UGC Layering Mix

Adding a new dimension to our UGC colours.

What is Layering Mix?

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 NT enamel colours into Outline Colors.

- Give texture and dimension to any of our powdered colours

- Allow multiple layers of colour 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 colours 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.

How do you use Layering Mix?

Number One Rule - do not let it dry on your brush!

- 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 colour on top.

- For Outline Colours we suggest a ratio of 1 part Layering Mix to 2 parts powdered colours. 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). Could also be used for faux stringers.

- For palette knife work, keep adding powder until the mixture peaks or is as stiff as desired.

- The colours may have small pinholes when applied but that fires out or gets covered by subsequent layers of colour.

For all your UGC supplies shop direct at www.creativeglassguild.co.uk or call 0117 9588820.

- Mixed colours can be stored for later use in an airtight container. Just mark it with an LM so you know it was mixed with Layering Mix and not our regular Medium.

How do you add a "painterly look" with additional layers?

Be sure your base layer has dried for 24 hours. Using Margot's Miracle Brush, pick up the new colour 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 colour, 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 colour – thin with more Layering Mix or pick up Layering Mix in your brush and then pick up colour and apply 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 bushes, palette knives or your fingers!

How do you fire projects using Layering Mix?

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 773°C – 843°C on glass to be sure our colours mature, testing in your own kiln is recommended as the colors need to be shiny to be matured. If the colour is still matte, it has not been fired hot enough. However, we have found that with Layering Mix we can go to 748°C on COE 96 and be bright and shiny!

Some very special techniques can be achieved using Layering Mix.

Here is an example of what Layering Mix was actually designed to achieve, multiple layers of colour to create a "painterly look" to fired artwork. The photo on the left shows six layers of colour on the pears, five layers on one of the leaves and three layers on the branches. Before firing the outline that was done with NT 1967 Dark Brown was re-applied in some areas to create more definition. Could that step have been left off? Certainly. 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 colour? Yes! This example is to show one way that you can create many, many layers of color and then have it completed in one firing.
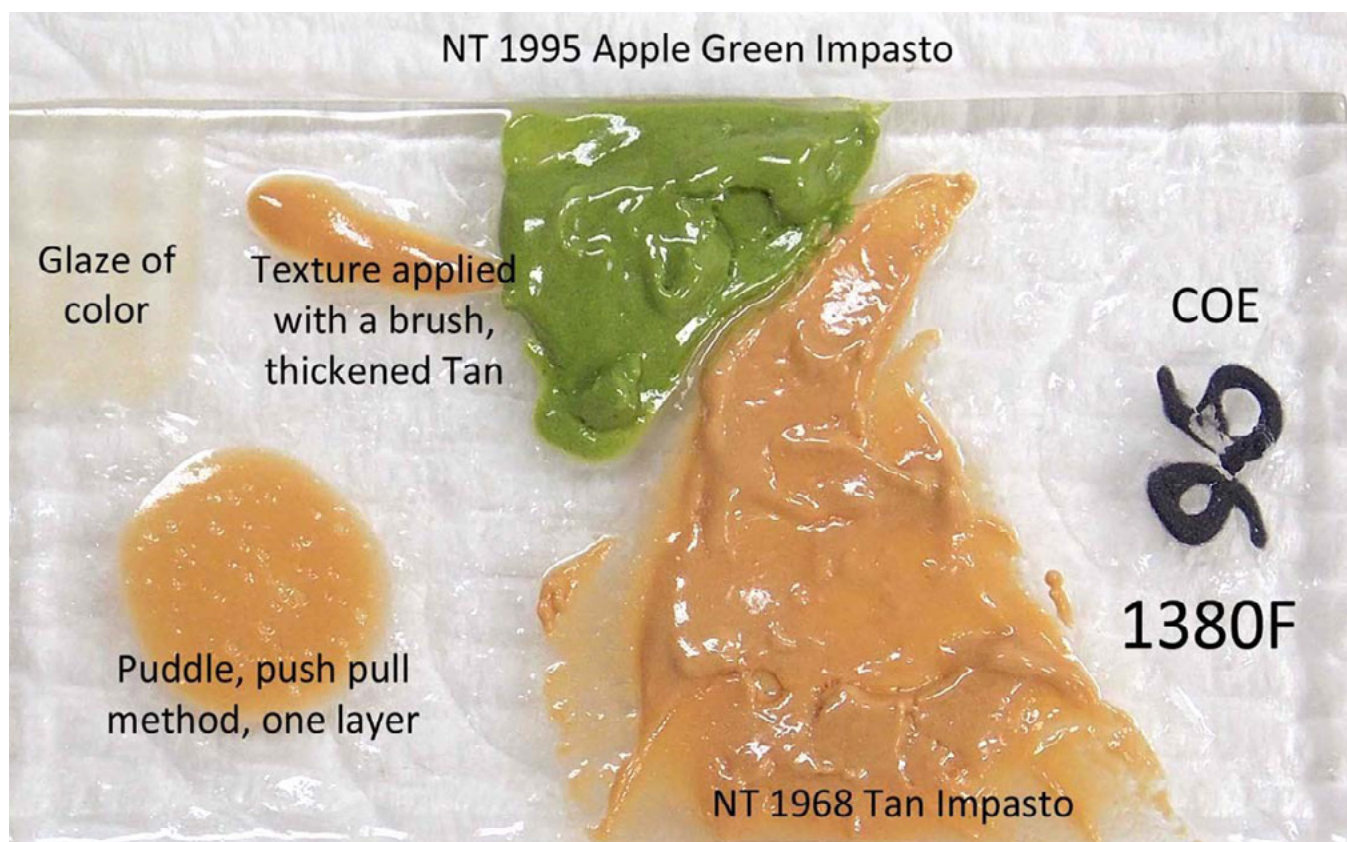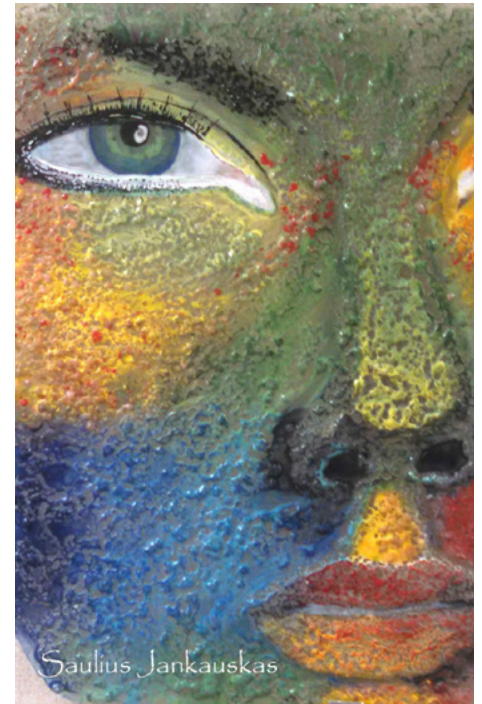

pre-fire

Margot Clark

UGC Layering Mix examples

Three colours used going from NT1963 Tulip Yellow to NT 1960 Blue Green to NT11008 Burgundy. All colours were mixed with Layering Mix and applied with a brush, wet into wet, over dried coarse frit that was mixed with Layering Mix and allowed to dry overnight, allowing the colours to blend as they were applied, the frit was not disturbed.

This is the technique used to create the face, build up of frit to create depth and then colour added over the dried frit.

Saulius Jankauskas

NT 1995 Apple Green Impasto

Glaze of color

Texture applied with a brush, thickened Tan

COE

1380F

Puddle, push pull method, one layer

NT 1968 Tan Impasto

Multiple techniques using UGC Layering Mix in varying consistencies
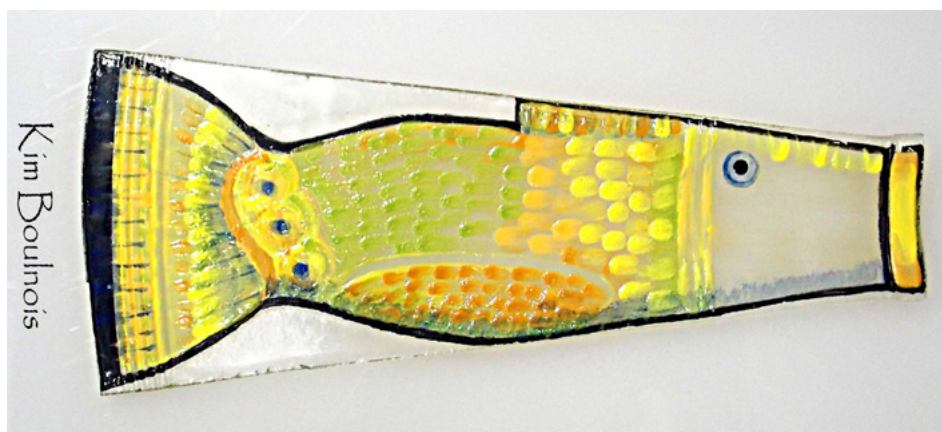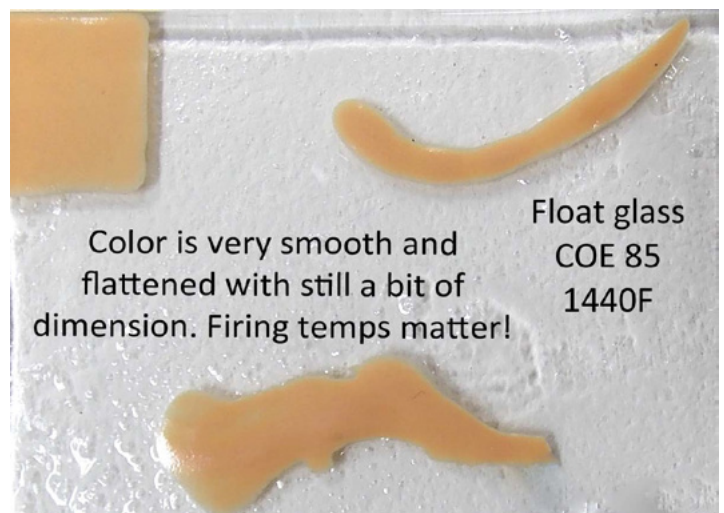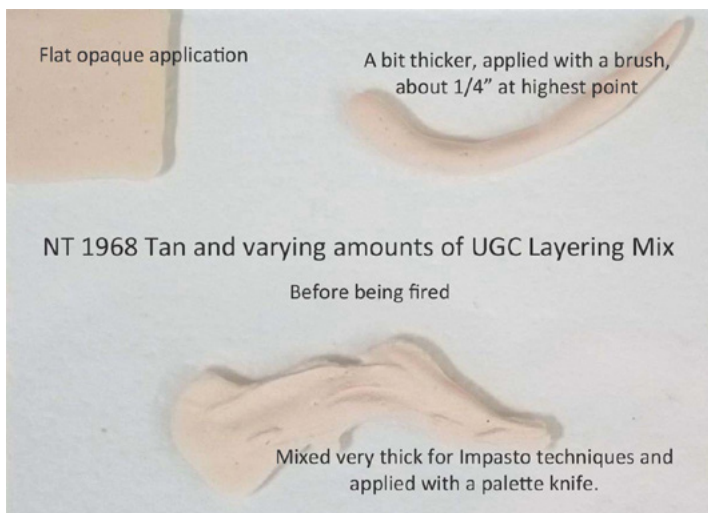
UGC Layering Mix examples

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

Layering Mix with fine float frit

782°C mostly melted together but the depth that can be created is significant.

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

For all your UGC supplies shop direct at www.creativeglassguild.co.uk or call 0117 9588820.

UGC Layering Mix and frits

UGC Layering Mix and Frits

Fine frit and Layering Mix pushed into place to form flower petals. Toothpick used for petals indents.

Fine frit and Layering Mix patted into place with a palette knife.

Coarse frit and Layering Mix piled onto base glass

Prefire

Colours 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 colour, some fading off and some left with definite edges. Then dots of colour were added and then it was all fired at one time.

These photos show the same areas after colour has been added to the dried frit and they have been fired.

Float frit was used and fired to 782°C so remember to use compatible frit and fire for the glass you are using.

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

On the yellow portion, multiple layers of colour were added and pulled and faded and stroked.

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 colour. This could be done with multiple layers of colour cutting down just far enough to reveal the colour underneath.

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

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

Flower petals with colour added and then fired. You can see that the detail formed in the wet frit stayed through the firing. All layers of colour were added over the dried frit and then one firing!

Sculpted frit face

Saulius Jankauskas
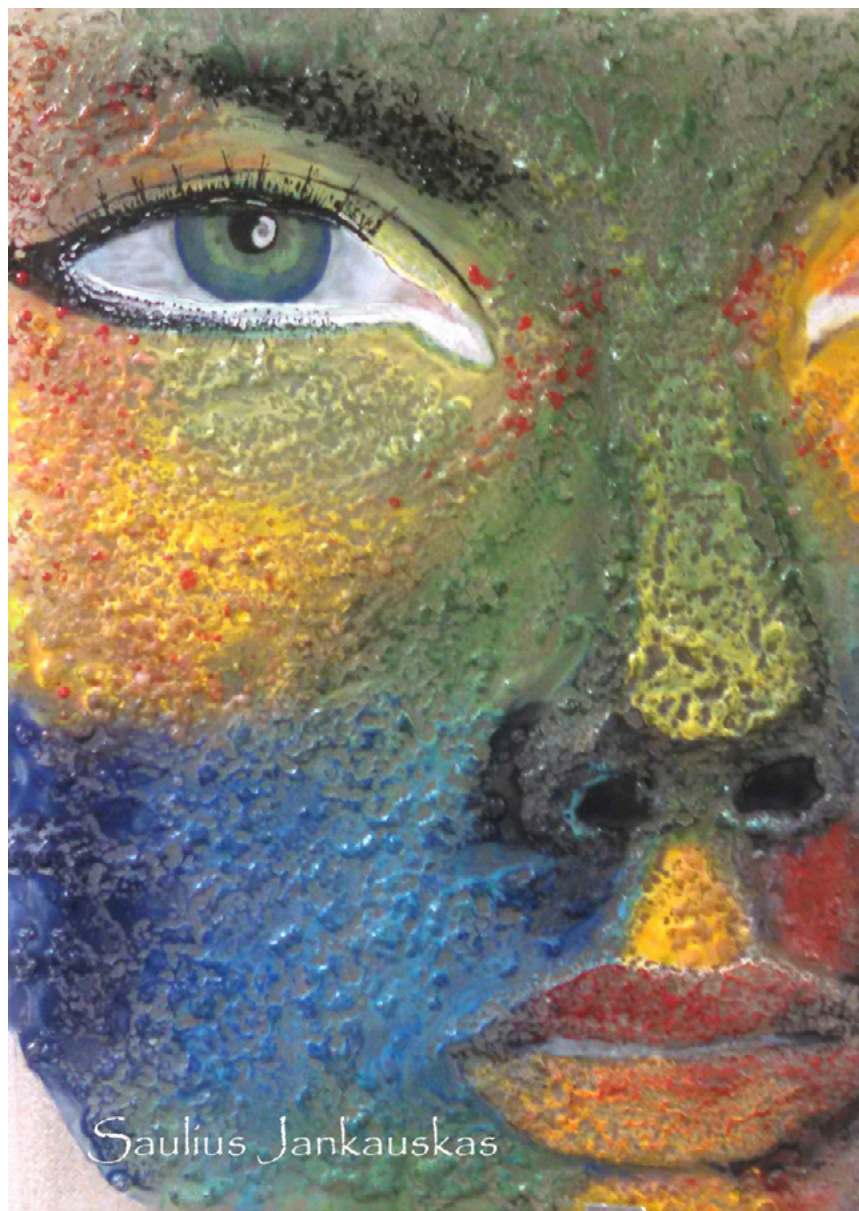
You will need:

Base glass - 17.5"x 19" and 1/4" thick*

Coarse and fine frit

Layering Mix

1995 Apple Green NT

Black and white Outline

Chosen NT Colours

* Float glass is used in this example so the below firing schedule is for float glass only.

Method:

Mix coarse and fine frit with Layering Mix to a paste consistency.

Build up the design to create the desired dimension. Let dry for 24 hours. Base colour all over is 1995 Apple Green NT over the dried frit. Let dry for 24 hours.

Start applying the desired colours over the green base blending as you go.

Black and White Outline is used around the eye area for dimension and NT Colours used for eye detail. Spots of red around cheek and eye area are created with coarse frit mixed with red, allowed to dry and then sprinkled on the surface. Let dry.

Segment	Rate Celsius/hr	Temp	Hold time (hr:min)
1. Initial heat	111°C/hr	to 537°C	0:10
2. Rapid heat process soak	AFAP* or 9999°C/hr	to 810°C**	0:15
3. Rapid cool anneal soak	AFAP* or 9999°C/hr	to 537°C	0:20
4. Anneal cool	83°C/hr	to 454°C	0:45
5. Cool to room temp	AFAP* OR 9999°C/hr	to 40°C	0:00
6. END	-	-	-

*AFAP = as fast as possible, some controllers will not allow a rate of 9999°C /hr
** Will vary depending on desired result and kiln

This data is a guide only, firing programmes may need to be adjusted according to size and thickness of glass and the kiln's performance. Ensure that data is entered into the controller accurately, otherwise glass may not fuse correctly.

For all your UGC supplies shop direct at www.creativeglassguild.co.uk or call 0117 9588820.