



Hopi babe with lopsided shawl (PHOTO #1).



Shawl regilded.

Patrice Times Three

By Butch Young

We have a lot of ground to cover this issue. We're going to show what Patrice and I have been up to since last time. Then, we're going to draw a few comparisons between Patrice and Suzan Hernandez's coloring and blasting techniques. And, just when you thought it couldn't possibly get any better or more exciting, we're going to take a peek at what you can do with a square foot of mirror, using a bit of

imagination and a few squeezes of paint. Remember, hyperventilation can result from such intense stimulation, so have a paper bag handy, in case you need to breathe into it. So, smelling salts, paper bag and a valium at the ready, here we go.

When we left our heroine, the hard-working, hard-living, hard-drinking, hard-painting Patrice, we had covered a good deal of her work on the Hopi Indian



New shawl area blasted, with clear resist still in place.



Patrice's deep blast with painting and leafing. Big difference.



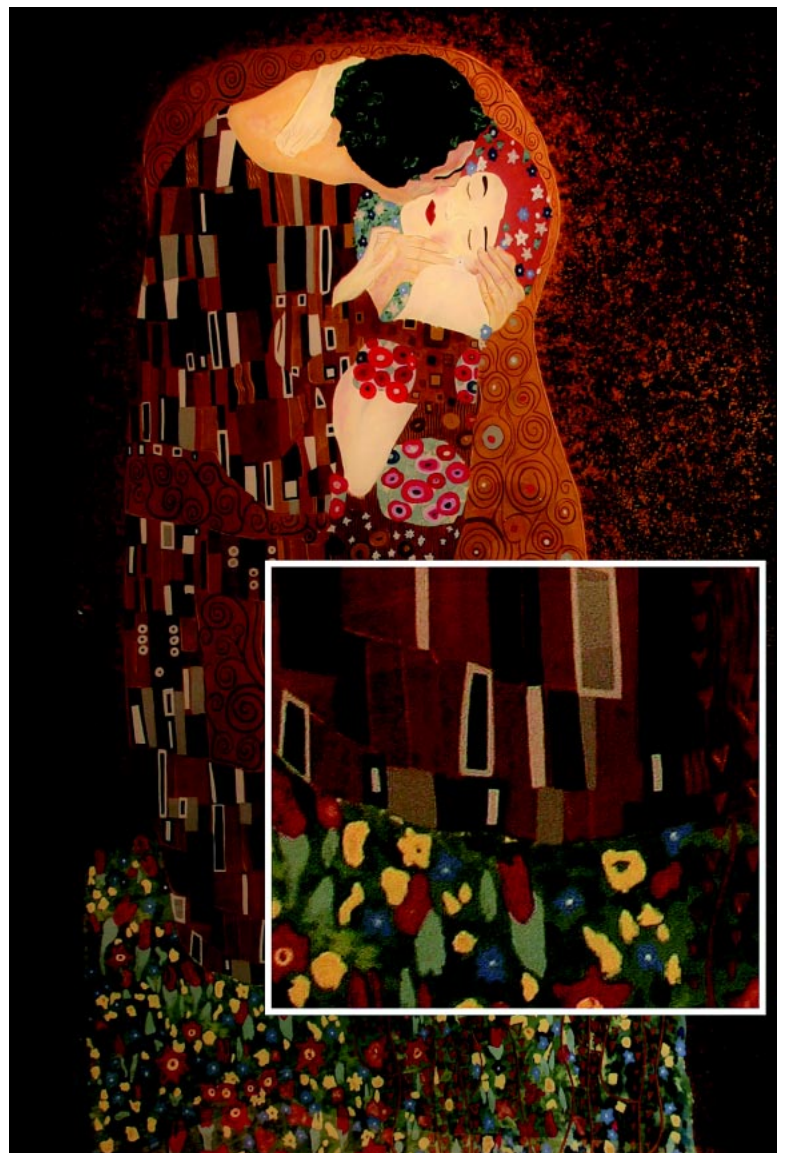
Kachina as seen last issue, on left. Newly interpreted Kachina on right.

lady. What we didn't mention at that time was a complete boo-boo, screw-up, mistaken pull due to being a beginner, cutting about 7 million extra exploratory lines in the creating-without-drawing process. This is a huge joke on you guys for sitting there staring at this wonderful piece, going goo-goo, ga-ga, all the while not noticing that her shawl was lopsided. HaHa, gotcha!

But, I want you to consider two things, the first being that Patrice cut this in the first few weeks of her blasting career and totally without a pattern. She created this entire masterpiece from scratch, and since months passed before we got to this particular piece (since she never stopped creating and blasting other projects) she had lost touch with her thoughts at the time of cutting (such as they were. Just joking, Patrice). So mistakes were made.

But, as I continually tell you, this is how you learn. If you look at **photo #1**, you'll see the lady from the last article. Notice how her shawl on the left crosses under the other half and then just immediately shrinks to a mere shadow of its former self? There was no way we could let this go without a fight, so here's what we did. We covered the bottom quarter of the piece with clear resist. (We used 11 mil. To my knowledge, that's the only kind you can get.)

With clear resist, you can see exactly what you need to do to correct the unfortunate situation, whatever it may be. In this case, we determined where the shawl would have gone had it continued on its merry way. Then, we cut a double-edged line to separate the edge of the shawl from the



Suzan's flat blast of "The Kiss," colored to match artwork. All surface etch or light frost.



Hopi babe's hair with black oil paint feathered into next shape, with silver leaf backing.



Kathy Hadley, of Stowe, Vermont, with her wave mirror.

clothing beneath. Once that was done, we had to trim the resist around the edges of the surrounding shapes to eliminate any blast lines in those shapes. We then covered the rest of the glass with Saran Wrap and taped it in place. Since there were so many unsealed foils and golds applied to the painted areas, we didn't want to take the risk of using either clear resist or Contact Paper, due to its adhesive backing. Before sealer is applied to the gilding, it is relatively delicate and could be pulled away from the glass; it's better to be safe.

After protecting the other side of the glass with Contact Paper,

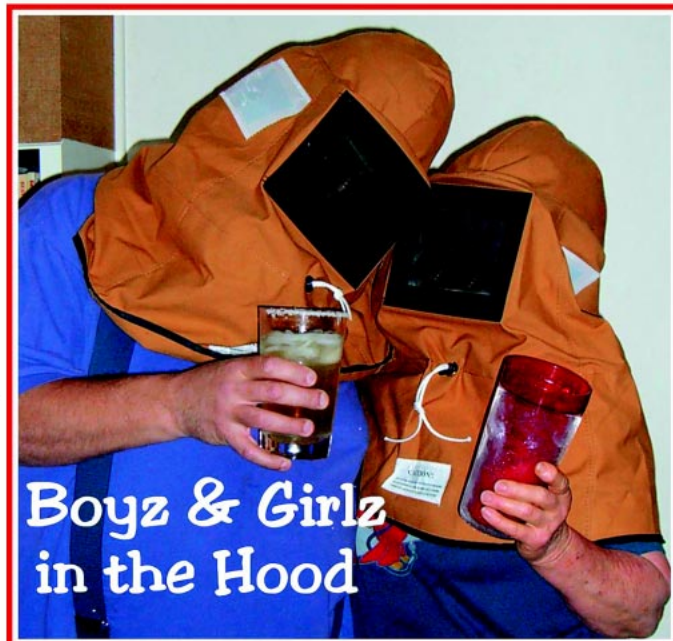
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we blasted our new double cut shawl line and then pulled the inner section of the shawl and blasted it as well. This not only gave us a new line of demarcation, but took all of the paint off of the former shape. This left it ready for Patrice to re-color to match the remainder of her wrap.

As before, she used the funky, hairy brush to brush in some hairs and then applied Color Magic Topaz Brown. She then leafed it with the red, variegated foil composite. It's always good to know that you can go back in and re-do a section that (how can I put this gently?) you've screwed up.

Clear resist can also be a lifesaver in other ways. One time I did two sets of French doors for a den. The couple wanted every type of cactus known to man, and then some. A jillion hand-cut needles later, I blasted it, and they were ecstatic with the results. However, a few weeks later, the wife called me saying that she wanted the background blasted since her husband was a slob, and she didn't want people being able to see into his garbage dump. I told her that blasting the background would turn her entire cactus garden into a winter wonderland of white, white, white, and offered another suggestion. I covered all four door panels with clear resist and painstakingly cut a line about a quarter-of-an-inch larger than each and every cactus, and each and every needle. This enabled me to pull the entire background, leaving all of the design and a quarter-inch surrounding every element of the design covered with clear resist. After it was blasted, the finished product gave them the privacy factor they required without it looking like a blob of white.


Also, due to the clear line left around their custom cactus garden, the integrity of the design elements stood out clearly, and they retained the crispness and clarity of their former selves. It was a very happy ending, and everyone got what he or she wanted, especially me. I was able to bank an additional thousand bucks. Thank you, clear resist. Once again, my old mantra, use the right tool for the job. I can't think of any other way I could have done this addition after the fact, other than with clear resist that allowed me to see exactly where I needed to cut.

Okay, let's move on to Mr. Kachina in the upper left corner. Patrice primarily used Delta perm-enamels, since she wanted a more opaque look. I must admit that the Delta palette is expansive, however, I haven't tested this particular brand so I can't guarantee its longevity, as I can with Color Magic. Note: Craig Bradley, owner of Hoevel Manufacturing, in Venice, California, visited the studio this week. About two years ago, he bought the Color Magic brand from Eastman and has done lots of testing on the product. I told him how pleased I was with Color Magic and its ability to retain its brilliance of color year after year. I also asked him about applying a coat of the UV sealer to the blasted area before applying the color for even more color integrity, and he heartily agreed. This should offer additional protection over an extended period of time.

He also suggested that another coat be applied after all of the painting and gilding was completed. After all of this, astronauts could probably drop it off on the surface of Mars at about a bazillion degrees, pick it up 50 years later, and it would still be just fine. Good stuff, this Color Magic.

Back to the Kachina: All of the little dots were done first with the Delta paints, then allowed to dry. Next, we went back and placed a bigger dot of another color right on top of the initial dot, thereby creating a two-color "target" type of dot. This process can be repeated as many times as you'd like, resulting in increasingly larger dots.

Check out the feathers. Patrice painted the veins first and then the tips. Once again, she allowed the paint to dry thoroughly and then used our handy, dandy poker to scratch off some of the paint, thereby softening the overall look of the feather before applying a top coat of white. (If you employ this technique with



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Both halves of the mirror fit together with wave and fish painted with "swabbed on" water-soluble oils.



Lovely airbrush look without all that nasty airbrush cleaning and mess.



Picture of frigate bird from clip art book, free-hand cut and lightly carved.

the poker, be sure to remove your dried scrapings with a small brush or hand vac before laying on that top coat.)

For the bottom portion of the robe, blue oil paint was used and faded out toward the bottom to provide greater contrast between the robe and the hair. Practice this technique of smoothing and lightening various sections of oil paint, using make-up sponges, Q-tips or a soft cloth. You can create areas of sophisticated blending, as well as illusions of depth and shading extremely difficult, if not impossible, to achieve with a brush. I should mention here, that the Kachina, unlike most other areas of the Hopi babe, has no gilding, although, with Patrice, that could change in a heartbeat.

I love the way the hair turned out. Originally, Patrice had wanted to paint the hair black, but after we discussed it, we thought that might be a little too much. Then, we thought we might try silver leafing it for a totally different look. However, after agonizing over it a bit more, I

thought it might be kind of cool to combine the two values, so we then discussed how to best achieve this result. Finally, she settled on Windsor and Newton black oil paint. She simply squeezed it from the tube onto a make-up sponge, applied it along the blast lines and feathered it outward to lighten it as she went.

By rubbing the excess with a Q-tip, make-up sponge or piece of an old, soft t-shirt, you can mute the color as much as you want and acquire a smooth distribution of color. And, if you rub the heck out of the color, you can almost negate it. The more discrepancy in the values of black, the more interesting it becomes when you lay a coat of silver over it, as you can plainly see.

Obviously, next she applied a coat of gold size to the dried Windsor and Newton paint, and, after it reached the proper degree of tackiness, applied Monarch silver leaf, a non-tarnishing silver. (Note: Silver leaf, an American brand, will tarnish. It costs less, but remember, you get what you pay for. I guarantee you that if you try to save money and buy a silver that will tarnish, you'll get the piece back and have to do it over again, at a much greater expense. Pay a bit more up front, and avoid bad publicity. In addition, it's totally stupid to buy the cheap crap, since, in essence, the client picks up the tab for whatever leaf you use, as well as your hours. Don't be greedy or stupid; buy decent stuff.)

Early in my career, when I didn't know better, I did 35 awards and used an American brand of silver which eventually tarnished, and I had to redo the entire batch. That was definitely the last time I used that junk. Live and learn. I couldn't reach anyone from the company in question, therefore I won't mention any names. Before you buy any silver leaf, be sure it's non-tarnishing. Incidentally, if you want a silvery looking finish, you can also use aluminum hobbyist foil, or 9K gold, which is a very rich silvery color and definitely will not tarnish.

Patrice is constantly tinkering and fine tuning, trying new things. For example, there were areas of color she wasn't fond of, such as the turquoise, so she once again used the poker to scratch out some of the color, and then cleaned it with a slightly moist Q-tip. Then, she applied a smidge of Rub and Buff, and rubbed most of it back out. However, just that bit of a different color blended in with the original brightened it significantly, and it lost a bit of the muddiness. But I don't think it's going to end there, since I just received an order of all of Color Magic's opaque colors and guess what? There's a beautiful turquoise. A brief look into my crystal ball shows a cloudy figure, and I think her name begins with a P. She's surrounded by little bottles of paint, and I see an Indian lady with her. HMMMMMMMM!!!!

Just a little overview here. Since Color Magic is solvent based, it's difficult to try to blend it with another color of CM. Solvent will lift solvent. Basically that is why we try to use the Color Magic as a base coat and then shade and enrich with something different, or vice-versa. At present, we're experimenting with painting shape next to shape with Color Magic, trying various things so that we can get a clean, sharp line between shapes. But that's another issue.

Blasters seem to be fiercely divided on the issue of color in sandblasted projects. On one side, we have the purists, on the other the colorists, and very few in between. I like to call myself a purist plus, or a colorist lite. I love carving so much that I hate to flatten the shapes I've worked so hard to attain by painting them. It's a Butchie thing. Now, I love coloring with lighting, since it does not influence the shaping, but I do like the judicious use of gilding or color. Since I've worked with so many artists in the reproduction of their works, I've had to use color, where applicable, to faithfully duplicate the original. It's taught me a great deal about the use of color, the mixing of

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colors and combining various colors through diverse methods. But my preference is a pure carving or creative surface etch, using levels and values to evoke an emotional vision.

However, I've turned out a bunch of color-driven fools, Patrice and Suzan being those leading the charge. And you can't argue with their results. If you compare Suzan's coloring methods with Patrice's, you'll see that Suzan has leaned toward sign painting techniques, with the use of lots of opaque and color backing. If you've ever looked at the back of a sign or even a window that's had a logo or business name painted on it, you'll see that it's often backed with a product called Décor, and it's usually an ochre or black color. The colors are rarely blended, and in Suzan's project, I don't believe anything much was blended. Each color was compartmentalized within a given blasted area. However, she was reproducing given works of art and found it necessary to be color accurate.

In Patrice's case, she was dealing with an original piece of artwork, so she had no guidelines or restrictions. She was free to go where she wanted, retrace her steps, erase her tracks, and start over again. She could play with different color and paint combinations, add foils or gold, overlay with oils and enamels, or, bottom line, just go crazy.

Regardless of my feelings on color, I encourage all of my students to follow their own paths, and Patrice's is more like a freeway or turnpike. She's very color oriented, not to mention skillful with color. However, she also appreciates the blasting process and loves to see which colors or gilding materials will not only preserve shape and depth, but accentuate them.

Check out Patrice's corn in the upper right corner where we blasted the kernels first, then painted them with CM lemon

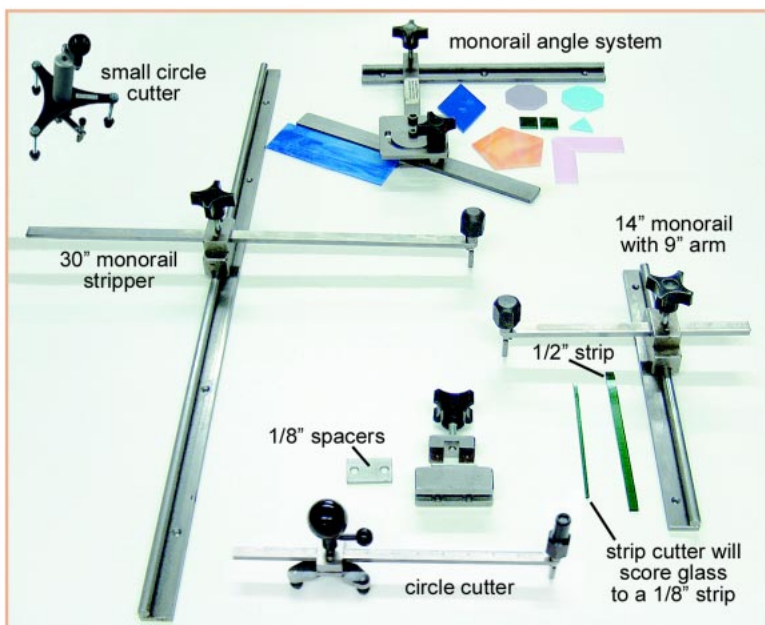
yellow. The CM yellow was then followed up with some light, crescent-shaped strokes of white and yellow Perm-enamel, and finally, silver leaf was applied to the kernels. You can see how the use of the lighter colors enhances the shaping of the deeply blasted kernels instead of flattening them.

In Suzan's project, there was no depth to speak of, so it almost looks as though the painting was done directly onto non-blasted glass. The only reason to blast if no depth is to be attained is to give the paint something to "grab onto." And, to me, that's not enough reason. If you're just going to surface etch something you're going to color, why not just solid frost the entire piece of glass and paint the design right onto it? Once again, it's what the client wants versus free expression, combined with knowledge of how to color to complement your carved shapes.

In the world of residential/commercial blasting, there is no one way. If you have done your best to educate your customer as to the pros and cons of what they want, and they still choose the con, you must alter your approach so that even though your finished product seems to reflect their desires, you have blasted and colored in a manner designed to produce the most pleasing and beautiful results. Remember: This is your medium. You own it. Your customer knows little, if anything, about your art form. Therefore, it is your responsibility to translate what they think they want, however poorly they express it, into a finished product that combines their vision with your expertise, resulting in a win-win situation. And believe me, after 19 years of dealing with customers who think they know what they want, I have found that as long as I do my job with every ounce of artistic integrity I can muster, my customers are blissful.

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have no concept of what you can do. All they know about etched glass is what they see at Taco Bell or Mickey D's. Taking into consideration the things they describe, coupled with the abilities you have practiced, you should reach a conclusion, not only acceptable, but happily acceptable, to all. End of story. And even more happily, as your experience increases, more and more customers will just say to you, 'Oh, you're the expert, do whatever you want.' That will be music to your ears. You'll know that you've indeed arrived. Less time will be spent wooing your customers, and more time will be available for your work. As a result, cash flow increases. Congratulations.

Three months ago, I had a student from Stowe, Vermont. Kathy Hadley, and her husband, Mark, of Frog's Leap Art Glass, were here for several reasons. They were selling their home and building a new one, into which they wanted to construct a complete blasting and warm glass studio. In addition to blasting class, they wanted to pick my rather limited and aging brain for clues to the most perfect blasting facility known to man. But all of this info will have to keep for another time. And believe me, you will be inundated with all of the sordid details at a later date. I truly think it warrants a look, since I get so many inquiries about setting up blasting facilities.

For now, though, we'll go with one of Kathy's class projects. This is the mirror project that most students undertake, but this one is really special. From the beginning, Kathy had a particular idea and followed it through without hesitation. To put it simply, we take a square foot of mirror, apply resist to the mirror side, and draw a bisecting line, usually from corner to corner, which is pleasing to the eye and will ultimately result in two pieces of usable mirror. That line is then cut as a quarter-inch double line which, when cut and pulled, becomes the venue by which we cut through the mirror, resulting in two totally usable pieces. We then cut levels, or roughly parallel lines, on the top front and then blast smooth and further shape them. (Notice the sharp edges cut into the top of the wave and the rough, foamy textured look, all done with the Fatboy 1/16" nozzle.)

Next, we wash the mirror to remove residual grit and apply resist to the back. We then cut some more lines that mimic the upper shape, and a design, or designs, on the back and blast them. The mirror is now ready for coloring, leafing or both. Note: the step-by-step process occupies an entire chapter of my second book "Truer Grit." If you don't want to clutter up your bookcase with this book, then watch for a future "Glass Art" article, which will feature this procedure. Either way, you'll be a winner.

Kathy had a vision of a wave and some fish below the water line and some type of bird in the upper or horizon half. Just for the fun of it, we also included some air bubbles in a mirrored section. Kathy chose a frigate bird from one of my clipart books. This bird had very little detail, so without drawing, we cut in some feathers to lend it credibility and to keep it from looking like a cartoon. We then carved the body and moved on to the wings.

Compare the finished blasted image to the image we lifted from the book. Factor in the knowledge that we drew nothing and just cut from the heart, and this is what you get. Kathy did a wonderful job with this project. Since she is a warm glass artist, her original intention was to enhance her warm glass with touches of blasting. However, I think this has changed. Not only did she fall in love with the possibilities of the medium, she left with an understanding and creativity far beyond her experience level. I think her work speaks for itself. She's one to watch.

We colored the fish with Windsor and Newton water-soluble oil paints, blending and muting with make-up sponges and Q-tips until we were satisfied. Kathy asked me what would happen if we put some color into the actual blasted curl of the wave. I

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truthfully told her, I didn't know; that I had never colored that section of the blasted piece before, but that didn't mean we couldn't try. And, try we did.

The finished product looks much like airbrushing without all of the difficulties inherent to same. I love the look. There's no end to what you can accomplish if you just experiment. Please, please, please, try things for yourself. I am not the final authority on anything. I have learned many things from beginners since, to them, all things are possible, as well as the experiences, good and bad, of almost 20 years. So play. Stop being so serious. We all learn from trial and error, not to mention, full-blown mistakes. Don't fall into the trap of thinking your very first project is worthy of a lucrative sale. Possibly it is, but most likely, you need to do it at least a few times more. I cannot repeat this enough.

This is an extremely difficult and demanding medium. Even if you're fortunate enough to have a satisfying sale your first time out of the chute, I doubt that your run will continue. You must pay your dues and hone your craft. It's not walk in the park, especially if you choose the increasingly overgrown and less traveled hand-cut, custom path. Since I've never wanted to be one of the stencil crowd, I'm totally content with my overgrown path. We are a breed apart from most of today's blasters, and the ones who will carry the art form far into the future.

Time to go teach. See you next time, and hope your summer isn't as hot as ours. It's hotter than you-know-what here. Thank goodness for the new air conditioning in the studio. I hosted White Trailer Trash Bunco last month. Lots of hair in rollers and Spam shish-kabobs. It was a blast. Pardon the pun. Well, until next issue blast true, and always remember: GRIT HAPPENS!

Butch Young has been a glass artist for 17 years and has carved glass for artists as diverse as Chuck Jones, R.C. Gorman, Erte, Tsing, Robert Lynn Nelson, the John Lennon estate, Donna Howell Sickles, Andrea Smith, Laurel Burch, and Eileen Borgeson. Her work is in galleries, public buildings and private collections all over the world. She teaches all stages and aspects of blasting at her studio in Atascadero, California. She can be reached between 8 a.m. and 5 p.m. Pacific Time, at (805) 462-2791, or 8216. She does not answer the phone during Jeopardy, Dallas Cowboy Football games, or Deadwood. Check your local listings. Write to her at: thesandwich@prodigy.net or visit her Web site at www.thesandwich.com. ♦