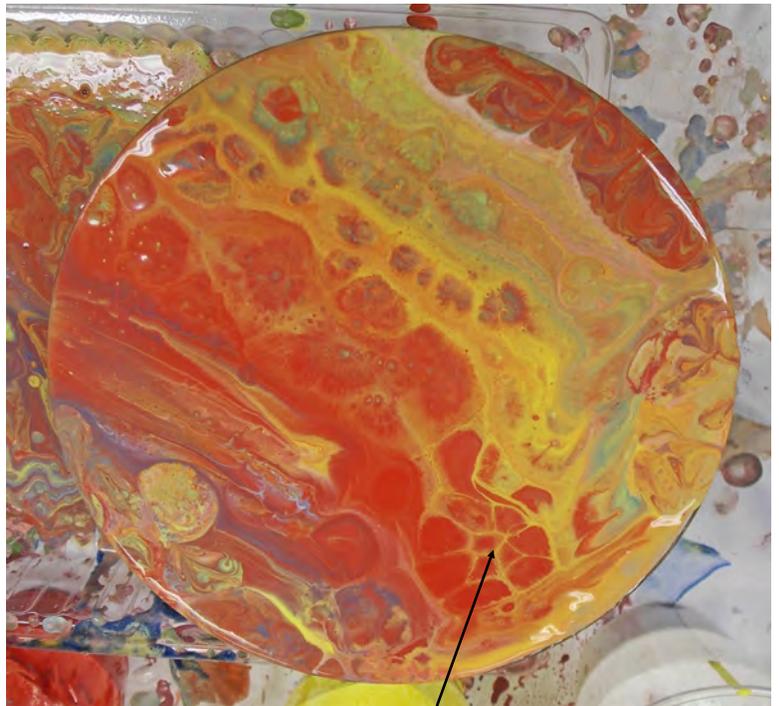


Unique Glass Colors Presents Pouring Enamels Technique Five

Still experimenting. In this tutorial we wanted to use Primary Colors and also see what happens if the colors are mixed a bit thicker and more silicone is added. Will we get more cells? Any cells? Will the color craze?

Colors used: NT's—1951 Brite White, 1956 Dark Blue "D" Series (contain cadmium and lead except for the Brite Yellow and that only has cadmium) 972D Lite Red, 975D Brite Yellow
UGC Layering Mix Silicone Oil (label says it is a treadmill lubricant) Butane Torch

Mix up 5 oz. cups of each color with Layering Mix using a 2:3 ratio of color to Layering Mix and then add a little more color to be sure to have melted ice cream consistency. Three projects so be sure to have enough color mixed.



Dirty Pour—Stacked Color. In new cup, start with Brite White as the first color on the bottom. Then add Dark Blue to one side, then Lite Red next to it and then Brite Yellow in between those colors. Pour some Dark Blue into the Brite Yellow, then Brite Yellow into the Lite Red, then Lite Red into the Dark Blue. Give a squirt of Silicone into the cup. Do not stir.

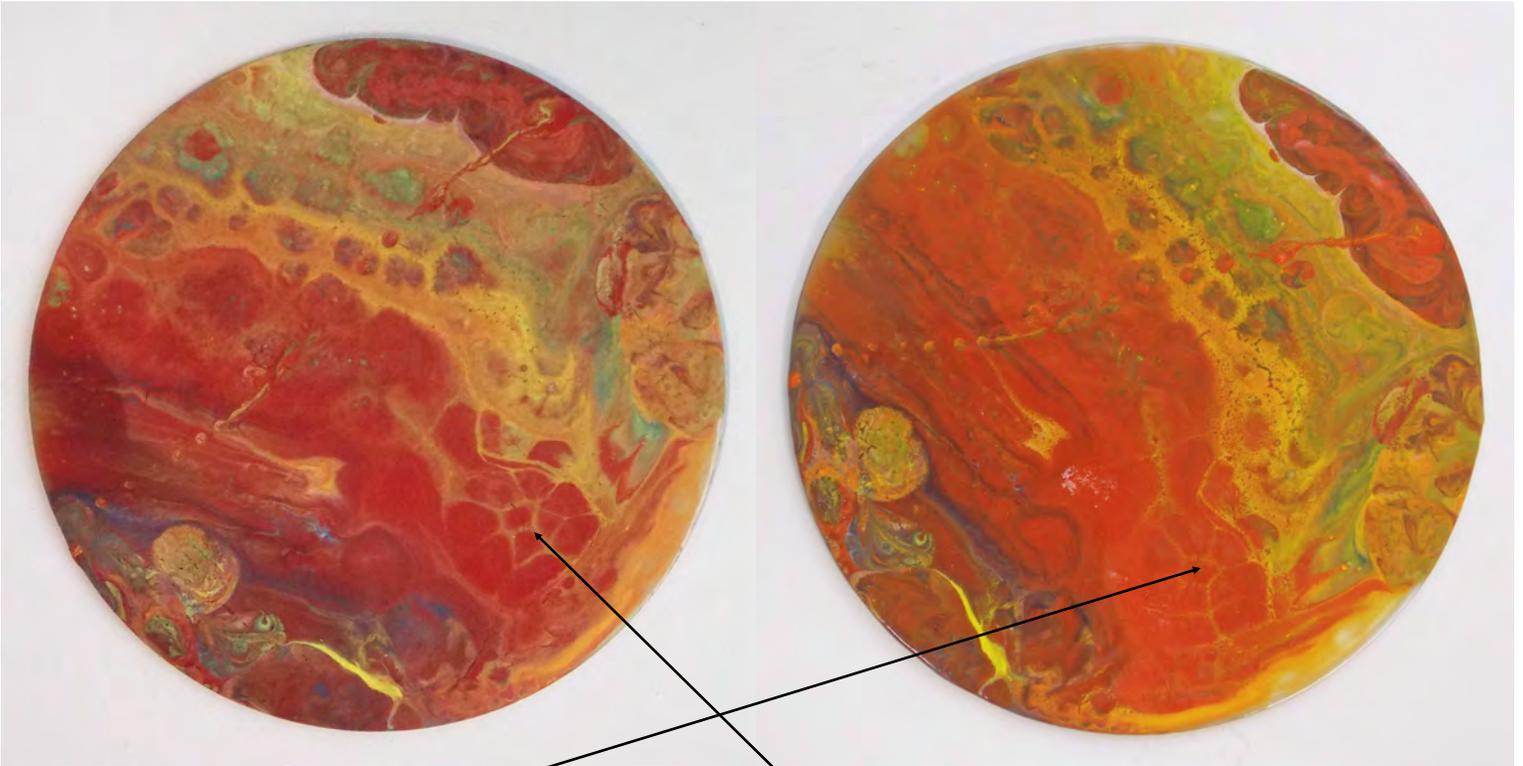
When the cup started to be lifted off the glass, it had made a nice suction onto the glass so the whole thing tilted and a lot of the color ran off (see the bottom right corner!) but the design looked fine so just went with it! Dripped any color left in the cup onto the surface. No tilting. Used a brush to fill in around the edges where the color had not spread.

Used the torch and got a little cell action but nothing amazing.

Silicone is used a lot to create cells when doing this technique using acrylic paints. But, we are not paint, instead, we are fired glass enamels so all this experimenting is to see what works best with our fired colors. What works with acrylics may not work with fired colors. We are also trying to keep any additives to a minimum.

NOTE: All pieces in this tutorial were fired to 1460F. Lid vented to 800F because of the Lite Red.

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Here is the piece with the color dried. The area where the cells are still looks defined. The right photo is fired. Fairly smooth surface but the cell area is not as defined. A bit of crazing along the yellow edge and the color did remain heavier in that area. A lot of the color slid off at the beginning so this one has less colors on the surface. Will see with the others if the added color and silicone changes anything. Very pleased with this one!



Same set-up as the first one but this time all the color stayed on the surface (hang on to the glass!) and there is blue! No tilting. Left photo is wet color, right photo is the color that was torched and dried. Some change from the torch. Some nice cells from the silicone. Some cracks in the color so these will become crazed areas when fired. Doesn't hurt the piece, just adds texture and interest.

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Some crazed areas as was expected. Overall surface has an uneven feel. Color is a bit too thick. However, if you enlarge the photo, you will see that there is some very cool reactions going on around the crazed areas! So crazing could be something unwanted or it could be part of the overall technique!



This was done as a straight pour and tilted, no silicone. Keeping it as is and will be used later on using our Details as I see fish swimming in the yellow and also the yellow could be tulips!!!!!!!!!!!!!! The Layering Mix will keep the surface hard for future use.

Every Poured Art creation is a learning experience as well as a piece of artwork. The silicone here did well at making some nice cells. Maybe would have been more cells if added to each color instead of one squirt to the pouring cup. Thinner color will make for a smoother surface when fired. Silicone is also a bit stinky as is the Layering Mix when firing, so be sure to vent your firing area and be sure to vent the kiln lid because of the Lite Red—it needs the oxygen.

Especially nice is the option to keep a dried surface for future use. Opens up so many possibilities!

As always, these tutorials are meant as a starting off point for your own creations as it is impossible to get the same look again, every piece created is an original.

If you are on FaceBook, we have a great group called Glass Art with UGC. All the tutorials are there under Files, plus more info. You are invited to post your own art work done with UGC products and you can see what other members have created, also.

We hope to see lots of Poured Art pics using UGC posted there soon!!!!!!!!!!!!!!!!!!!!!!

This is great fun to do with friends so why not have a Pouring Art Party!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! It could be a BYOG - Bring Your Own Glass!

Enjoy!

Pouring Unique Glass Colors Enamels

What does Pouring UGC Enamel Colors mean? There is a craze going on right now of artists using acrylic paint, silicone and lots of other additives to create Poured Art. Since we are a color manufacturer we thought we would see how we could use our colors in much the same manner, without all the additives on surfaces that can be kiln fired.

It really is very addictive as you can never get the same thing twice but all of them are wonderful! We are showing our samples here on 6" glass rounds and tiles that were purchased from the home improvement stores. This is a great way to make unique, one-of-a-kind artwork. Our samples could be slumped or draped over forms to create beautiful bowls or small plates if desired. There are so many different variations that can be done using this technique and this is just a starting point for your own creativity!

Supplies Needed:

Assortment of NT Colors—each technique we show uses a total of 10 teaspoons of powdered color (colors come in 1 oz and Pints)
UGC Medium
UGC Layering Mix
Lots of cups! We used 3 oz and 5 oz cups for our 9" circles
Lots of stir sticks
Butane Torch—This not a necessity, just fun to play with!
A tray of some kind to catch the excess color
Paper towels
Surfaces that can fire to 1460F

Terms Used in Our Instructions

Dirty Pour—All the colors for the project are poured into one cup, then the glass is set down on top of the cup and flipped over, wait a bit till all the color slides down the side of the cup then quickly lift off. Color can then be tilted, blown at with a straw, dragged through with a flat edge (old hotel cards are great for this) and even gone over the surface with a small Butane torch!

Straight pour—Colors are poured/dropped/ drizzled onto the surface one at a time then the same technique for manipulating the color as the Dirty Pour.

Torch— This is a Mini Butane Torch that says it is used for weatherproof terminals, heat shrink tubing and soldering. We got ours at a tool store and the Butane refill where you buy cigarettes. Here is a photo of the torch packaging and the refill. It is about 6" high. When used to skim over the surface of the wet color, sometimes very neat looking cells will appear. Also used to pop air bubbles. DO NOT get too close to the surface, just skim over the color.

Swipe—After the color is all over the surface, wait a bit and then gently skimmed over the surface of the wet color, creating wonderful designs. Wait a bit again and use the torch to maybe bring up some cool cells.

