

Unique Glass Colors Presents
Pouring Enamels Technique Three

Colors: NT's—1951 Brite White, 11003 Brite Pink, 11006 Rust, 11020 Violet, 11022 Sea Green
ACCENTS 701 Brass

Clear Coarse Frit the same COE as the glass

Ratio: 2 tsps. Color, 3 tsps. Layering Mix

Total of 15 tsps. of Layering Mix and 10 tsps. of color



Dirty Pour with some Brass ACCENTS added to the cup. The Brite White was added last to the cup and mostly disappeared so more was dropped in before tilting. The Brass is really thin so it mostly diffused into the other colors. Torched the surface and got some nice small cell action. Introducing ACCENTS and frit into the technique with this project.



Felt it "needed something" so mixed some clear coarse frit with Layering Mix until it was almost a paste and added over the wet color. This should add some nice dimension when fired. It will dry rock hard on the surface so will not move around when moving to the kiln.

This is how this piece dried. Before firing, more clear fine frit was added for even more interest.

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Straight Pour— Dropped each individual color onto the surface then tilted and torched. Then some ACCENTS Brass dropped in a few places and tilted again. Lost some of the cells from the tilting and torching, tried again with the torch but no more came up.



Here is the dried color. Note that there was no change of the design as it dried.



This one was done with the leftover colors. Poured them all onto one of the cups, did a Dirty Pour and then shook out all the extra colors still remaining in the cups. Added some Brass ACCENT. Actually looks very interesting before the tilting! Will be trying that soon!



Tilted and torched.

Fire all to 1460F so the Layering Mix in the colors fires flat with no pitting, however fired at 1440F allowing the small pits to remain is a very cool look, too!

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This shows the last pour using the leftover colors dripped onto the glass, dried, and then fired. Colors are darker and glossy with a hint of the Brass ACCENT showing. Kept all the detail during drying and firing.



This is the Dirty Pour with the added frit and while it turned out great. Adding Crystal Ice Accent over that dried coarse frit with the Layering Mix added in would have been stunning! Next time!



The Straight Pour fired up nice and bold and the wispy cells stayed intact. Not much of the Brass ACCENT showing.

Adding frit is a very nice addition to the final design and dropping ACCENTS in after the pour seems to work better than including them in the initial pour as they are thin. It is so interesting to see all the variations that can come from the same colors.

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.

