



Glass Painting Techniques & Secrets from an English Stained Glass Studio by David Williams & Stephen Byrne

WILLIAMS & BYRNE

Bee-eater



Original design measures 8 1/2 inches across (about 220 mm). Use a drawing program to copy and resize this image to your own requirements.



Flat wide brushes for the undercoat.



Flat wide blenders for blending and softening water-based paint.



Small round blenders for blending and softening oil-based paint.



Various thin tracing brushes.



Various large tracing brushes.



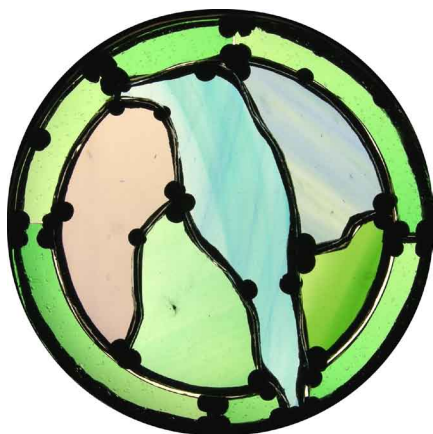
Various scrubs, stipplers, sticks and needles.



Light box, paint palettes, covers, water, palette knives, water-based paint (our usual mixture of tracing black and tracing red).

Also:

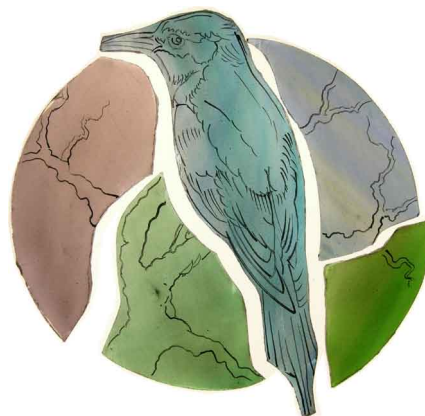
- Tracing paper and pen;
- Oil-based paint;
- Paper tissue;
- Kiln;
- Controller;
- Glass for painting;
- Toughened glass and paint for easel.



1. Cut and clean the glass.



2. Paint a light undercoat.



3. Copy-trace the lines.



4. Strengthen the lines.



5. Add half-tones.



6. Pick out highlights.



7. Soften the highlights.



8. Add oil wash and oil half-tones.



9. Soften and blend the oil strokes.



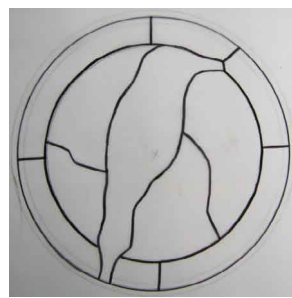
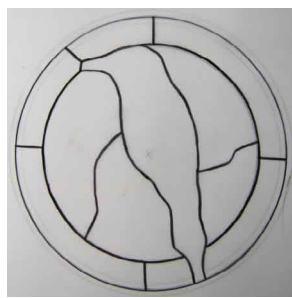
10. Fire.



11. Add enamels on the back and fire.



12. Assemble.



1. Re-size the design as needed and print it.

2. Put tracing paper on top of the design. Take a pen whose nib is the same thickness as the heart of your lead. Draw the cut-line (above).

3. Turn the cut-line over.



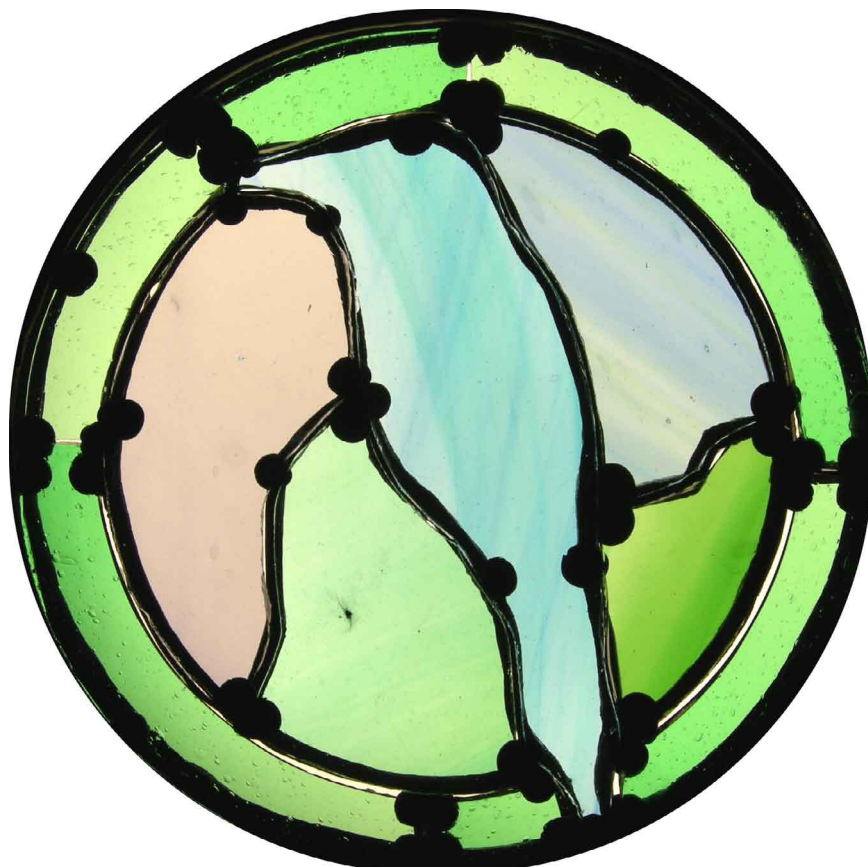
4. Make an easel: place a sheet of toughened glass on top of the reversed cut-line. Paint the lead lines onto the easel. Let the paint dry.

5. Turn the easel over so that the painted side is underneath and the image is the right way up.

6. Take some black Plasticine.



7. Make approximately 50 balls.



8. Press the Plasticine balls firmly around the painted lead-line.

9. Use the cut-line to cut the glass. Carefully press each piece onto the balls of Plasticine. Take care not to break the glass. Now look at the colours carefully. Make changes and re-cut any pieces as you need to. Your choice of glass depends on where the panel will go.



10. Gently remove each piece from the easel. Clean the glass thoroughly.



11. Paint a light undercoat over the entire surface of each piece of glass. See Chapter 2.



12. Blend the undercoat as needed. When the paint is dry, carefully press it on the easel. Be careful not to "bruise" the paint. Examine the panel carefully. Re-paint any piece as needed.



13. Mix some medium-dark glass paint that is suitable for copy-tracing.



14. Place each piece in turn on the design.



15. Copy-trace the main lines.



15. It is not essential to be exact: what matters is the spirit of the lines you paint.



16. Move the glass and design so that you are always working comfortably.



17. Above you see the painted pieces on our light box. Look carefully at them to see the darkness and the thickness of the lines we've painted. Also note that the lines are fluid. Therefore, when you're painting your own glass, don't be too mechanical or slavish in your approach. Carefully fix each piece onto the Plasticene on the easel: see left. Check that each piece is properly fixed, then hold the panel up to the light. Examine it carefully. Re-paint any piece as needed.



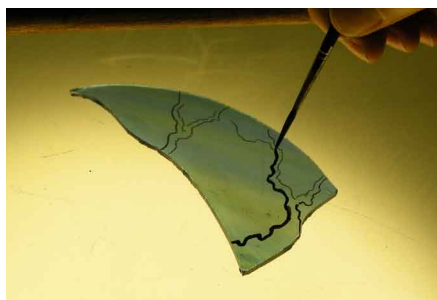
18. Take a slightly larger tracing brush. Dilute some medium-dark glass paint that is suitable for thickening and darkening lines.



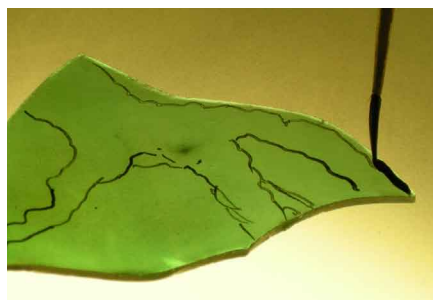
19. Use your light box to test your paint.



20. Place the design where you can see it. Start to thicken and darken main lines. See step 27 for a large image.



21. As before, trace gracefully rather than too exactly.



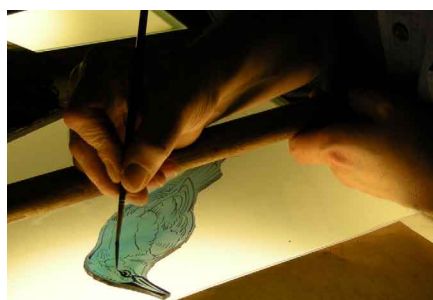
22. Also flood paint round the outside of lines which are close to the edge of the glass.



23. We use the copy-traced lines as a guide to where to paint the thicker, darker lines.



24. Note how the bridge is used. One hand (here, the left hand) is holding it so that it can be moved to help each brush-stroke as it happens.



25. Take your time about building up the lines across the bird. Flood round the outside as needed.



26. Always keep the design where you can see it. Also move the glass so that you are painting from a comfortable position.



27. The style of painting is similar to the one we used in Chapter 4: the light copy-traced lines (painted while the glass is on top of the design) are lines which guide us when we put the design on one side and come to paint the strokes as we want them to be here.

Carefully press each piece of glass onto its bed of Plasticene. Check each piece is firmly held in place. Hold the panel up so that you can look at it in natural light. Make adjustments as needed.

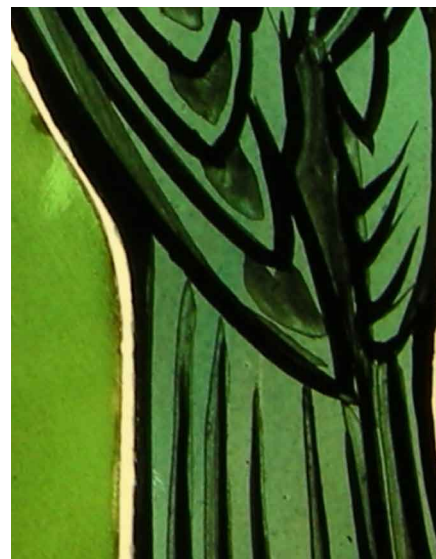
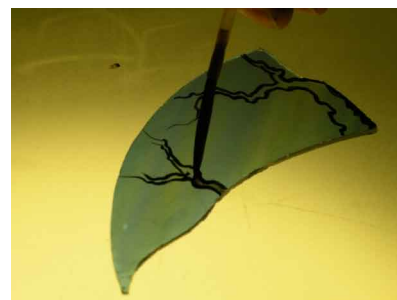
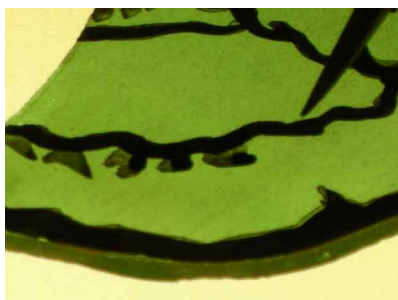


28. Take a larger tracing brush. Prepare some medium-dark paint that is suitable for adding strokes of tone.



29. Load your brush. Test the paint on your light box. Adjust the paint as needed. It must not be runny, or else you won't be able to control it. It must be medium-dark.

30. Just as it was for the tracing, the point which matters here is not that your strokes are in the same position as ours, but that these brush-marks suggest the right idea – in this image, the idea of tree bark.

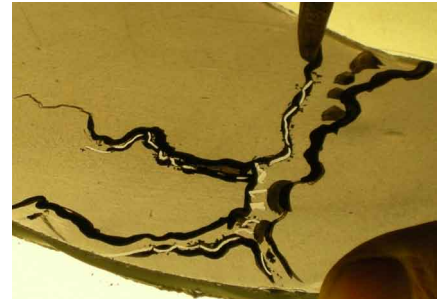
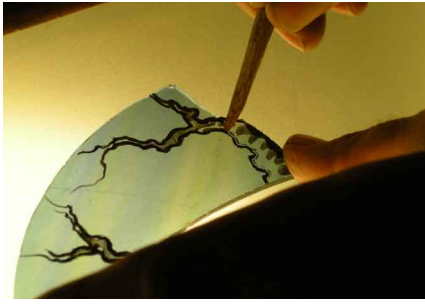


31. Do not examine your brush-marks too critically. The strokes are rather rough and crude. Remember to think ahead to the finished piece.

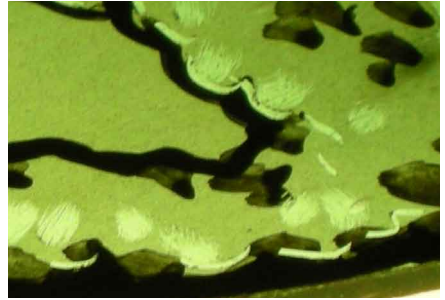
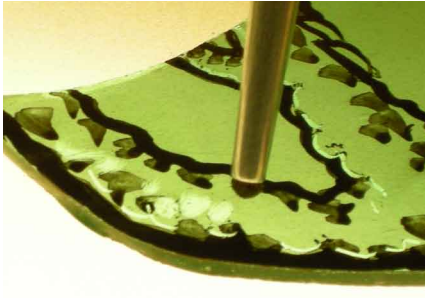
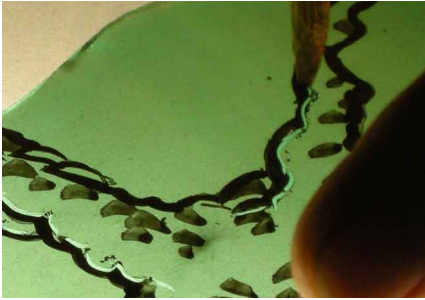


32. Here you can see the half-tone shadows that we've added to the tree and bird.

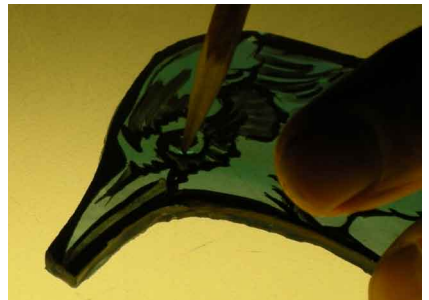
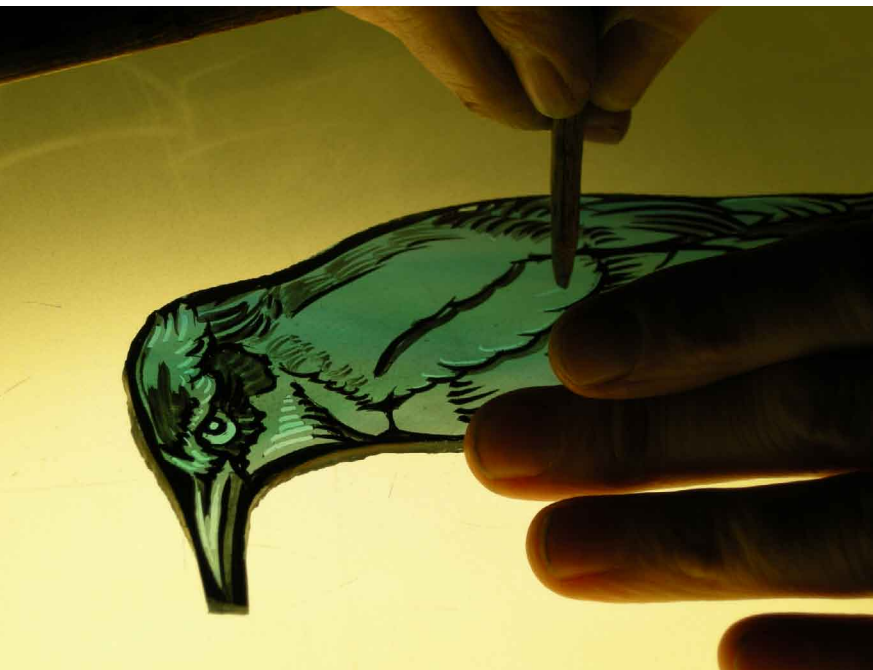
Left: carefully press each piece onto its bed of Plasticene, check that all the glass is secure, and hold the panel up to the light. Re-paint or re-adjust any piece as needed.



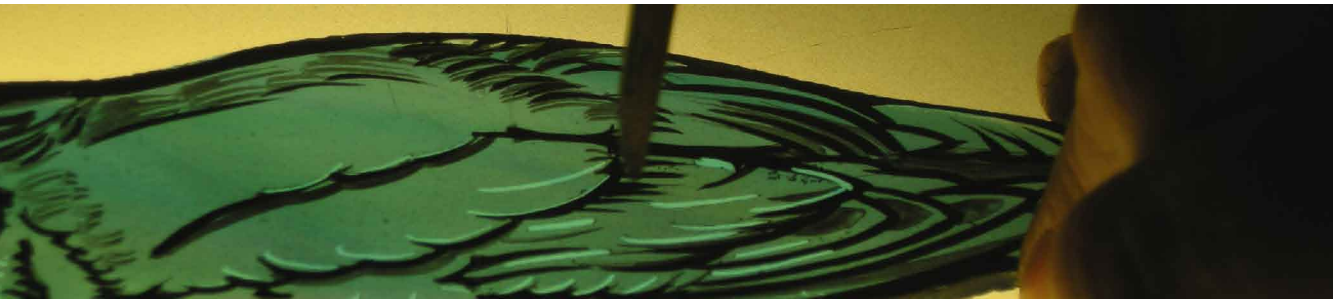
33. Take a stick and begin to pick out highlights.



34. Also take a small scrub and make different kinds of highlight.



35. Give the eye a highlight.

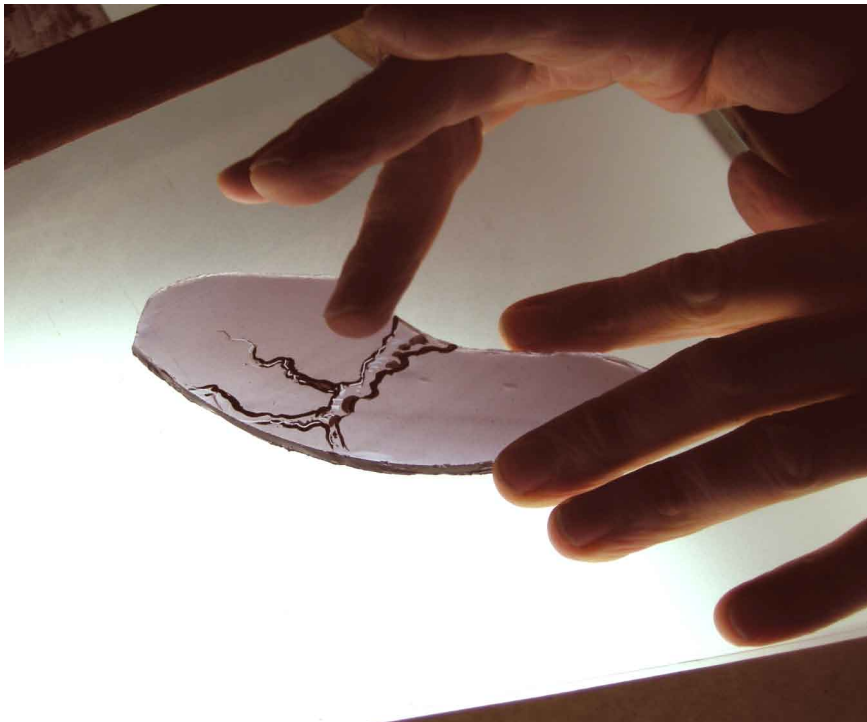


36. Work slowly. Take a break whenever you need to. Hold the pieces up to the light from time to time to see how they look.



37. Here's our highlighted bee-eater on the light box (above) and stuck onto the easel (left) so that we can look at it in natural daylight.





39. Your finger must be dry and clean to do this.

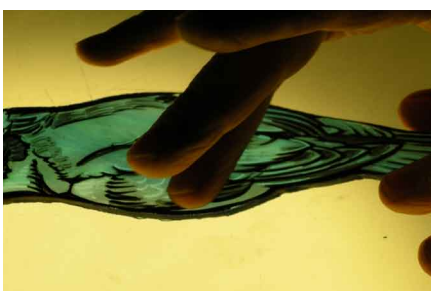
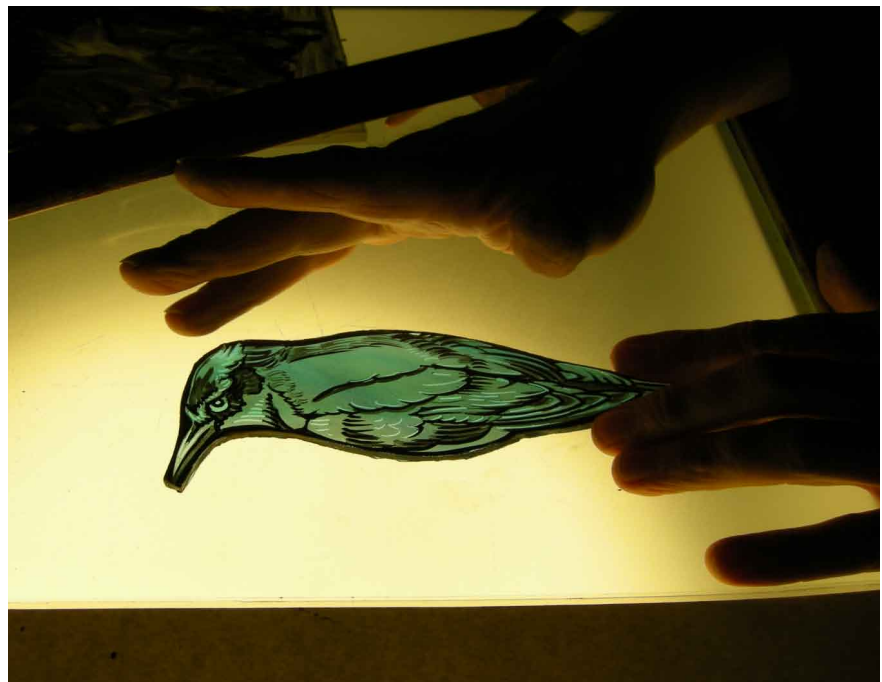


38. Carefully remove some of the undercoat from the glass,

40. Brush off loose glass paint.



41. Take care not to breathe in any dust.



42. Gently rub the bird. Do this slowly and considerably. Also make a highlight around the inside edge of the border.

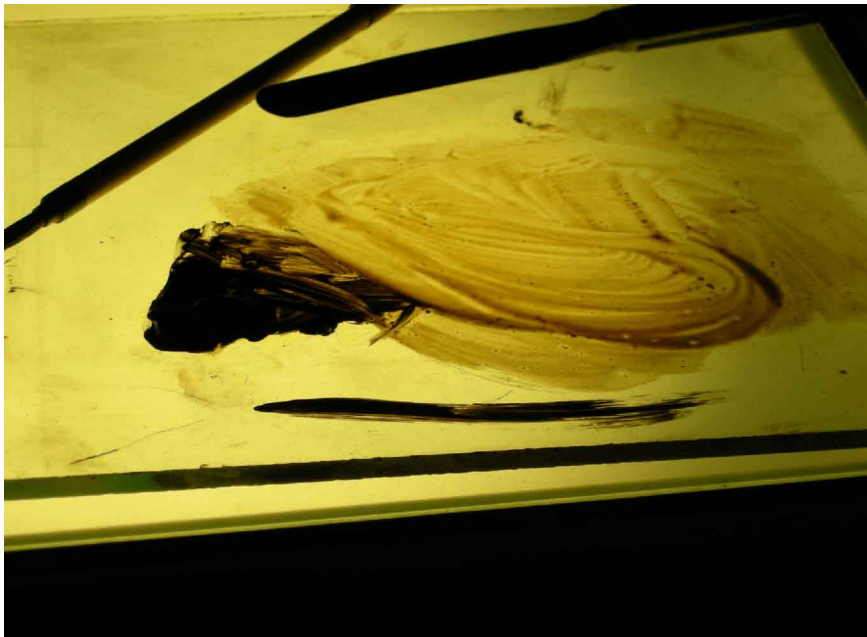


43. The idea is to make some highlights *within* and *around* the bird and the tree.

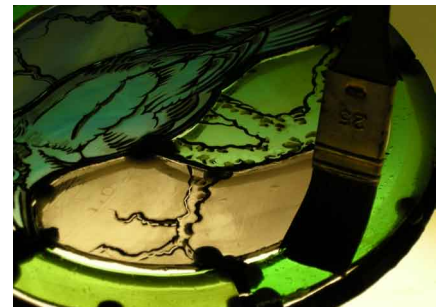
If you're happy with things, *leave the glass attached to the easel.*

Put the easel and painted glass on top of your light box.

Now it's time to paint with oil.



45. Load your brush.



44. Add some more oil to your oil-based paste and prepare a wash of oil-based glass paint.

46. Cover the whole surface of the glass.



47. Paint lightly and evenly.



48. Prepare a mid-tone mixture.

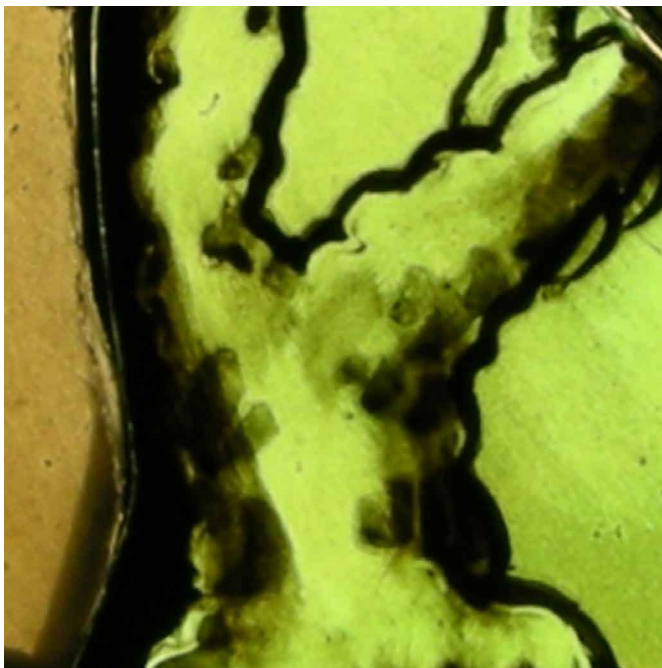
49. Load your brush. Add mid-tone oil-based shadows around various traced lines.



50. Once again, capture the spirit.



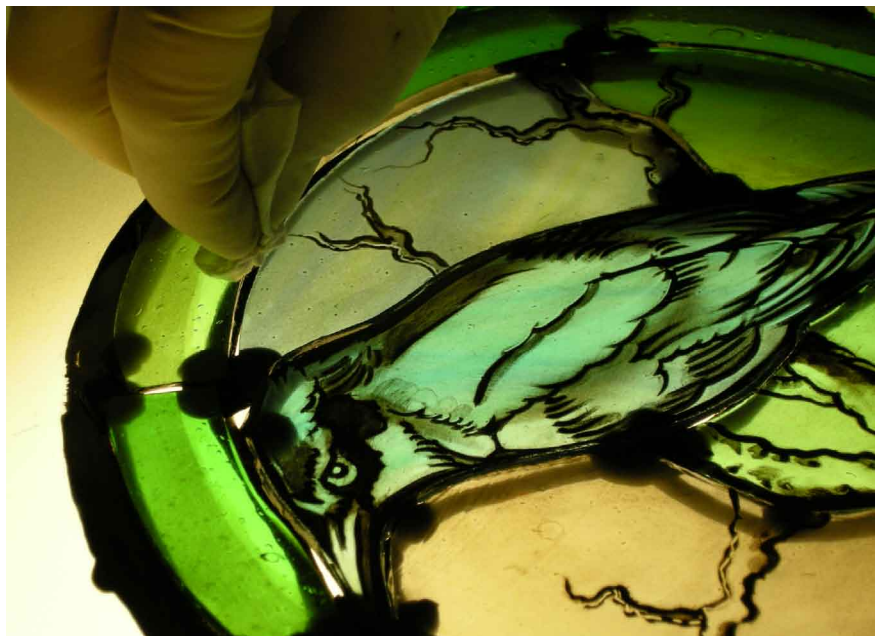
51. Take a blender and soften the mid-tone oil-based shadows.



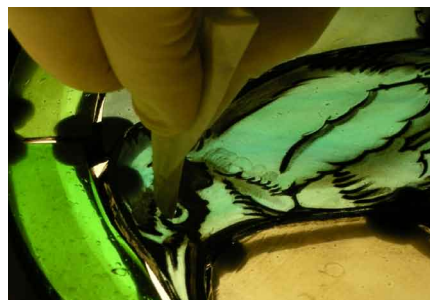
52. The light wash of oil-based paint allows you to blend and soften the mid-tone oil-based shadows.

Still leave the glass attached to the easel.

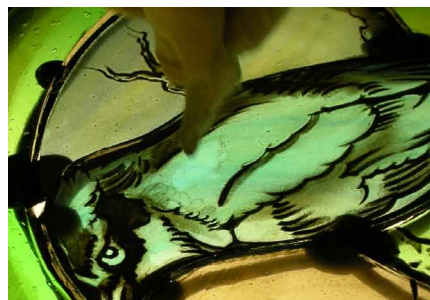
Take care not to get finger marks on the glass or paint.



53. With a scrunched up piece of paper tissue, remove the oil from the highlighted area of the border.



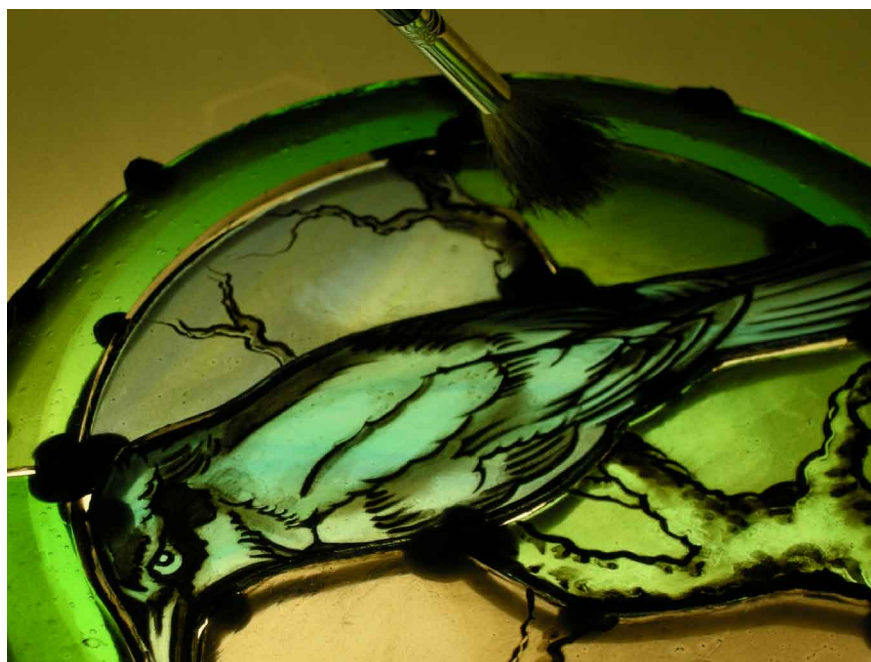
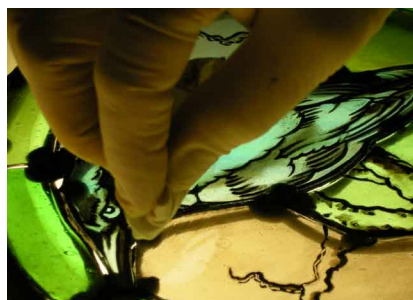
54. Carefully reinstate the main highlights.



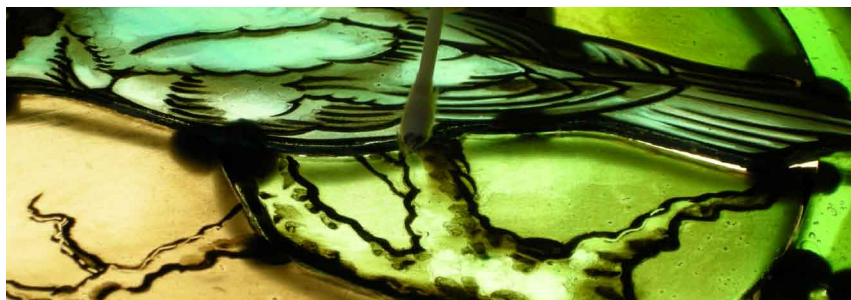
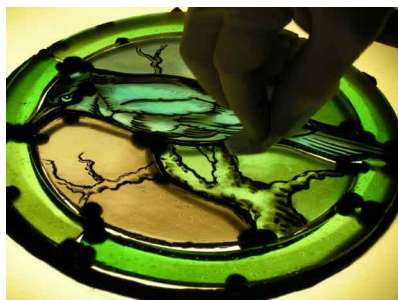
55. Remove some of the oil wash from the glass.



56. You can dab the tissue to create texture.



57. When you've reinstated many of the highlights, take a blender and lightly soften them. Stop before the blender leaves marks in the paint.



58. As needed, repeat the process so that the highlights are as sharp as you want them to be.



59. Make one last check before you fire the glass: carefully hold the panel up (take care that nothing slips) and look at it against natural day light. If everything is fine, you're ready to fire the glass. Prise each piece away from the Plasticene. Carefully clean the back and sides of each piece so that you remove the Plasticene completely. Fire the glass on a slow schedule so that the fumes from the oil can burn away harmlessly.



60. Here's our fired glass.



61. Here we have turned the glass over and painted some enamels on the back. We painted on the back because this is the side which is going on the inside: in other words, it will be sheltered from the weather. We took this precaution because enamels are fired at a lower temperature than tracing paints and (in our view) are therefore less durable.



Then we used the cut-line to lead the glass together.



Kingfisher

Original design measures 8 1/2 inches across (about 220 mm). Use a drawing program to copy and resize this image to your own requirements.





Robin

Original design measures 8 1/2 inches across (about 220 mm). Use a drawing program to copy and resize this image to your own requirements.





Woodpecker

Original design measures 8 1/2 inches across (about 220 mm). Use a drawing program to copy and resize this image to your own requirements.





Bluetit

Original design measures 8 1/2 inches across (about 220 mm). Use a drawing program to copy and resize this image to your own requirements.





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Conclusion

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To change the size of a design and its resolution, copy the design to a different application such as Adobe Photoshop or Ulead PhotoImpact and make your changes there.

To copy the design to a different application, click on the Select Tool to activate it.

Note: do not use the Snapshot Tool, because this may decrease the resolution and print-quality of the design.

Place the Select Tool over one corner of the image: the pointer changes to a cross-hair. This means that the pointer is now in image-selection mode.

Click the image and drag the box around it.

Note: to de-select an image and start again, click outside the selected image.

When you have dragged the box around the image, right-click (Windows) or Control-click (Mac OS) and choose Copy Image to Clipboard.

You can now paste the design into a different application: open the application and a new window, then right-click (Windows) or Control-click and choose Paste.

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To get the best results on printed paper, always change your printing preferences to "Text and Image" or to "Photo" as appropriate.

Also use the best paper that you can.

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