

Unique Glass Color Layering Mix

Adding a new dimension to our UGC Colors



Q: What is Layering Mix?

A: First of all it is NOT our regular Medium so please do not confuse the two products. We call this product “artist or technique dependent” as it really all depends on what effect is desired!

- Layering Mix is a liquid that when added to our powdered color lines will allow you to –
- Turn any of our enamel colors (that do not contain bits of grit) into Outline Colors.
- Give texture and dimension to any of our powdered colors
- Allow multiple layers of color to be added to a project without the need of firing between layers
- Mix with frit that dries rock hard to create designs with varying heights of texture that are then able to be decorated with liquid colors without the frit moving. Frit mixed with Layering Mix can be stored for later use as long as it is kept damp in an airtight container.
- Layering Mix is available only in 8 ounce bottles.

Q: How do you use Layering Mix?

A: Number One Rule - do not let it dry in your brush! Remember the above comment on drying rock hard!!!!!!

- Start with a ratio of 1:1 and adjust the thickness by adding more powder until you have the desired consistency.
- For an opaque basecoat, apply with a soft brush and allow to dry 24 hours before adding wet color on top.
- For Outline Colors we suggest a ratio of 1 part Layering Mix to 2 parts powdered colors. Outlining can be done with a brush or with our Decorator Bottle with Metal Tip (do not store with the metal tip on the bottle – remember the rock hard comment!). Could also be used for faux stringers.
- For palette knife work, keep adding powder until the mixture peaks or is as stiff as desired. Refer to the photo page for some examples.
- The colors may have small pinholes when applied but that fires out or gets covered by subsequent layers of color.
- Mixed colors can be stored for later use in an airtight container. We do sell 1 oz. jars and lids that are perfect for this since they are the same size jars in which our colors are packaged. Just mark it with an LM so you know it was mixed with Layering Mix and not our regular Medium.

Q: How do you add a “painterly look” with additional layers?

A: Be sure your base layer has dried for 24 hours. Using Margot's Miracle Brush, pick up the new color and tap it into the darkest area of the shading, wipe the brush, pick up some Layering Mix or water, grab the edge of the wet color, pull it out and fade it to nothing. Let dry and repeat as many times as need to get the desired effect. For glazing on color – thin with more Layering Mix or pick up Layering Mix in your brush and then pick up color and apply color to the middle of the area and feather out to nothing. Or wipe the brush, add Layering Mix or water and fade the edges. Let dry and repeat as many times as need to get the desired effect. Use brushes, palette knives or your fingers! See photos below for a visual explanation.

Q: How do you fire projects using Layering Mix?

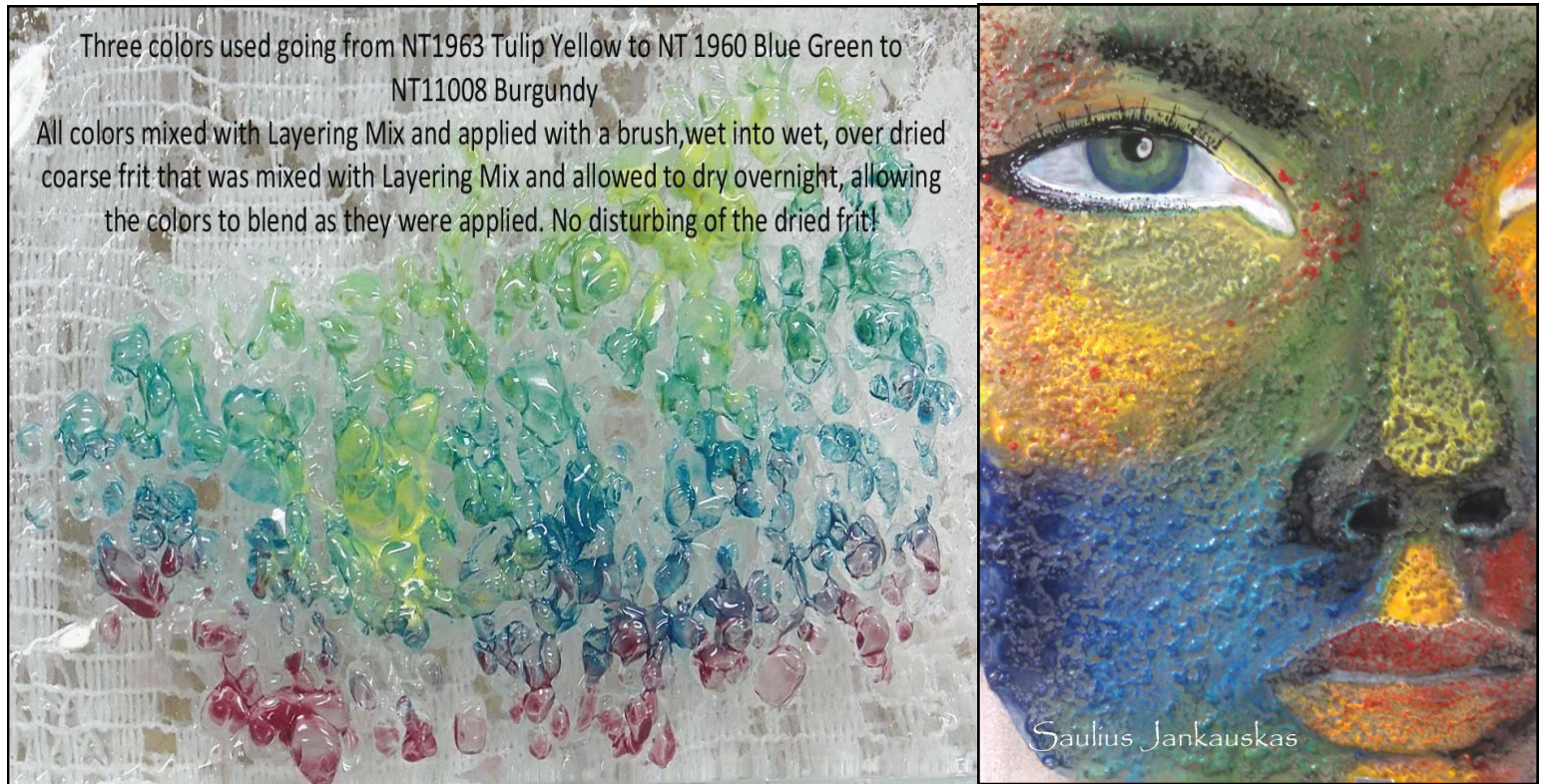
A: As in any other technique, that will depend on the thickness of the piece, the type of glass, your kiln and the “look” you are trying to achieve. The hotter you fire, the flatter the color will be, although it will always still have some dimension. We recommend 1425F – 1550F on glass to be sure our colors mature, testing in your own kiln is recommended as the colors need to be shiny to be matured. If the color is still matte, it has not been fired hot enough. However, we have found that with Layering Mix we can go to 1380 on COE 96 and be bright and shiny!

- Some very special techniques can be achieved using Layering Mix. Photos are included on the next two pages of this document showing some very interesting effects using our new Layering Mix.

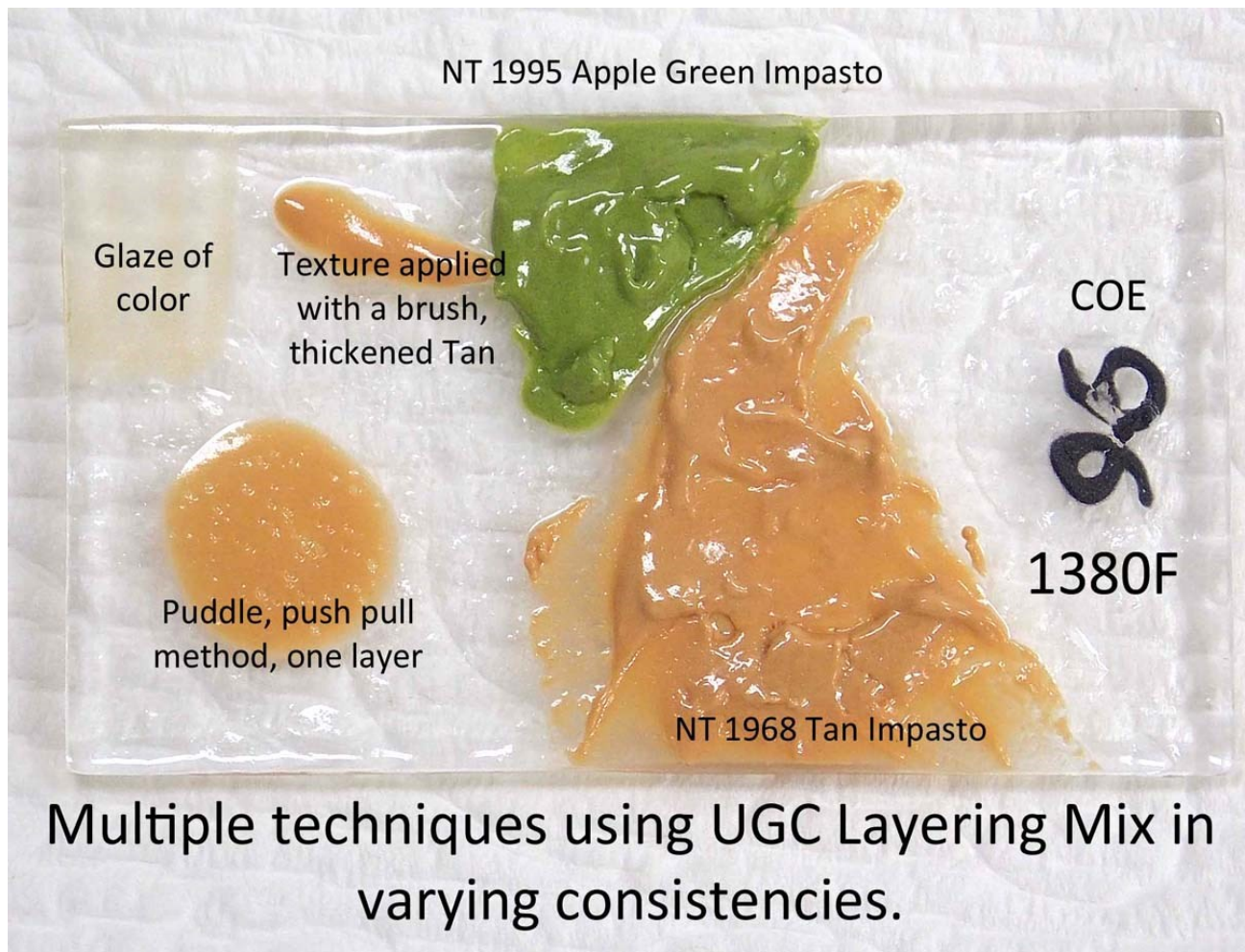
Here is an example of what Layering Mix was actually designed to achieve, multiple layers of color to create a “painterly look” to fired artwork. The photo on the left shows 6 layers of color on the pears, 5 layers on one of the leaves and 3 layers on the branches. Before firing the outline that was done with NT 1967 Dark Brown was re-applies in some areas to create more definition. Could that step have been left off? Certainly and there would just have been less definition. Was the Outlining absolutely necessary? No, it is just part of this painting. Could there have been multiple layers of glass with multiple layers of color? Yes! This example is to show one way that you can create many, many layers and then have it completed in one firing. This project is part of a Glass Patterns Quarterly Webinar scheduled for April 2016.



Unique Glass Colors Layering Mix Examples

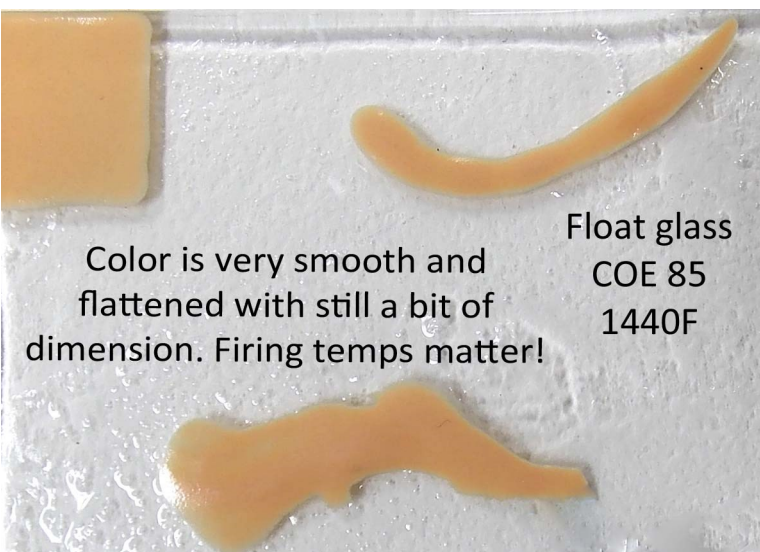
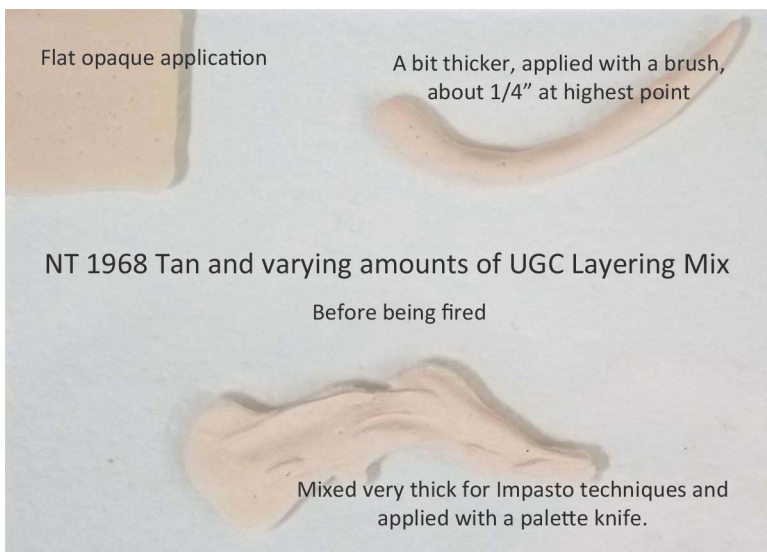
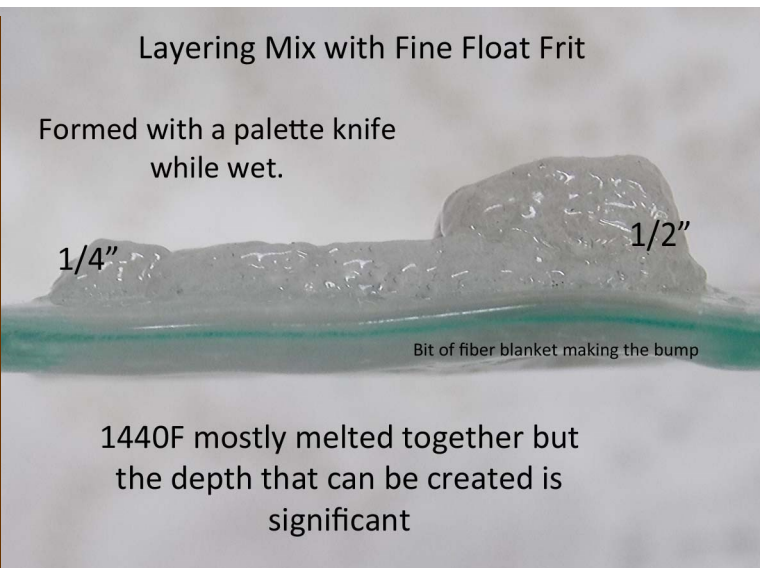


This is the technique used to create the face. Build up of frit to create depth and then color added over dried frit.





Cheryl Kurtz created these wonderful pine cones by mixing 1967 Dark Brown with clear frit and then adding Layering Mix to a paste consistency. Then the mixture was put into a Silicone mold and allowed to dry completely. Pinecones were then tack fused to the surface.

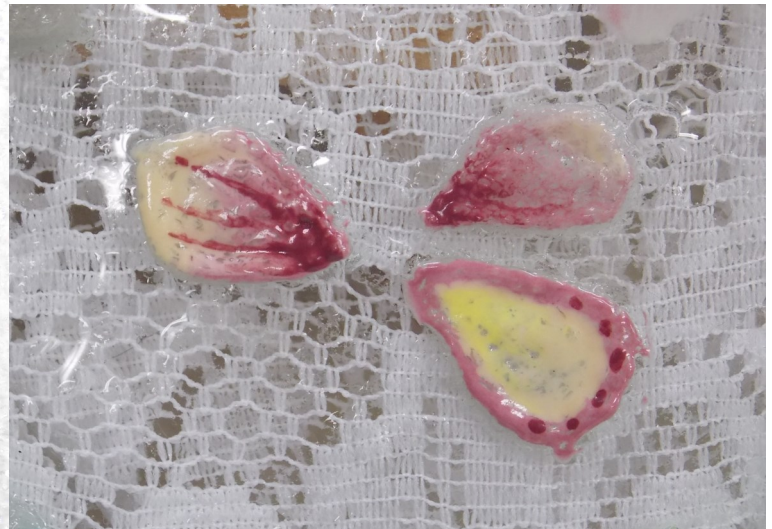


Kim Boulnois created this wonderful fish using a cut, flattened bottle and the colors mixed a bit thicker so she had texture with all the stokes that were pulled in with a brush.

UGC Layering Mix and Frits



The next photos show these same areas after color has been added to the dried frit and they have been fired. Float frit used here and fired to 1440F so remember to use compatible frit and fire for the glass you are using. On the left photo colors were drybrushed on and allowed to blend as they were applied. Then bands of colors were added over the top of the under-layers of color, some fading off and some left with definite edges. Then dots of color were added and then it was all fired at one time. The photo below is the flower petals with color added and then fired. You can see that the detail formed in the wet frit stayed through the firing. All layers of color were added over the dried frit and then one firing!



To the right is a tile with multiple techniques. Look closely at the sharp, fine sgraffito lines cut through the dried color, especially on the round sample on the far right.

On the yellow portion, multiple layers of color were added and pulled and faded and stroked just to see what they would do. Using an Xacto knife a line was cut through all the way down to the glass and then not as deep to just reveal the yellow that was under the top layer of color. This could be done with multiple layers of color cutting down just far enough to reveal the color underneath.

The square is color that was allowed to dry and then wet frit was added on top of that and allowed to dry.

The yellow dot is just to show how nice and opaque the Tulip Yellow was before adding layers of color on top of it.

