

Fused Tulip Variations

Design, Fabrication, and Text by Margot Clark and Saulius Jankauskas, MD



Glass

Float glass 28" x 11" (2 Pieces)

Unique Glass Colors

Glass Color Medium
GC970B Outline Black
GC1961 Dark Green
GC1963 Tulip Yellow
GC1968 Tan
GC1995 Apple Green
GC1966 Warm Brown
GC1997 Leaf Green
GC11003 Brite Pink
GC11007 Mauve
GC11008 Burgundy
GC11009 Amethyst

Tools and Materials

10/0 Liner Brush #5 Old Sable Brush
Decorator Bottle with Tip
Large Bubble Palette Paper Towels
X-Acto® Knife Cotton Swabs
Hard Toothpicks White Paper
Glass Separator or Fiber Paper

Either a glass kiln or a ceramic kiln will work, but we used a digital glass kiln for this project.

These projects are suited for all skill levels and use Unique Glass Colors in two very different ways on ordinary window glass, or float glass, as it is commonly named. Each version uses two pieces of glass. The simpler version uses the colors the way they were designed to be used, and the second version uses the colors in a way that makes them look like glass watercolor. The third version is a combination of the first two with added design details.

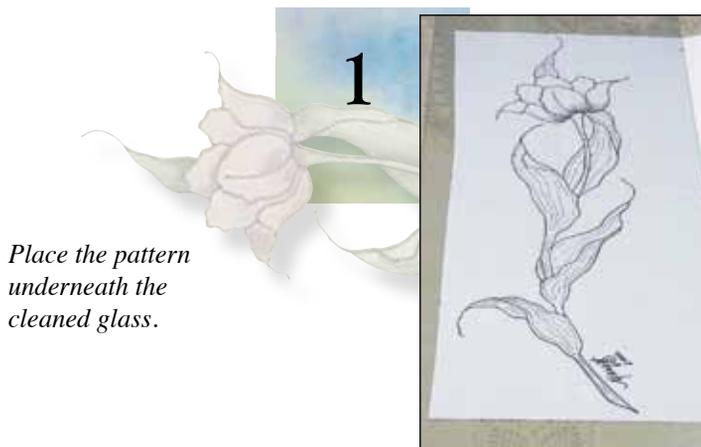
Margot applied the traditional “puddle, push, pull” method on the tulips using color mixes and blending. Saulius came up with the watercolor technique, so he has created the backgrounds for the watercolor versions. The simpler piece has nothing between the layers, while the other two pieces that have more color have color on both layers of glass. We will be using both the liquid transparents and the dry formulas of the Unique Glass Colors.

Preparation

Enlarge the pattern to fit your surface. For the dimensions given in this article, the pattern was enlarged by 215 percent.

Two pieces of the float glass are needed to complete one project. Be sure that they come from the same sheet of glass for firing/coefficient compatibility. To begin, clean the glass well using scouring powder and rinse thoroughly.

Determine the tinned side of the glass by watching the rinse water run off of the surface. If it runs off in beads, that is the tinned side and should be the bottom. The top side should allow the water to flow off in a sheet. You can also brush water onto each side and see which side beads up. The color is always applied to the untinned surface.



Place the pattern underneath the cleaned glass.

Use the Outline Black in a decorator bottle that has a tip to go over all the bold lines in the pattern. The thinner lines indicate veining direction. Allow the tip to actually touch the glass. Wherever two lines intersect, apply a bit of pressure to form a little blob of color that would indicate a solder joint.

If you make an error, do not try to correct it now. Wait until the Outline Black dries and slice off the error with an X-Acto knife or toothpick. If it is a smudge, use a cotton swap to clean it off of the glass. Allow the Outline Black to dry thoroughly. It turns a charcoal color when completely dry.

Creating the Tulip Design

These instructions are the same for all the tulip versions. However, they never come out exactly the same way twice.

Keep your pattern handy to review the thinner lines to keep the proper direction flowing in the design. Place your glass over the white paper, which should be a little larger than the glass. This takes away any distractions that are visible through the clear glass.

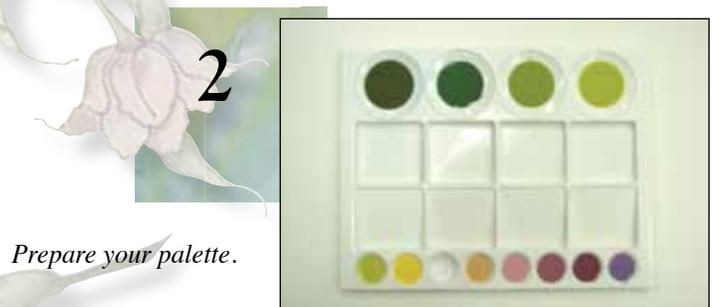
As you are applying color to the tulip, keep your glass tilted. This will keep you from piling too much color on the surface and having it run when you move the piece. It also lets you see if you are touching the outline with the color. You can see the color start to sag when you apply it too heavily. Be neat but do not be concerned if some of the color gets onto the Outline Black, as the black is

stronger and will show up just fine after firing. As with the outline, if you make a mistake, allow the color to dry and then make your correction.

Mix all of the color needed before beginning to add color to the glass. Mixed colors cannot be stored for longer than a day, however, so don't mix up too much. All dry colors are mixed on a 1:1 basis—one part glass color medium to one part dry color for traditional use. Check to see that they are the consistency of milk. We will give you the proper mix for the watercolor portion later in this article.

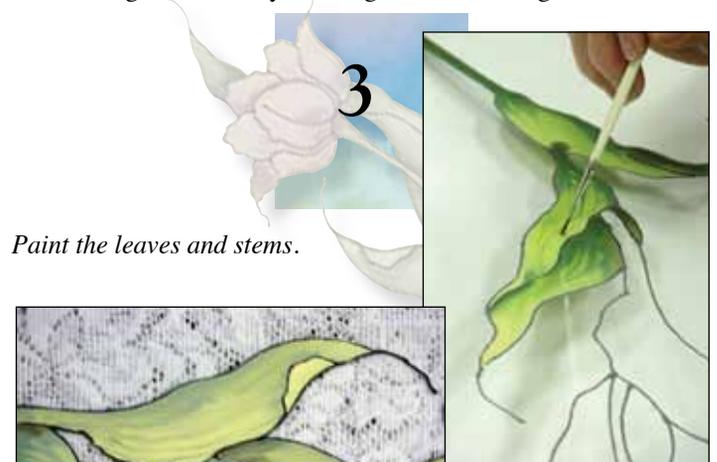
Blend the colors as you work. Work on only one section at a time and finish that section before going on to the next. Color is applied in a “puddle, push, pull” technique using the 10/0 liner brush as a tool, not as a brush. Do not “paint” the color on, since that will cause it to look very streaky.

Pick up the color on the brush, set it down so that it forms a puddle, and then push or pull the color up to the black outline. The color should look solid when it is viewed from underneath the glass. Blending is achieved in two ways—either by dragging the brush from one color to the next creating lines or by patting with the brush tip where the two colors meet.

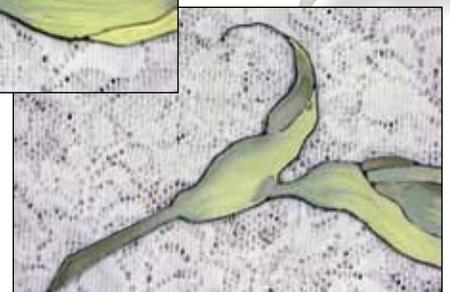
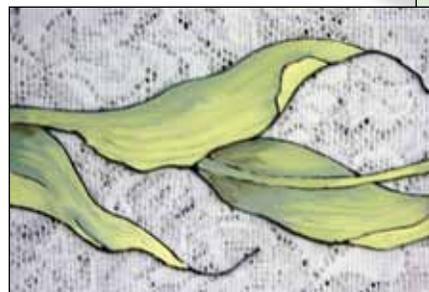


Prepare your palette.

I knew I would be using a lot of greens, so I mixed them in the large wells and the tulip colors in the smaller wells. The light source for this design is the upper right. We will be creating the highlighting and shading variations by working from dark to light.



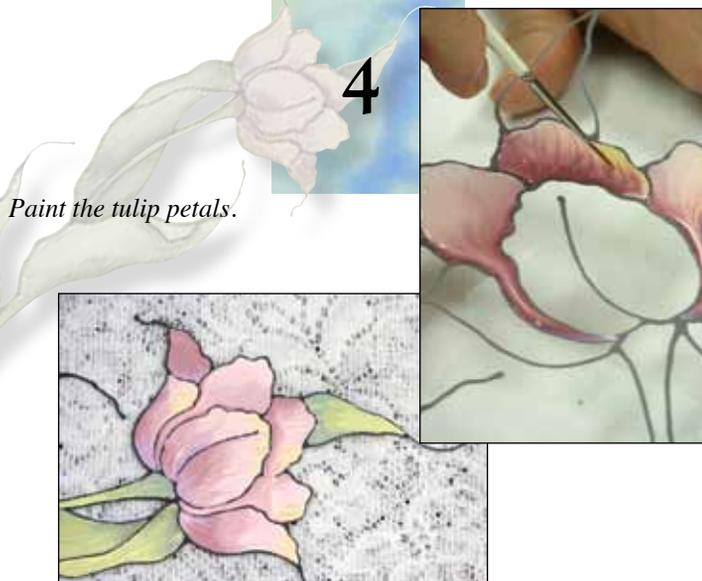
Paint the leaves and stems.



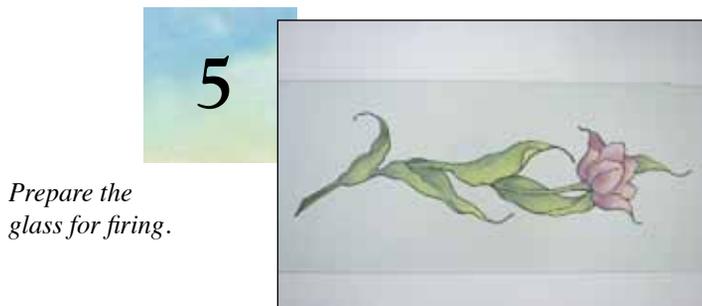
Referring to the pattern for color placement, place all of the colors on the area where you are working, allowing them to begin to blend at the edges on their own. Drag the tip of the brush back and forth following the vein lines indicated on the pattern.

I like to work on the areas that do not touch one another and allow the area to dry before adding color to any adjacent area. Colors used for the leaves are Dark Green, Leaf Green, Apple Green, Tulip Yellow, and Warm Brown. We are going to use five values of color to create the foliage.

In another well on your palette, place some of the Dark Green. Mix a little Warm Brown and add to the new puddle of Dark Green to darken and soften the color. This is our darkest value. In another well, add some of the mixed Apple Green. Add some of the Tulip Yellow to lighten the color. You now have five different colors. They are used dark to light and are as follows: Dark Green plus Warm Brown, Dark Green, Leaf Green, Apple Green plus Tulip Yellow mix, and Tulip Yellow. Notice how the leaves look after the color has been applied and is dry.



Use Amethyst, Burgundy, Mauve, Brite Pink, and Tan for the petals. Once again, refer to the pattern for color placement. As with the foliage, place all of the colors on the area where you are working, allowing them to begin to blend at the edges on their own. Then drag the tip of the brush back and forth following the vein lines indicated on the pattern. ***Helpful Hint:* Treat the middle petal as two separate petals, but do them one after the other and blend the Tan at the top of the petal. These photos show all of the color applied and dry before firing.



Place a blank piece of matching glass in the kiln and place the second piece of glass on top, lining up the edges. The piece with the

tulip design should be design side up. Following are the program firing steps. The kiln used was a Skutt Automatic kiln GM1414.

1. 300°F per hour to 1000°F. Hold 5 minutes.
2. 9999°F per hour (full) to 1500°F. Hold 10 minutes.
3. 9999°F per hour (full) to 1000°F. Hold 15 minutes.
4. 40°F per hour to 850°F. Hold 15 minutes.
5. 9999°F till cooled.

This schedule is for a large size piece of glass. The larger the piece, the slower the ramp-up (segments 1 and 2) to 1500°F and the slower the annealing segment (4). Also, you need to take into account the specific peculiarities of your kiln, since each has its own quirks. Although no one likes to hear this or do it, you should test your kiln before doing a large project to work out the “bugs.” Because you do not have 100 percent control over what happens in the kiln, you need to anticipate what your kiln is going to do so you can compensate for anything you do not like, hence the testing.

There are times when your kiln decides to change your plans—either by power surge, low voltage, ghosts, or aliens—and can give you an evenly “bumpy” surface as you see in the photo of the first tulip. We do like bubbles in our pieces, so this is not a detriment to the project and gives it a uniqueness. If you prefer to have an almost bubbleless project, there are many programs you can copy to alleviate all bubbles. They usually require a very slow warm up segment with long hold periods such as 120 minutes at several rest stops along the way.

Finishing the Panel



There are many different ways for finishing version 1. You could frame it as is and whatever it hangs against would become the background, or you could add a stained glass border around the outer edge. You could also back it with lace as shown, add a colored background, or mount the project in a custom window frame.

Finishing with the Watercolor Technique

For this second version, complete the tulip as in version 1. This time the dry colors are mixed at a 1:3 ratio, one part color to 3 parts glass color medium. Also, keep water in your brush—just enough so that it does not drip off your brush. The watercolor portion needs to be completed all at the same time to allow colors to blend/mesh/drip/run.

Start off by placing the clear piece of glass back under the pattern and roughly filling in the design in Gold. Do not be neat! Refer to the color map, Watercolor 2. Begin to apply the background colors. Moisten an area with water prior to applying color to make the color transition easier.

Be careful to not disturb the black outline. If color spatters onto the design area—leave it alone. Sometimes I spatter on purpose just to add interest!

Place the dried top layer over the dried bottom layer in the kiln and fire as for Version 1. Sometimes bubble of varying sizes will form creating a lot of visual interest.

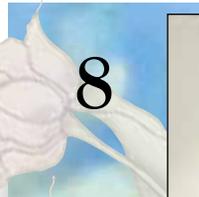
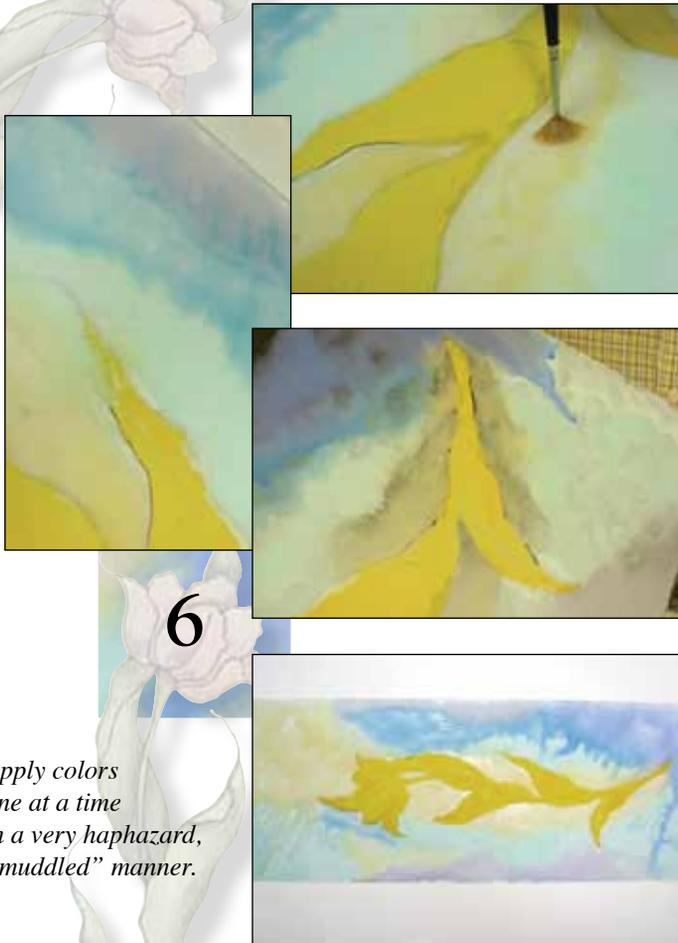
Finish by framing or adding a border of stained glass or a custom window.

Finishing by Adding More Detail

Apply colors one at a time in a very haphazard, "muddled" manner.

To muddle, fan the round brush out right down to the ferrule and apply the color unevenly in a somewhat circular motion, creating a cloudlike effect and gently coaxing the colors together where they meet. The colors will begin to bleed into one another. You can also stand the piece up and allow the wet color to run in a chosen direction. All of this will soften when fired. Notice how the bottom layer looks before firing.

Refer to the Watercolor 1 color map and apply color around the dried design.



In version 3, Margot added more detail to the design and added a border design. A watercolor layer of Cerulean was also added around the tulip on the top design. On the bottom piece Saulius added the watercolor effect using the colors in the color map. Refer to color map Watercolor 3 for placement of the second layer colors.

Firing is the same as for the first two versions, as are the finishing suggestions.

GPO

© Copyright 2009 by Margot A. Clark and Saulius J. Jankauskas. All rights reserved.

Visit www.glasspatterns.com under the "Projects" drop-down for a free full-size pattern and a complete list of Unique Glass Colors for Versions 2 and 3 of these beautiful tulip panels.

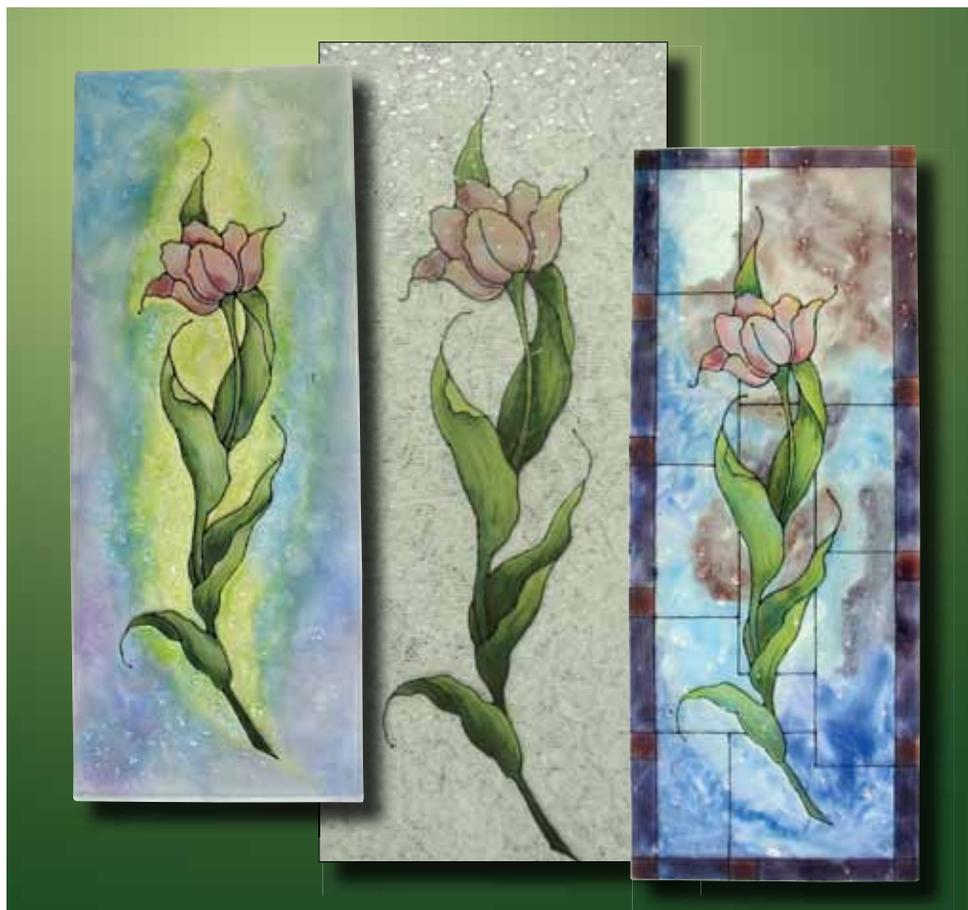


Margot Clark is first and foremost a linear artist, but form and flow are also of major importance in all of her work. She has created art all of her life, and previously it always came in second place in the grand scheme of things. However, since battling breast cancer twice since 2003 (and winning), Margot's priorities shifted and her art has now taken top billing. Working in glass allows her to connect with the elemental part of her nature.

Margot has taught art in Europe and throughout the United States and Canada. Her work is shown in the Orlando Downtown Arts District at the CityArts Factory Eola Capital Loft Gallery, the Decorative Arts Collection Museum in Atlanta, Georgia, and in many private collections worldwide. She is also one of the two Featured Artists at the Daily Grind Coffee house/Café/Gallery in Apopka, Florida.

As a Board Certified Plastic Surgeon, Saulius Jankauskas deals on a daily basis with the health, suffering, beauty, and mortality that is intimately experienced by physicians and their patients. He tries to harness this energy and express it through working in glass and has been working specifically in hot glass since 1996. Most of his work uses recycled glass from sources such as bottles, windows, and doors.

Saulius is a member of the American Physicians Art Association. His work is shown in the Orlando Downtown Arts District at the CityArts Factory Eola Capital Loft Gallery, in shows and galleries across the United States, and in many private collections.



Fused Tulip Variations

Design by Margot Clark and Saulius Jankauskas, MD

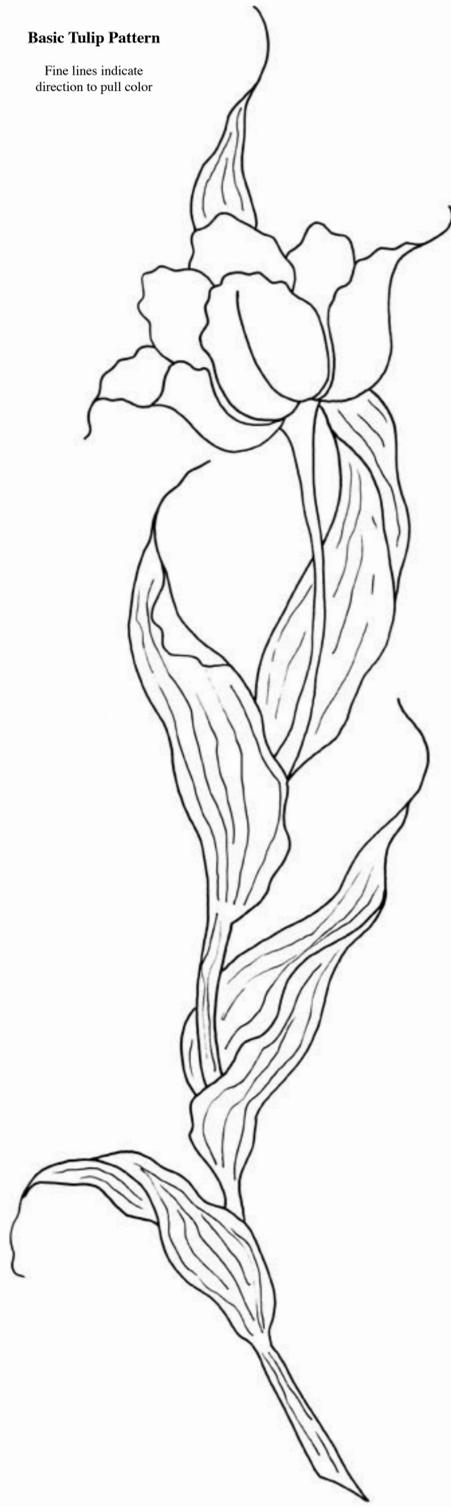
Unique Glass Colors

For all Versions
 GC1961 Dark Green
 GC1963 Tulip Yellow
 GC1966 Warm Brown
 GC1968 Tan
 GC1995 Apple Green
 GC1997 Leaf Green
 GC11003 Brite Pink
 GC11007 Mauve
 GC11008 Burgundy
 GC11009 Amethyst
 For Version 2 add:
 GC987 Cerulean
 GC990 Chartreuse
 GC1956 Dark Blue
 GC1958 Turquoise
 GC1960 Blue Green
 GC1965 Amber
 GC1998 Golden Orange
 GC11001 Grape
 For Version 3 add:
 GC985 Rosewood
 GC986 Eggplant
 GC1959 Teal Blue
 GC1977 Jade
 GC1964 Peach
 GC11002 Tomato

Complete instructions, tips, and techniques for painting the three versions of this tulip panel can be found in the Spring 2009 issue of *Glass Patterns Quarterly*.

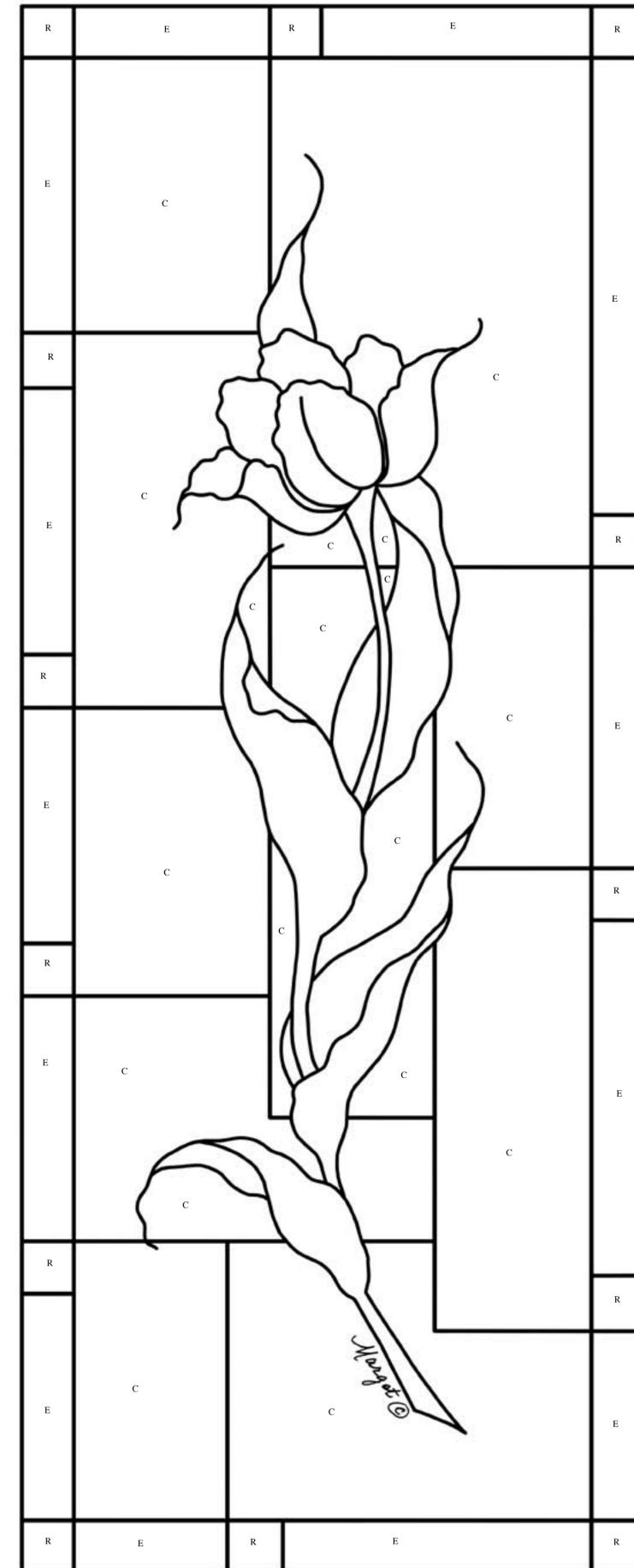
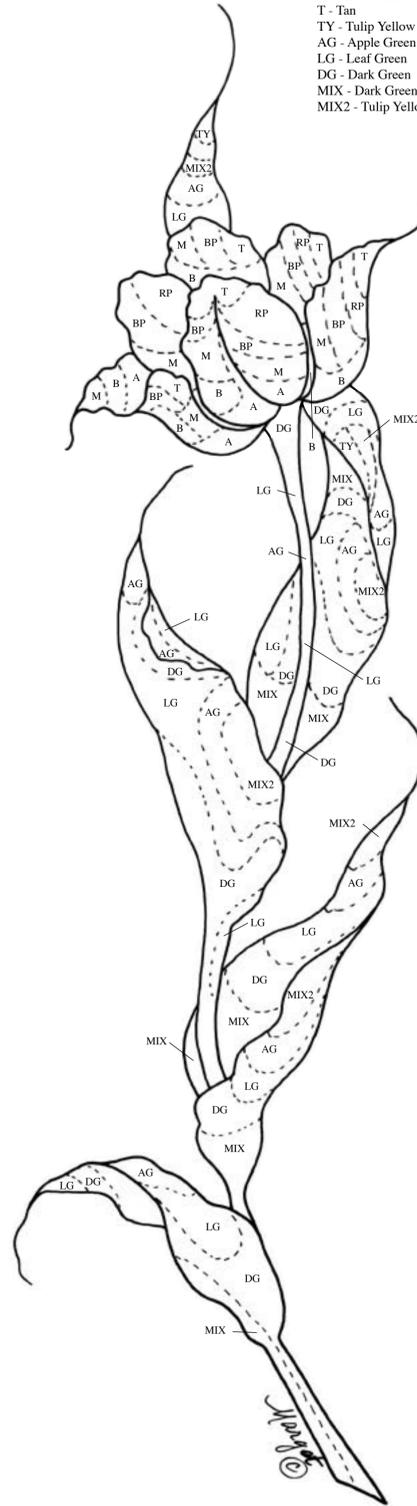
Basic Tulip Pattern

Fine lines indicate direction to pull color



Color Map for Tulip

A - Amethyst
 B - Burgundy
 M - Mauve
 BP - Brite Pink
 RP - Rose Pink
 T - Tan
 TY - Tulip Yellow
 AG - Apple Green
 LG - Leaf Green
 DG - Dark Green
 MIX - Dark Green little Warm Brown
 MIX2 - Tulip Yellow, Apple Green



Tulip is same as Version #1

R - Rosewood
 E - Eggplant
 C - Cerulean

Copyright 2010 Glass Patterns Quarterly, Inc. All rights reserved under Pan American and International copyright conventions. The contents of this magazine and pattern sheet including text, pattern designs, photographs, and/or illustrations are copyrighted. Photocopying and all other types of mechanical or electronic reproduction are prohibited except for making personal copies of patterns for enlargement or reduction or for teaching (two or three copies of pattern only per student for the use of building the project). Copying this material to give or sell to others, except as noted, is prohibited by law. You may build the projects and/or paint the designs from this pattern sheet for your own pleasure, for giving, and for limited retail sales at craft shows, craft malls, stained glass retail stores, and special orders. You may not hire people to mass-produce these designs, or any derivative product made from these designs, for the wholesale, retail, or gift markets or to print brochures marketing these designs (Internet included) without written consent of Glass Patterns Quarterly, Inc., and the contributing designers, and permission/licensing fees negotiated.

