

Unique Glass Colors Presents Pouring Enamels Technique Seven

Still experimenting. Remember way at the beginning when we said we were trying to find a way to get cells without additives like silicone? Also, looking for ways to have a nice, smooth surface? We are finding that using water, yes, plain old water, added to the color mixes is working quite nicely! We feel that the key is the density/viscosity of the colors themselves. Each of our colors are slightly different from each other depending on the ingredients and how heavy/dense they are so we already start off with a variance. The same colors were used for all the pieces but by varying the technique used to pour them, such different results occur—both soft and bold!

Colors used: NT Colors— 1951 Brite White, 1963 Tulip Yellow, 11008 Burgundy, 11022 Sea Green
Layering Mix

Ratio 2 parts color to 3 parts Layering Mix. I am going to use tablespoons here for conformity. Now add 1 teaspoon of water to the Brite White, 1/2tsp to the Tulip Yellow, 1/4 tsp to the Burgundy and 1/8 tsp to the Sea Green. Want to see if this variance will give cells and will it give a smooth finish.



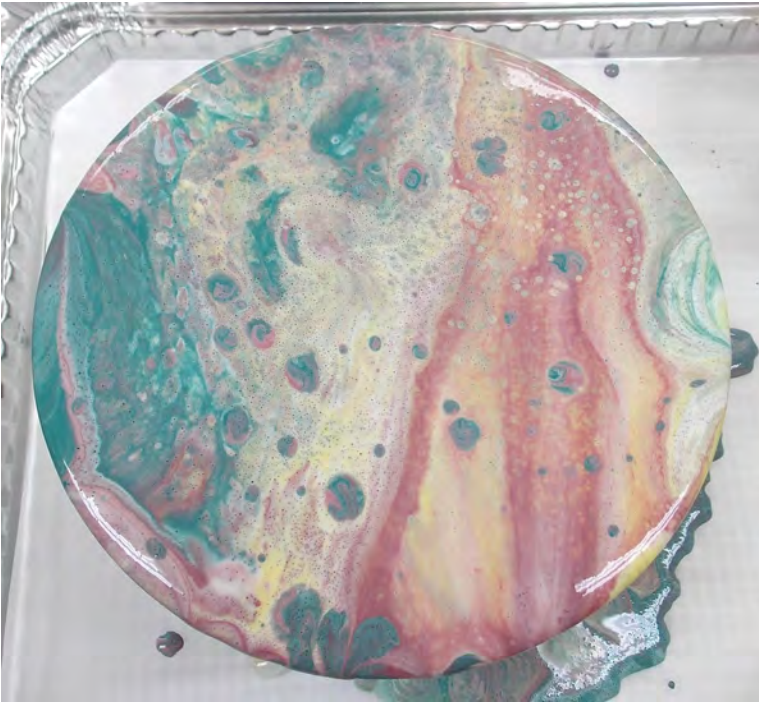
Here is what a **Dirty Pour** cup looks like. Here is how the colors were added to the cup—Brite White on the bottom, add Sea Green in one third of the cup on top of the white and then add Burgundy in another third and then Tulip Yellow in the last third. This will not be nice and neat!!!!!!!!!!!!!! Then pour some Tulip Yellow on top of the Sea Green, add Sea Green on top of the Burgundy, then Sea Green on top of the Tulip Yellow. Note that there is no “right way” to stack the colors in the cup. It is just fun to try different ways. Drips just add interest!



Lay the glass on top of the cup, then flip it over and let the cup sit on the glass until all of the color has a chance to pull off the sides of the cup. Lift it up and let the color go where it wants! No tilting on this one. If you have some blank areas, move the color with your finger or a brush using the color that has dripped off an edge to cover. Use the color left in the cup and just drip it on. You can see that some cells are starting to form on their own!

All pieces in this tutorial were fired to 1460F

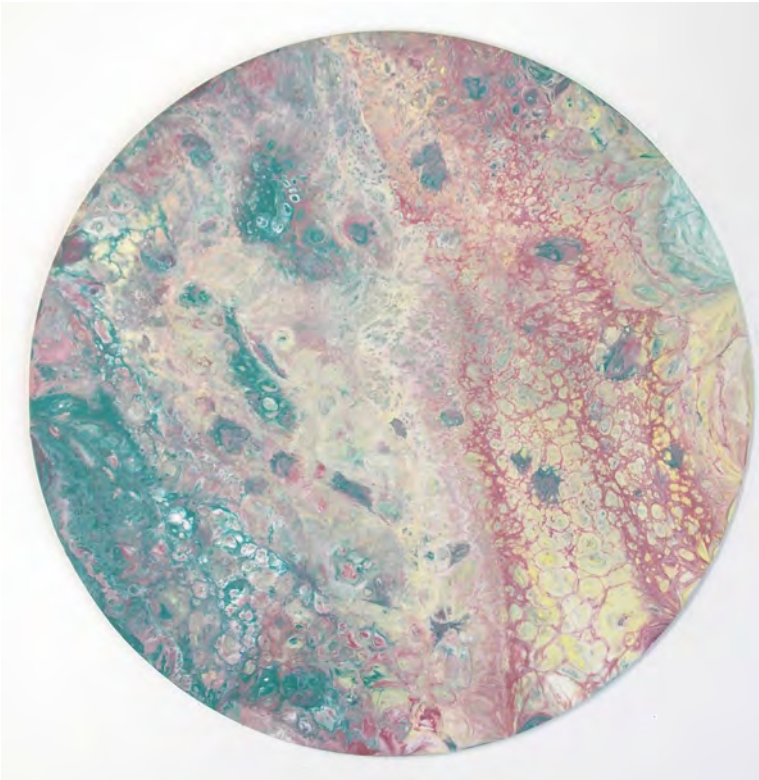
Unique Glass Colors



Just sitting there, more cells are forming.



Look at the wonderful things that happened when the torch was used!!!!!!!!!!!!!!!!!!!!!!

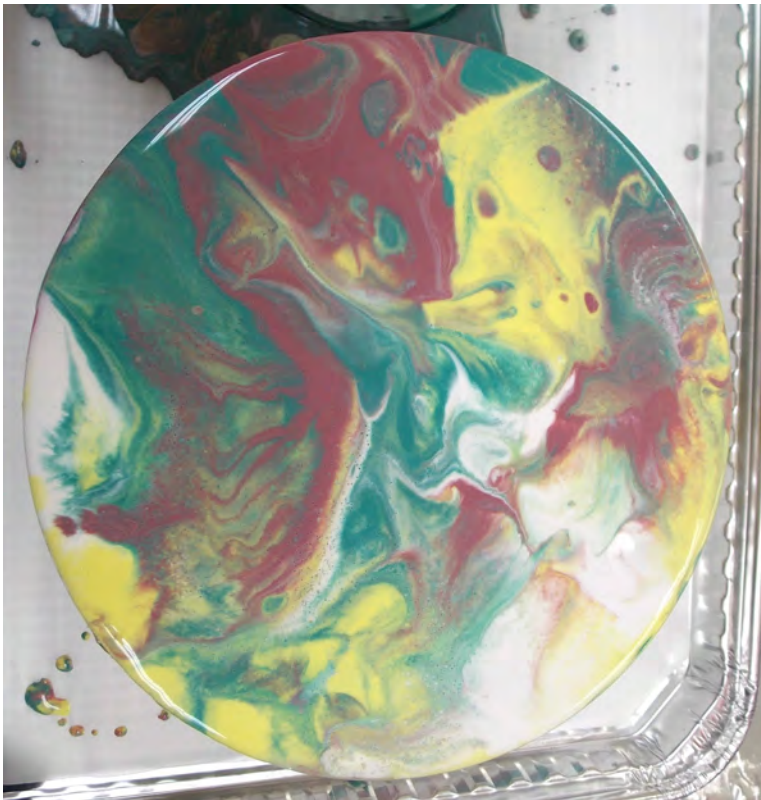


Here is the dried color and you can see that all the cells from when it was wet are still in place. This is what the Layering Mix does for this technique.



Fired. Love those lacey looking cells in the Burgundy!

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Straight Pour. Same colors but this time add a bit more water to each color except Brite White and add a little Medium to the white. Pour each color on randomly. Stay about 12" up and let the color hit the surface rather than just pouring it on neatly. No tilt.



Wait for five minutes and use a flat edge to drag through the color, pushing and pulling it around to form a pattern that pleases you. A few cells beginning to appear.



Torch, I must admit this is my favorite part! Love to see the colors get pushed around and see the interaction of the colors. Not a lot of cells so the extra wait time really did nothing this time.

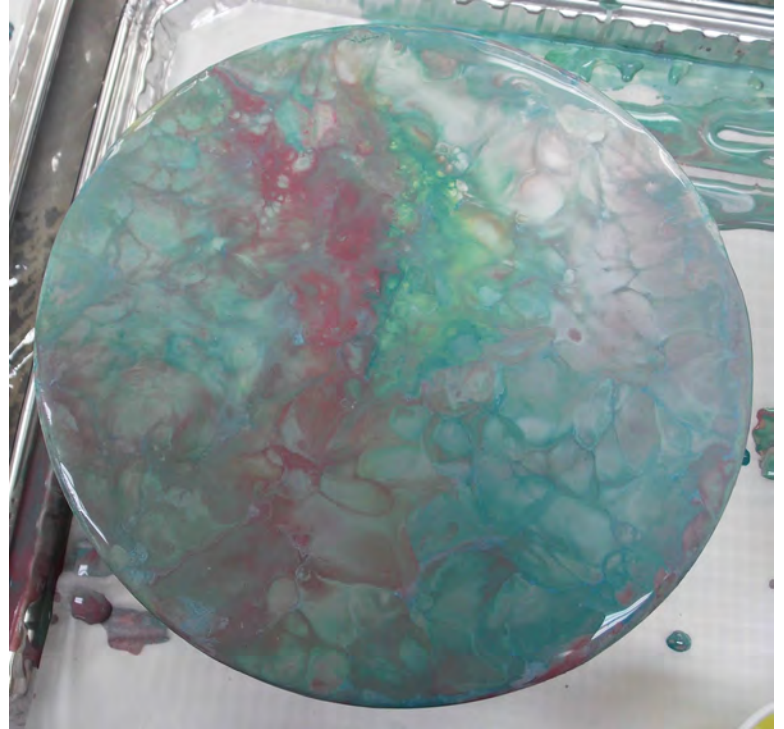


Dried color. We always include these photos so you can see the color does not move as it dries. Again, this is due to the use of Layering Mix. With the addition of the Medium into the Brite White there is more diffusing.

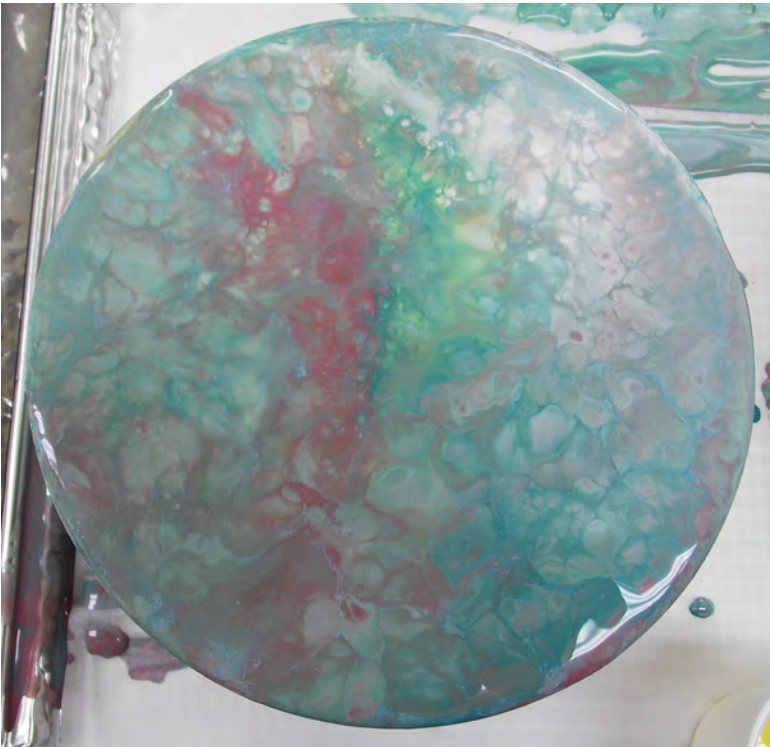
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Fired with a nice smooth surface.



Again, same colors but this time using a **Dirty Pour Fling!** Add yet a bit more water to each of the colors, except the Brite White. Colors are becoming quite runny. Stack the colors in the pouring cup starting with the Brite White and adding the other colors randomly. Now just "fling" the color onto the surface and then add the drips from the cup and your fingers to cover the surface of the glass. Let sit for five minutes to maybe settle the colors onto the surface, then torch.



Nice cells formed. Waited another five minutes and went back in with the torch. Not a huge difference.



Dried beautifully.

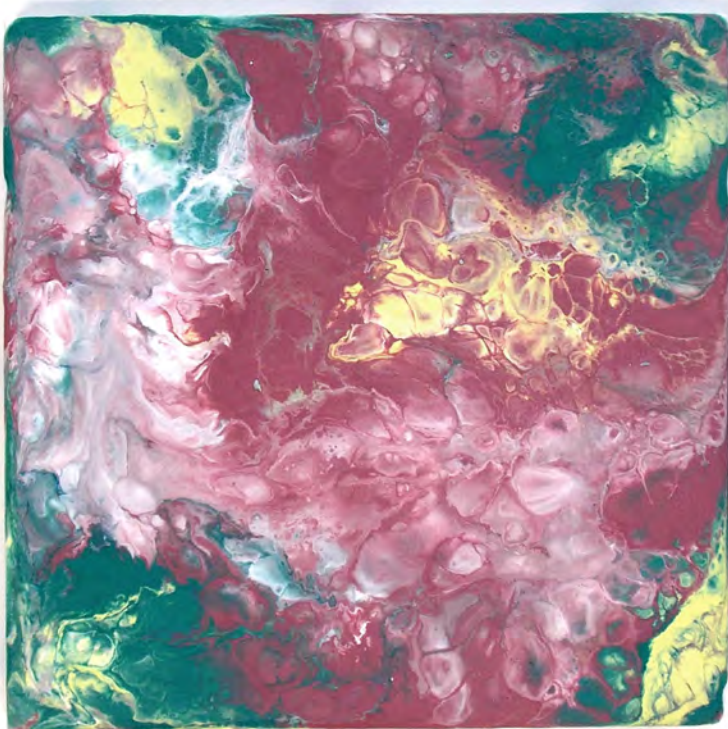
Unique Glass Colors



Fired. The soft cells stayed in place and fired nicely. Smooth surface.



Tile. Leftover colors poured separately onto the tile, beginning in the corners, then a straw used to push the colors around.



Torch. Some nice, webby cells forming.



Fired.

Still more experimenting to be done but the use of more water as opposed to silicone is giving a better result with cells forming and a much smoother surface when fired with no crawling/crazing. So many things to try!!!!!!!!!!!!!!

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!

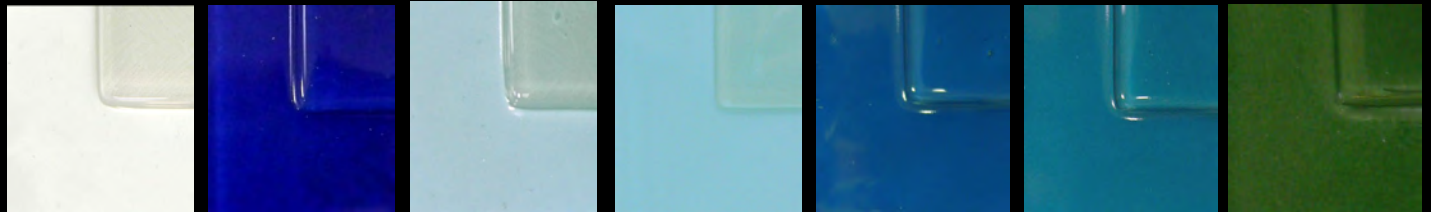
Straight pour—Colors are poured/dropped/ drizzled onto the surface one at a time then the same technique for manipulating the color as the Dirty Pour.

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.

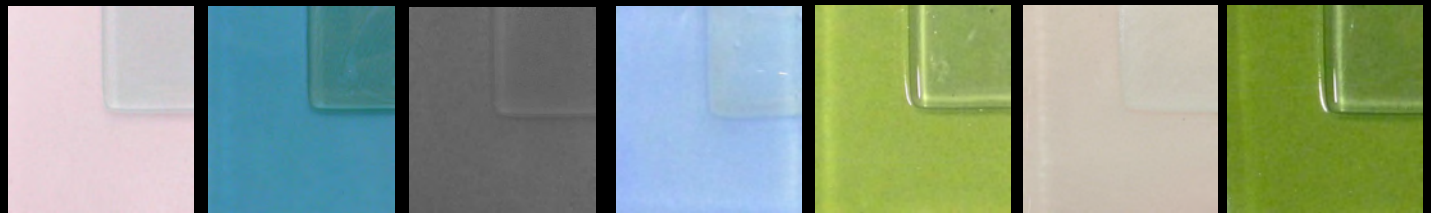
NT Color Line



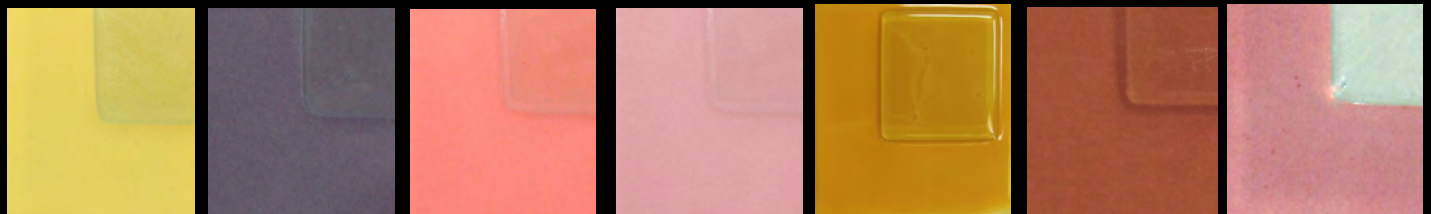
1951 Brite White 1956 Dark Blue 1957 Sky Blue 1958 Turquoise 1959 Teal Blue 1960 Blue Green 1961 Dark Green



1962 Mint Green 1963 Tulip Yellow 1965 Amber 1966 Warm Brown 1967 Dark Brown 1968 Tan 1969 Gloss Black



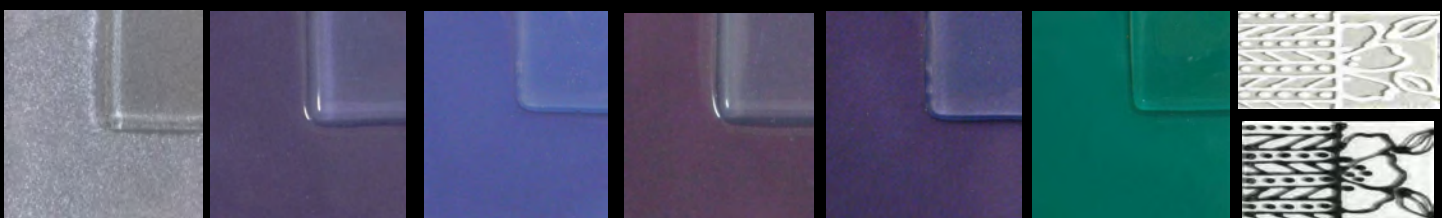
1976 Rose Pink 1977 Jade 1993 Gray 1994 Baby Blue 1995 Apple Green 1996 Flesh 1997 Leaf Green



1998 Golden Orange 11001 Grape 11002 Tomato 11003 Brite Pink 11004 Pumpkin 11006 Rust 11007 Mauve



11008 Burgundy 11010 Taupe 11011 White Diamonds 11012 Gold Dust 11013 Copper Glow 11014 Navy 11016 Vanilla



11017 Silver Sheen 11018 Dark Grape 11019 Periwinkle 11020 Violet 11021 Purple 11022 Sea Green Outline White
Outline Black