

UNIQUE GLASS COLORS

by Janet Zambai



Sample tile of the Unique Glass Colors NT Colors.

This is certainly not traditional glass painting, but sometimes you just have to play!

I first heard about Unique Glass Colors when I got an email from Katei Gross at the SGAA Headquarters. She was wondering if I knew about them; I said no, but the information I saw sounded intriguing... So I contacted Margot Clark in Florida, with Unique Glass Colors, and she sent me some of their products to play with.

Once I got the products, I was a little overwhelmed at the variety of products that they have to offer. There are several different product lines, with a great variety of colors and options to choose from. The products can be applied to glass and other surfaces, like commercial ceramic tiles, Corel dinnerware, and terra cotta, etc. to create

works of art and unique fused glass art pieces, or incorporated into stained glass panels.

This is a rundown of their product line...

The **Original** color line comes in a liquid state, contains lead, and is more transparent. If fused between layers of glass, it forms bubbles in the glass.

The **Artisan Colors**, my personal favorite, contain no lead and come in a powder form that you mix with their liquid glass medium. When fired between two pieces of glass, it creates beautiful bubbles. When fired on the top surface, it has a darker look and still creates tiny bubbles. Different colors create different sizes of bubbles.

The **NT**, or Non Toxic colors, contain no lead and also comes in powder



Sample tile of the Unique Glass Colors Artisan Colors. All photos by Janet Zambai unless otherwise noted.

form that you mix with the liquid glass medium. It is not as transparent as the original line of colors.

Accent Colors, which are metallic (mica) powders that are premixed and ready to apply in between pieces of glass or to the top surface of the glass; they will adhere to the top surface after firing without burning off or having to cap them with glass!

MUD is a versatile product. It is a glass-based texture medium that can air

dry to a rock-hard state and can also be kiln fired alone or right along with the NT and Artisan Color lines.

And there is the **Outline White** and **Outline Black** that can be used to give a more traditional look to the glass.

The product can be applied to any type of glass: standard sheet glass, float glass, System 96, System 90, art glass, bottles, etc. You will want to test fire on your glass before starting a project to see how the color reacts with your glass and firing temperatures.

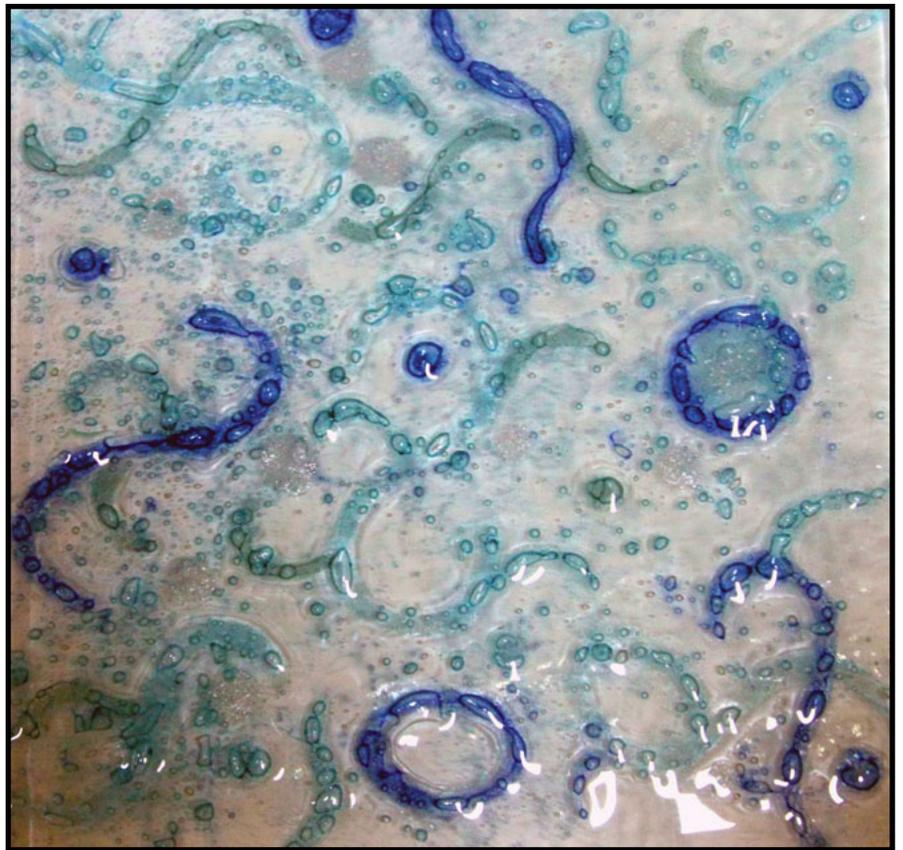
The information says that the product is a glass color, not paint. To apply it, you need to apply a thick layer of color, and directions say to apply with a brush by dabbing it on and then use the brush to push, puddle, and pull to color. The brush does not touch the surface of the glass but is used to move the product around.

The Unique Glass Color can be applied onto one piece of glass, or two (or more — there is no limit to how many layers of glass). If you are using two pieces, you can apply it to the top and bottom of the top piece, and also the top of the bottom piece of glass. You don't want to apply it to the bottom of the bottom piece and fire that with the color side down against the kiln shelf — the color will stick to the shelf.

You will want to let your Unique Glass Colors dry on your glass before firing.

Depending on the type of glass you are using, you will get the best results when firing the Unique Glass Colors between 1425 and 1550 degrees.

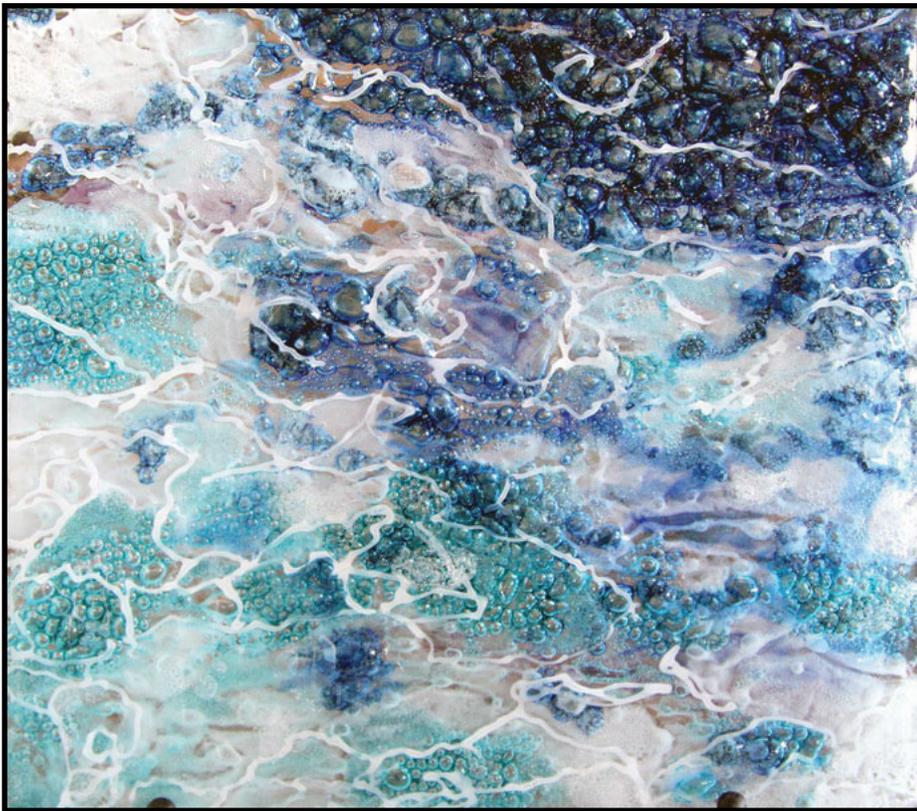
From the time when I took my first fusing class with Gil Reynolds in the '80s, I was fascinated by the tiny bubbles that were trapped between the pieces of glass. So when I saw that the Unique Glass Colors had a line of colors called the Artisan Colors that created bubbles, I was excited!



The first piece Annie Weckworth created using two pieces of clear float glass. She applied the Artisan colors in a circular pattern on the top surface of the bottom piece of glass and the bottom of the top piece of glass.



This piece has a soft sort of dreamy watercolor look to it. It was created using two layers of float glass, and using the NT colors and swirling them together.



I used two pieces of Spectrum Clear Krinkle glass to create this Piece of the Ocean. I applied the Artisan Colors to the textured sides of both pieces of glass. Then I put them together with the textured, painted sides together and added additional color and outline white to the top surface. I used a spray to prevent devitrification on the top surface and fired to 1460 degrees.



I draped this piece of fused glass over a mold in the kiln in a separate firing to create a vase/candle holder.

Since I wasn't familiar with the Unique Glass Colors, I thought that I would invite some friends to experiment with me. The three friends were creative and in different areas. I gave them copies of the information I had, and we set a workshop in my studio to play. I told them that, since we didn't know what we were doing, we had to meet two times. The second time would be after we saw the results from the first session.

For our first projects, we did not get enough of the color product on the glass, so the color on our pieces turned out rather weak. In the next firings, we were able to add more color and fire them again to get satisfactory and exciting results! We did get a feel for the product, and, with the next session, we had greater success. I can think of a lot of exciting possibilities for incorporating some of these pieces into traditional stained glass windows, along with fun and exciting fused art glass pieces!

I would recommend treating yourself to a class to get a better feel for how to apply the right amount of color to the glass and to familiarize yourself with the different products. It is exciting and, just like playing, it is too much fun!

Some of the projects we created

For the first piece Annie Weckworth created using two pieces of clear float glass, she applied the Artisan Colors in a circular pattern on the top surface of the bottom piece of glass and the bottom of the top piece of glass to create a beautiful bubble pattern when it was fired.

This piece has a soft sort of dreamy watercolor look to it. It was created using two layers of float glass, and using the NT colors and swirling them together. This will make a nice background for a future art glass piece.

Rachel McBride was working on a fused glass panel that incorporated fairies, so she created a fairy on a piece of System 96 clear glass using both NT Colors and Artisan Colors on the top surface of the glass.

I used two pieces of Spectrum Clear Krinkle glass to create a “Piece of the Ocean.” I applied the Artisan Colors to the textured side of both pieces of glass. I put them together with the textured, painted sides together; then, added additional color and outline white to the top surface. I used a spray to prevent devitrification on the top surface and fired to 1460 degrees. I then draped this over a mold in the kiln in a separate firing to create a vase/candle holder.

I used two pieces of Spectrum ¼" reed glass, and, on the textured side of both pieces, I applied some of the NT color. I placed the two textured and painted sides together. I painted a design on the smooth top surface of the top piece of glass using the NT colors and fired the glass in the kiln. This trapped the paint and the bubbles in the glass. Then in a separate kiln firing at a lower temperature, I bent the glass over a mold to create a bowl shape.

I also used two pieces of Spectrum Clear Krinkle texture and painted the Artisan color onto both textured sides of the glass, put the textured sides together, and then added some of the Copper Accent color to the top surface. Then fired them in the kiln to melt them together. I draped this piece over a mold in a separate firing to create a vase, to which I attached a base foot of fused glass.

Janet Zambai is a glass artist who has a private studio in Casper, Wyoming, where she makes a living creating everything in glass, except for blown glass. To see more of her work, visit www.janetzambai.net.



I used two pieces of Spectrum Clear Krinkle texture and painted the Artisan color onto both textured sides of the glass, put the textured sides together, added some of the Copper Accent color to the top surface, and then fired them in the kiln to melt them together. I draped the piece over a mold in a separate firing to create a vase, to which I attached a base foot of fused glass.



This image was taken from the Unique Glass Color web site. A student of Margot Clark's created the image. Photo by Margot Clark.

