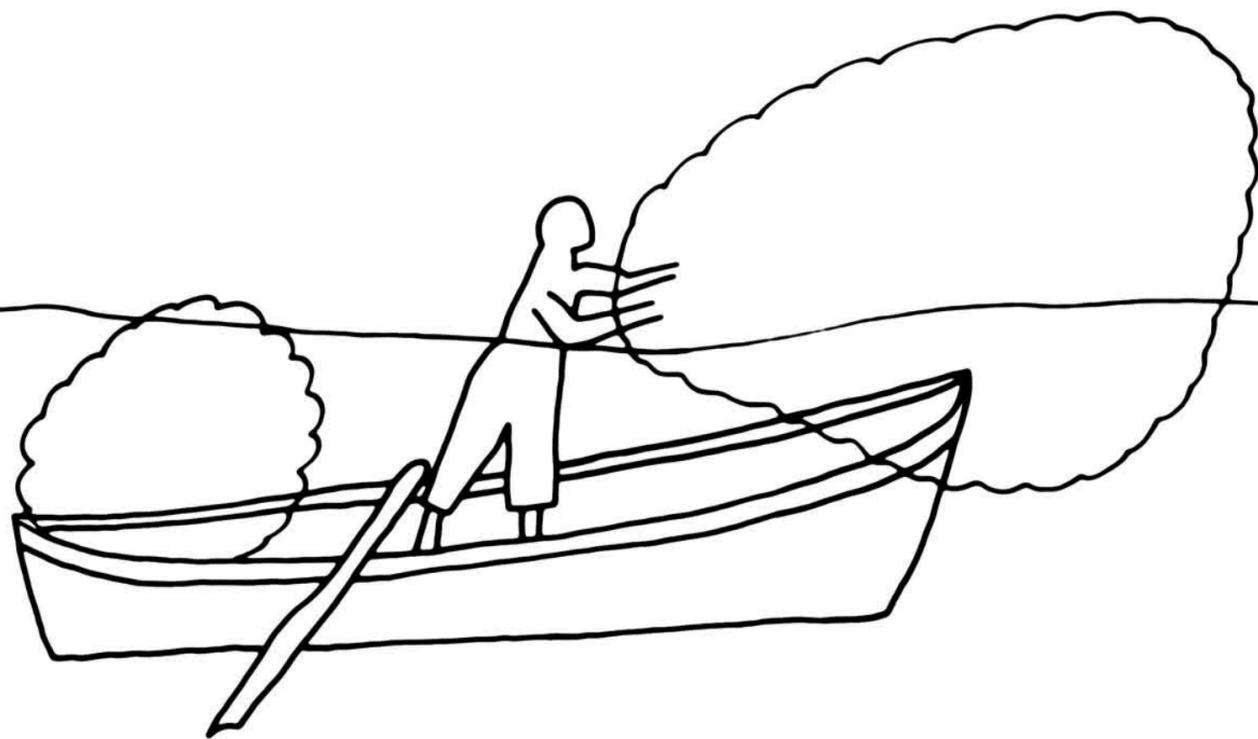
Photo by Edita Klinkel

Saulius Jankauskas, MD, is a Board Certified Plastic Surgeon in Orlando, Florida, who has been working in hot glass since 1996. Most of his work uses recycled glass from bottles, windows, doors, and other sources. This, combined with Unique Glass Colors, gives unlimited artistic expression.

Dr. Jankauskas has been teaching with UGC products for many years and is one of the new owners. His work has won numerous awards, has been in many shows and galleries across the United States, and is in private and corporate collections. Visit uniqueglasscolors.com to view more glass art or to purchase products from Unique Glass Colors.







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