

Unique Glass Colors Presents

Butterfly Silhouette

by Margot Clark



This is a quick and easy project to do creating fun backgrounds or using leftover pours as I did here. When I pour, I always plan on doing at least five pours and then I have different surfaces to use as is, or for projects such as this. Most any silhouette would work for this technique and is a great way to use those extra pours!

I am using an 11" circle but the design would also fit on a 6" x 8" rectangle and really can adapt to most any size you wish.

It can be a panel or slumped into a form or incorporated into a larger work of art.

Supplies:

Glass with a background of NT colors that have been mixed with Layering Mix for stability as we are working on the surface unfired. As I stated, I am working this design over a dried pour that as of this writing, I did over 6 months ago. Was just waiting for the right design.

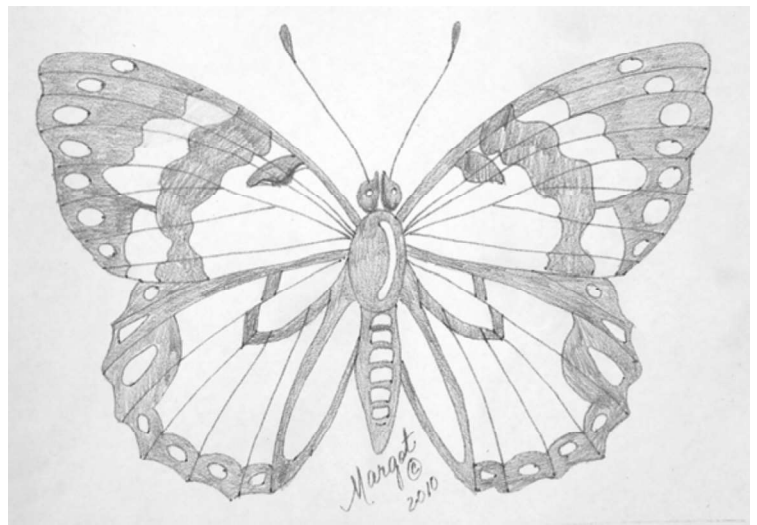
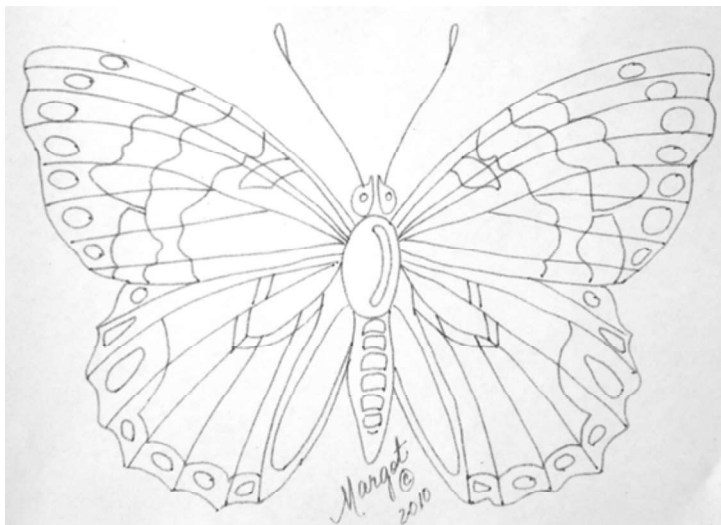
1969 Gloss Black, 802 Detail Black, 702 Copper ACCENT

Layering Mix

Margot's Signature 5/0 Script Liner

Grey graphite, stylus, tracing paper, pencil

Begin by tracing the line drawing onto tracing paper. This will allow you to see where you want to place the butterfly onto your background. Color in the areas to be black with a pencil. Use what I did or modify to suit your own tastes.

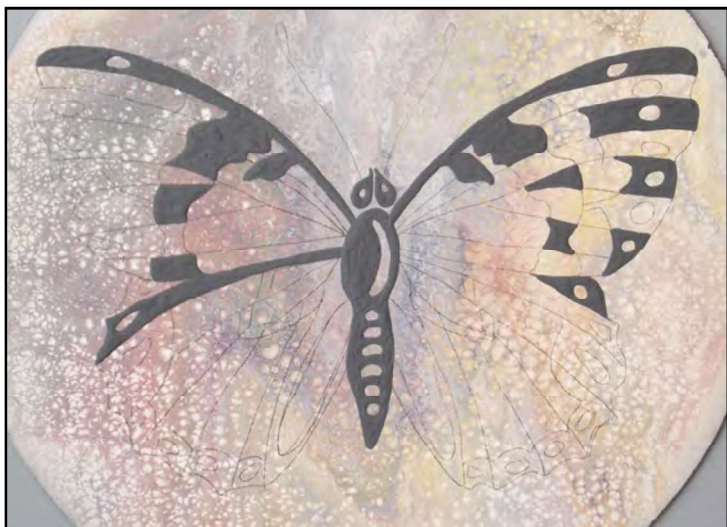


Transfer design to the surface using the grey graphite and a stylus. Check to be sure you can see all your lines.



Mix Gloss Black with Layering Mix on a 1:2 ratio to start. If needed, add more Layering Mix so the color drips easily off the stir stick, like melted ice cream. I am using Layering Mix instead of Medium, as I want this layer of color to also dry hard since I will be coming back to do linework with Detail Black and the liner brush. I also may want to add more to the design after I see the basic silhouette filled in. This gives me options.

Work in small sections as I show in the Progress Photos. This allows you to work for a bit and then take a break and not be worried about the color drying and then trying to feather it in. This way, if there is a ridge of any sort, it will fall on a natural design line. Also helps to keep from smudging across wet areas!



After working for awhile the color may begin to thicken up and you may need to add a bit more Layering Mix to thin it some.



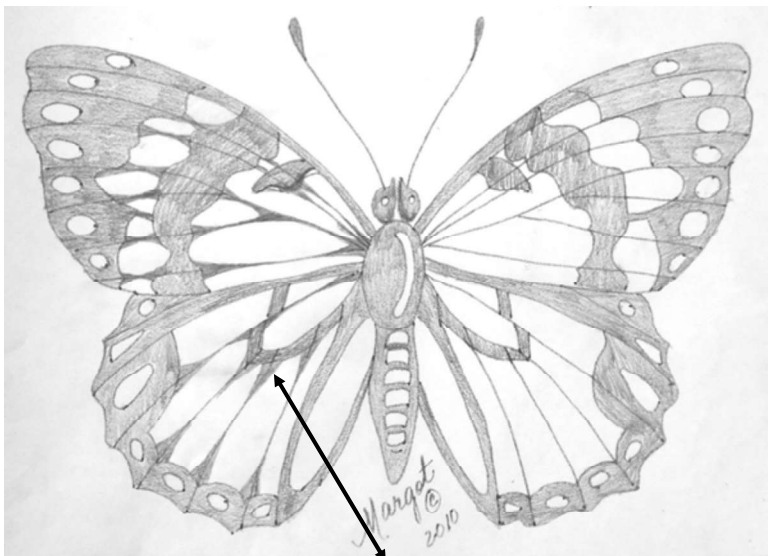
All the black areas filled in. Now you can see what the design will actually look like. It really could stand alone like this and be a more abstract design.

Remember that the background will be much darker and brighter after firing. As we go along I will note where the design could be considered finished.



My palette. A puddle of Layering Mix in one area and some Detail Black in another area. I like to mix as I go with small amounts of Detail Black as once it dries mixed with Layering Mix it is dry forever. Note: if mixed with Medium it can be reconstituted. For this technique, I want to be sure my linework dries hard so I can add more layers if desired.

Pull some Layering Mix down by the edge of the Detail Black and just mix about an inch sized puddle to work from, pulling the 5/0 script liner through the color to load the brush. The mix does dry fast so you may need to add a bit more Layering Mix as you are working.



Basic linework completed. Project could be done at this stage. I felt I wanted those lines a bit bolder so added them to the drawing to see if I liked the effect and I did. I like the left side better than the right side but both are pleasing. Note that Detail Black fires to a matte finish. Nice contrast to the Gloss Black



I like to work from one direction at a time so am just working here from the left. I like it better already!



Outer edges done. Looks good and could be considered complete.



Widened the inner lines and I really like it now! Could definitely be complete now but.....I am contemplating adding dots to some areas. Will work that out on the pattern first!



Showing my final palette. Did all my linework in three sessions so did not waste any of the Detail Black by mixing too much at the start. Be sure to check all your linework to be sure it is nice and black. If it looks streaky, it will fire streaky!



Same photo as the completed one but wanted to show I added lines to the two areas on the bottom wings. They looked too plain to me so I placed them on the drawing, liked the effect and added them to the design.



Whole panel so far. I am going to add some dots but think I will leave the edge of the circle alone and let the pour design be the whole background. I do not want to take away from the butterfly by adding a rim design. Personal preference, just giving you my thoughts.



Stylus' with different sized ends to make the dots.

Copper ACCENT

Stir and then shake the Copper ACCENT to be sure all the mica particles are distributed evenly in the suspension. Pour some into the cap for ease of creating the dots. When done, pour it all back into the jar, even dried bits, as it will all reconstitute.

I used float glass for my project so the firing schedule reflects that. I am using a digital, programmable, fiber kiln. Shelf coated with UGC Glass Separator and dusted with FREE. Fire according to the glass you are using and your own kiln.

1. 450/1465/10
2. FULL/1050/30
3. 300/800/1
4. Cool to room temperature



Copper ACCENT added on edges of wings and highlight areas on the body.

Ready for firing. Look on the first page for the completed, fired piece. I am keeping it flat as a panel but it could be slumped into a different form if desired, or left flat and incorporated into a larger project or, trimmed with stained glass. Lots of possibilities!

Hope you enjoyed the flight of this butterfly and try your own. Be sure to post on our FaceBook group, Glass Art with UGC

You can use this lesson for teaching classes with UGC products.

Enjoy, *Margot Clark*

