

MADE IN
CANADA
FABRIQUÉ AU

Tri-Art

Liquid Glass

A primary collection of pouring colours and medium.

Une collection primaire de couleurs et de médium coulants.



Limitless possibilities and unexpected compositions.
Des possibilités illimitées et des compositions inattendues.

INTRODUCTION

Liquid Glass Colours

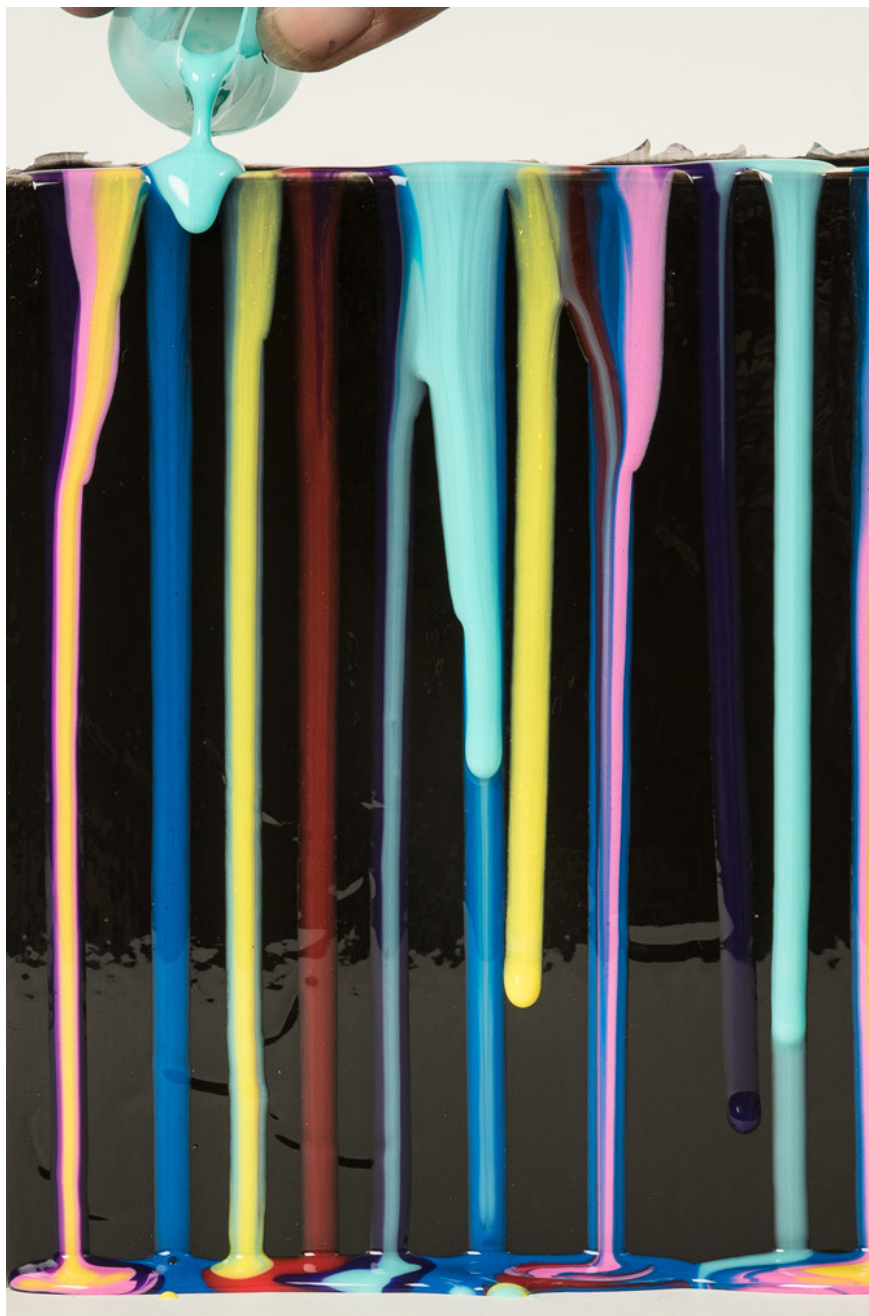
A primary collection of specialized pouring colours. All are formulated to exact proportions to ensure consistent suspension of pigment, ease of flow, colour intensity and finish that will not craze.

Colours dry to a very glossy and smooth finish. The range includes transparent and opaque colours, ideal for mixing, overlays and glazing effects. Mix with each other to create custom colours. Use white to opacify and create opaque colours. Use colours straight out of the jar or dilute with Pouring Medium. Colours may be applied onto or adjacent to wet areas for creating patterns and special effects.

Pours

There are limitless possibilities and unexpected compositions when pouring acrylic colours. Results are sure to please, excite and surprise the novice to professional painters.

VISIT: tri-art.ca for video instructions



Liquid Glass pouring paint over a vertical glossy black surface.

GETTING READY

Before you start

- Cover work surface with appropriate material as dripping will occur. A Tri-Art non-stick palette is ideal to catch the drips.
- Work in an area where works will not be affected by dust/particles getting embedded into the drying surface.
- Application should take place where work will remain to dry (movement will cause additional paint-flow activity).
- Level surface is imperative. Even a slight imbalance can cause the paint/medium to slide down to the lowest point or side. If using a flat surface, you may wish to elevate so drips will not pool on edge or adhere the piece to the work surface.

Recommended Tools

- Palette knife: use to mix colours and/or incise and drag paint.
- Skewer, stir stick or pointed-linear tool: to create marbling, fine-line colour striations and to burst bubbles.
- Cups: Use to elevate work to avoid drips pooling and sticking to sides and surfaces.
- Squeeze bottles, medicine cups, and small containers: use to premix colours for pours.
- Pipettes: for controlled dispersion of colours and mediums.
- Tri-Art Non Stick Palette: paint that falls from the surface is collected and may be easily peeled away of once dry.

GETTING READY

Recommended Surfaces

Use on rigid, level surfaces appropriate for acrylics. Surfaces must be clean and free of oil residue or grit. Sealed Bamboo Panels, wooden panels and Tri-Art's Alupanel are highly recommended. For canvas, additional supports will be required to avoid sagging and pooling.

NOTE

Paper may curl and buckle resulting in areas of paint to pool.

TIP

A large cover, like an inverted box on top will prevent dust and reduce the danger of bumping... or curious pets.

BAMBOO Panel - Seal/prime prior to application
Non Stick Palette - For drips
Alupanel available in:
circles, squares and rectangles



Recommended rigid surfaces made by Tri-Art

Pouring Medium

An acrylic medium formulated to mix with colours for paint pours or to be used as a resin finish. It dries very hard and clear with an extremely high-gloss finish. It is essential for acrylic paint colours to have the flow and even suspension provided by Pouring Medium when doing pouring techniques.

There is no absolute ratio when mixing paint with Pouring Medium due to the vast range of paint properties and qualities (pigment strength, viscosity/format, transparency, age etc.) as well as artistic esthetic when creating works of art. A good rule of thumb is mixing (1:20) of colour (FQ Liquids) to 20 drops Pouring Medium. Always test for fluid flow and suspension of colours.

Pouring medium may be tinted with colour or used as a clear, very glossy layer or finishing coat.



Adding Tri-Art liquid colour to pouring medium. Approx. 1:20 (colour:medium)

Colour Mixology with Pouring Medium

Tri-Art Liquid Glass Pouring Colours do not require the addition of the medium. It may be added to extend or reduce opacity of these colours, create clear areas or to fill in negative spaces and uneven surfaces.

- Mix colours into the medium in a container with a palette knife or stir stick and let rest 3-5 minutes to allow possible bubbles to dissipate. Gently tap the container onto a surface once mixed if needed. You may wish to pop or burst stubborn bubbles with a sharp implement.
- Prepare all colours in advance for time-sensitive pouring applications.
- Additional sessions of applying colour are possible (let dry 24 hours between applications). A clear coat application of Pouring Medium may be applied to unify luster and level the glassy surface.
- VISIT : tri-art.ca for videos





Pouring colours mixed with liquid glass pouring medium.

HOW TO

Pouring Medium – Guidelines

- 1.** If adding colour to the medium, use our professional or similar quality Liquid Acrylics. Additions should be around 5% acrylic colour to pouring medium. Avoid high-viscosity, thick paints. You may have to add more with a less pigmented paint. Make sure the paint you mix into it is a 100% acrylic polymer emulsion product.
- 2.** Work on wood panel, aluminum panel, or a good quality canvas and stretcher frame. Canvas may sag and require support underneath with cardboard to keep entire surface level.
- 3.** Avoid Masonite boards. The glue in these products may react chemically with the pouring medium on top and can cause crazing and bubbles to appear.
- 4.** Avoid applying as a top coat over watercolours, or any product that is water-resoluble. This includes paint products containing PVAs, some re-soluble glues, some spray paints and spray paint varnishes, and some alcohol ink products.
- 5.** Avoid mixing with zinc mixing white. Zinc mixing white pigment may cause cracking to occur as it disrupts the polymerization process of this acrylic product.
- 6.** If looking for an overall glossy finish, use only glossy pigments, some pigments are naturally more matte than others.
- 7.** If you wish to use the product as a top coat, ensure that the paint underneath has fully cured before applying a layer of Liquid Glass Medium. Applying the Medium before the acrylics underneath have fully cured, may cause bubbling within the Liquid Glass as the layers underneath try to cure and release volatiles. We recommend approximately 72 hours.

Cell Flow

A silicone oil that aids in the production of cell-like formations in acrylic paint. It is favoured when using acrylic pour techniques.

- Add 1-2 drops of Cell Flow per 30 mL of ready to apply colour.
- Gently stir. Less mixing allows for larger cells.
- To release the cells created by the oil ,lightly skim the paint surface with a palette knife to take off the top layer. Do not over stroke or colours will mix and cells will be lost.
- Once dry wipe surface before adding more paint layers. The oil will have settled on the surface and acrylics will not adhere to the surface unless the oil is wiped away.

Tri-Art Cell Flow Medium is sold seperately from sets.



Adding Cell Flow to mixed colour. Approx. 1-2 drops per 30 mL of prepared colour.



The effect of cell flow medium in a paint pour.




Tri-Art

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