

Unique Glass Colors Presents  
**Translucent Stenciled Pouring**  
with Margot Clark



Trying something new here. Using White MUD and a stencil on glass to create a design, letting it dry thoroughly, adding a coat of Layering Mix over the MUD, letting it dry overnight to help it through all the wet color application. MUD will make a great adhesion to the glass but is only air-dried before adding all the wet color so when it gets really wet, it can lift off the surface and I am going to pour wet color all over it and then let it sit around in wet color. All of the colors will be mixed to a thin consistency using Layering Mix and then poured on top of the MUD and blown all around with a straw! Let's get started!

The idea is to have an antique looking, translucent, watercolor-looking piece using MUD and NT Opaque Enamels.

# Unique Glass Colors

## UGC Supplies

**NT Opaque Enamel Colors**—1951 Brite White, 11016 Vanilla, 1956 Dark Blue, 1962 Mint Green, 1963 Tulip Yellow, 1977 Jade, 11003 Brite Pink, 11021 Purple

## Layering Mix

## White MUD

**Misc. Supplies:** 10" clear glass circle, Plaid FolkArt Stencil 13214 Damask (any glass and stencil will work with this), disposable cups, straw, small paint brush for touch ups, old hotel card or credit card or dry wall applicator, foam plate



Clean the glass and be sure it is thoroughly dry. Place MUD onto the foam plate so it can be easily scooped up. Lay the stencil in place, hold onto it so it does not move around and apply a thick layer of MUD over all the open area of the stencil. Carefully lift off the stencil, straight up—and go clean it right away. Allow the MUD to dry for 24 hours and scrape off and neaten up any areas that need it.

Apply a liberal coat of Layering Mix over the whole MUD design and let that dry for 24 hours. As I stated in my introduction, MUD is only air dried at this point and while it has made a nice adhesion to the glass, it is not permanent if it gets wet and stays wet for a long period of time and we are going to pour wet color all over it and let it sit until it is dry so it needs all the help it can get! You could tack fire the MUD but I am all about only one firing if I can do it! I also want to keep the sharp edges on the dried MUD and want a worn look to this piece.

In one of the cups place 1 part Vanilla and 2 parts of Brite White. Add Layering Mix on a 3:1 ratio (3 LM to 1 color) and mix well.

In all the rest of the cups place 1 part color and add 4 parts of Layering Mix to each color. 4:1 ratio

The white mix will be a bit thicker but the rest of the colors will be pale and thin. Looking for a watercolor effect here and also for the color to be thin enough for the stencil to show nicely.

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No photo of the actual beginning where I pour the color as I had to work fast over the dried MUD.

Begin by pouring the white mix all around the outer edge of the MUD design, staying off the actual MUD.

Pour the colors in a circular manner—not neat!!!!!!!!!!!!!! - starting next to the white mix and working in towards the center in the following order.

Dark Blue, Jade, Purple, Brite Pink, Mint Green, Tulip Yellow

Use the straw and really exert some lung action and blow the color out from the center out to the edge. Warning—this is a bit messy! The white mix will get pushed off in places and that is okay, it was there to be able to blend the colors into an already wet area. Now find any areas where the colors have pooled in the MUD and use the straw to blow the color out towards the edge. Keep the color directed from the center to the outer edge and don't let the colors cross over one another. Keep that up until you can clearly see the MUD stenciling. If there are some really bare areas, use the small brush and one of the colors (I used Jade) to lightly fill in the bare spots. Remember this is to be translucent so do not get heavy on this fill-in!



Wet colors

With this much Layering Mix in the colors they tend to dry much darker than usual.



Dried color



Dried backlit

The backlit photo looks interesting while it is still just dried color and the back of the glass showing the MUD stenciled area all in white is also quite nice!



Back unfired

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**Fired!** Color held perfectly! MUD cracked a bit and some moved on the surface but that was to be expected. Lovely watercolor effects with the thinned colors. My firing schedule (for 3mm float, in a digital, programmable fiber kiln) is as follows. YOU will have to adjust for whatever glass YOU are using!!!! 450/1425/10—FULL/1050/20—FULL/850/10—80/300/1—cool to room temperature.

Showing how nice and translucent the colors fired. Hubby Harold's hands are the model!



Close up of the MUD area. You can see the cracking in the MUD. Like I said that was to be expected since I applied it so heavily. Just adds to the overall effect.

Showing here where the MUD actually moved a bit because it got so wet and then I was having such fun blowing all the color around with the straw! You could tack fire the MUD first and there would still be some cracking and the edges would not be as sharp but the MUD would not be able to move around. Very pleased with how this all turned out!

Have fun with this technique! Lots of possibilities! Try Black MUD! Post your photos to Glass Art with UGC on Facebook!