

# Unique Glass Colors Presents

## Pouring Enamels Technique Six

Wanting to try a different way of pouring color in this tutorial. Basically, pouring a color all around the outer edge, then using a Dirty Pour for the middle and manipulating the colors from the inside to the outer edge. Also, using the colors thinned a bit with water—no silicone. The colors for the middle were actually what was left over from other pours so I will try to list them as I remember. Was just playing and not paying attention to details!!!!!!!!!!!!!! Really do not think it matters as long as you are using colors YOU like! Two versions shown in this tutorial.

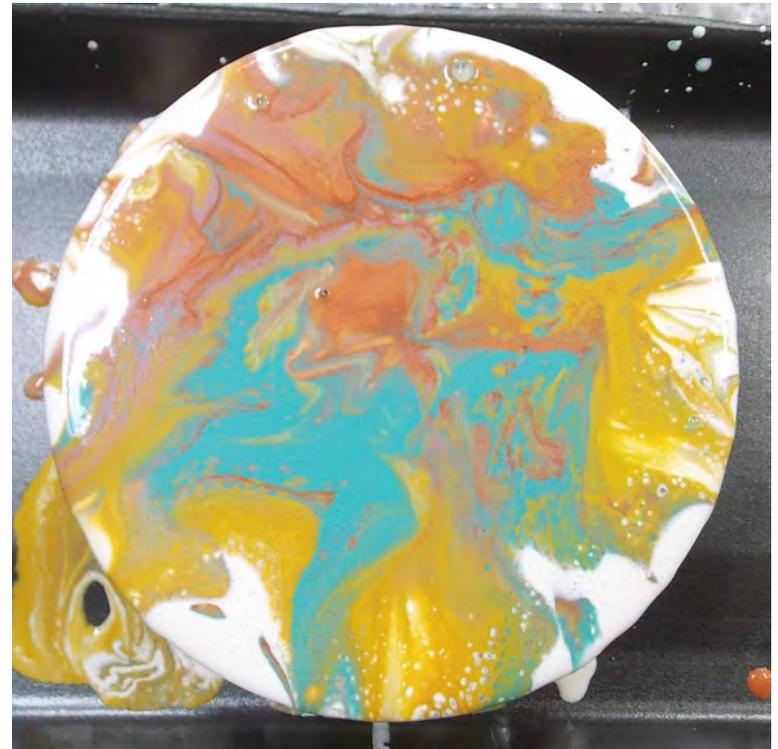
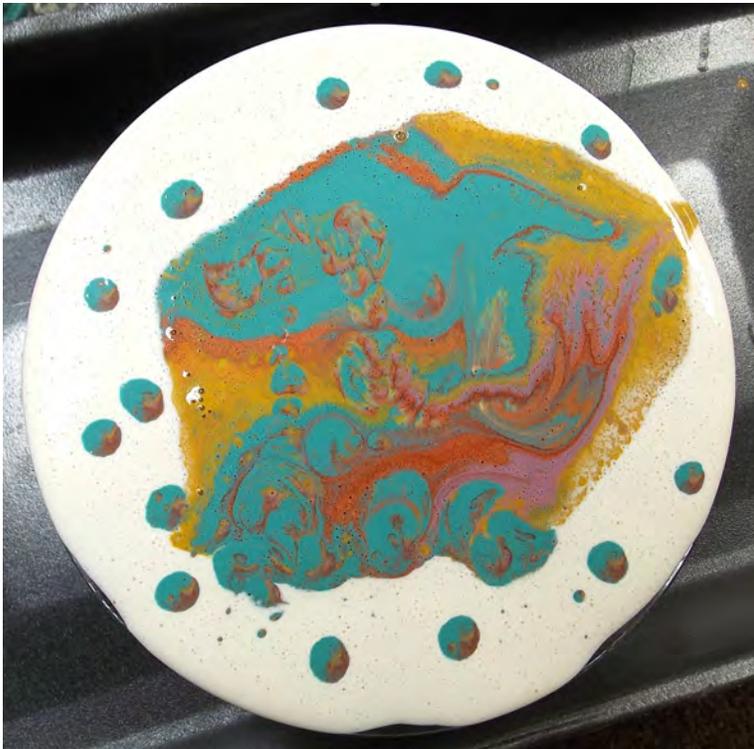
Colors used: NT's—1951 Brite White, 1958 Turquoise, 1969 Gloss Black, 11008 Burgundy, 11013 Copper Glow, 11016 Vanilla, 11022 Sea Green

Artisan Color—606 Solar Flare— **Mix this only with Medium.** Artisans are not fond of Layering Mix!

Layering Mix, UGC Medium Butane Torch

Ratio—2 color to 3 Layering Mix then add 1/2 tsp water to each color

Custom Color—Mix Brite White and Vanilla 1:1 and use that for the white color. Makes a nice, soft, white.



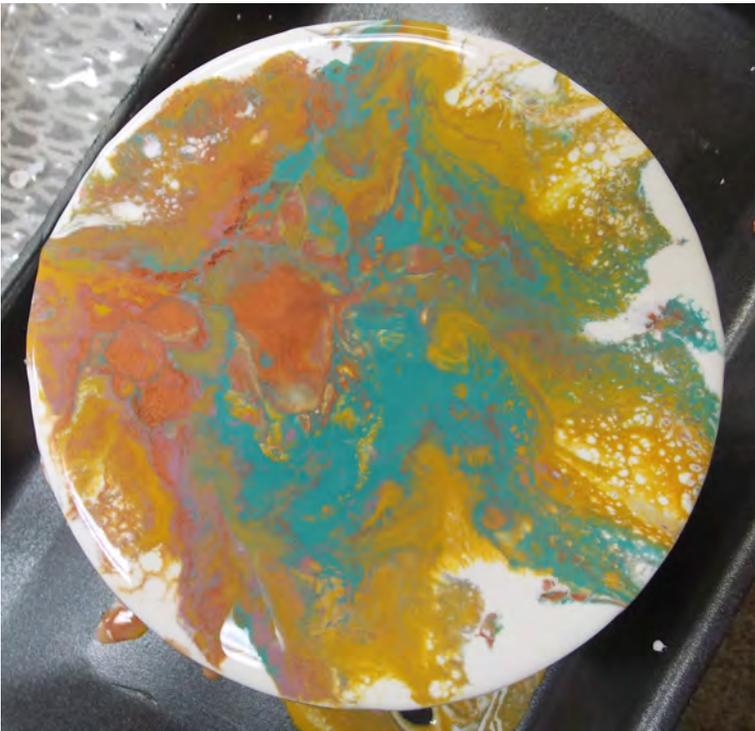
Pour the white mix around the outer edge, then while that is sitting, make up the Dirty Pour. Dump it in the middle and let the drips from the cup fall onto the surface.

Use the straw to distribute the color, forcing it into the white areas. You can see some cells starting to form already at those outer edges.

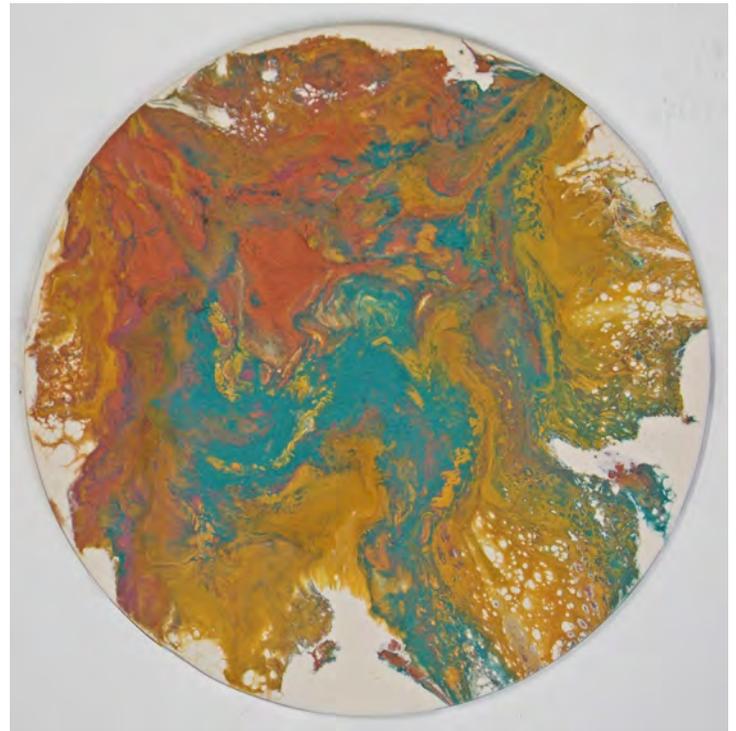
Experimenting with thinner colors as the density/viscosity of the colors may prove to be the catalyst instead of additives. That would be nice! Also looking for a smoother surface after firing with no crazing.

There will be some very interesting observations in this tutorial. Pay close attention to the bright yellow/orange areas on this piece. They are the Artisan Solar Flare areas and are expected to create soft yellowed texture in the design.

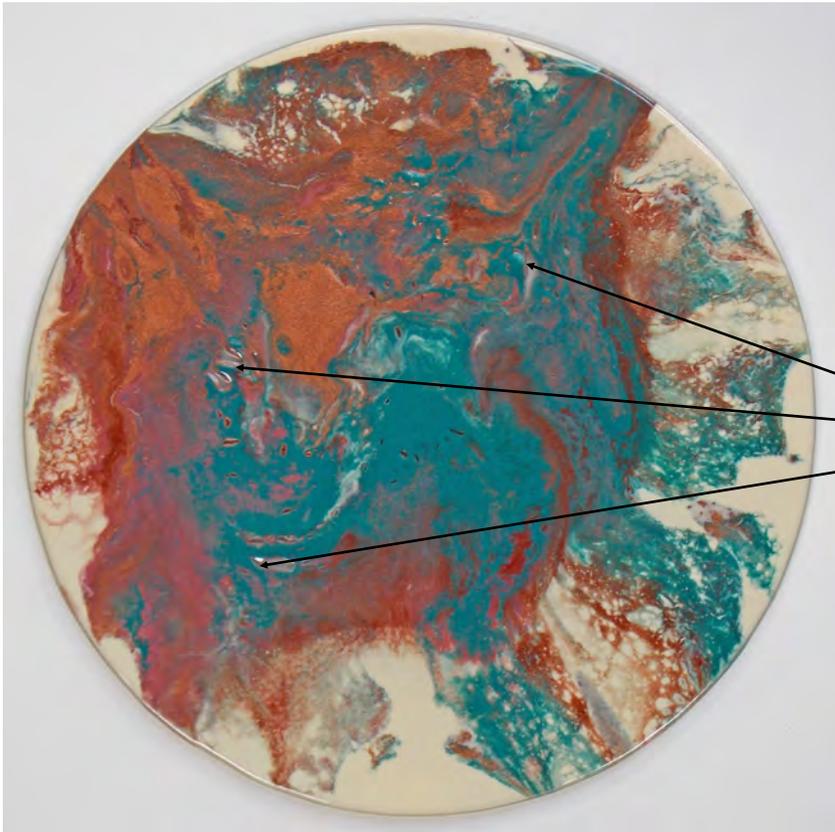
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Torch. Where the color is thinnest is where the best cell action occurred. Still a bit heavy in the middle so may get some crazing there.



Dried color. Fire to 1460F.



What a surprise! No yellow at all!!!!!!!!!!!!!! And no texture from the Solar Flare. I mentioned earlier that Artisans do not like Layering Mix which is why the Solar Flare was mixed with Medium instead. The expectation was to have the translucent Solar Flare create nice yellowed areas with texture. Instead, all the Solar Flare turned a very dark, very smooth russet color!!!!!!!!!!!!!! I have used Artisan White Glo with excellent results so each of the Artisans may react differently as each of the colors are separate formulas.

A bit of crazing did occur in the areas where the color was thicker. You are seeing the white background used for the photo through the crazed areas.

I think this is one of my favorite things about this technique—the surprise when you open the kiln! I love this piece even though it was not my expected outcome. Next time, to get the effect expected I will use 1998 Golden Orange as I do like the yellowed areas.

The following pics are the same thing but using 1969 Gloss Black for the outer edge pour.

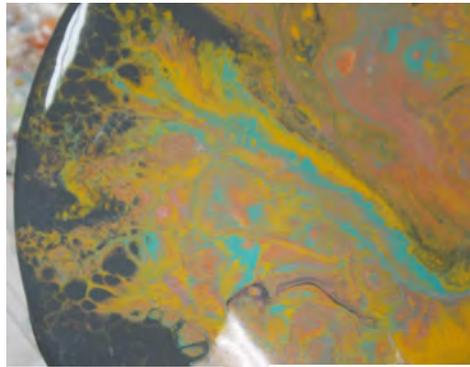
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Use 1969 Gloss Black for the outer edge.

Use the straw to push color around.

Torch



These three are close-ups of the edges. Love the lace effects!



Left photo is dried color, right photo is fired to 1460F. Same thing happened with the Solar Flare. I like it but also like the colors on the left. Next time 1998 Golden Orange for sure!

Once we are through experimenting, I think we will turn a lot of these samples into small bowls. Would like to do a large one later on and use as a table top!

# 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: Revised 7/18/2017

Assortment of NT Colors— 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 6" 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  
Parchment paper to place under your pours to be able to use the dried runoff for future projects  
Paper towels  
Surfaces that can fire to 1460F

## Terms Used in Our Instructions

**Dirty Pour Flip**—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), a fan brush and even gone over the surface with a small Butane torch!

**Dirty Pour Sling**—Same as above but color is slung/dumped on the surface and then tilted. There us also **Multiple Cups Dirty Pour!!!!!!!!!!!!!!!!!!!!** Lots of technical terms!

**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, but close enough for the flame to move the color. Too close and it will spit the wet color and leave a hole.



**Swipe**—After the color is all over the surface, wait a bit and then gently skimmed over the surface of the wet color, using an old credit card, palette knife, fan brush, etc. creating wonderful designs. Wait a bit again and use the torch to maybe bring up some cool cells.