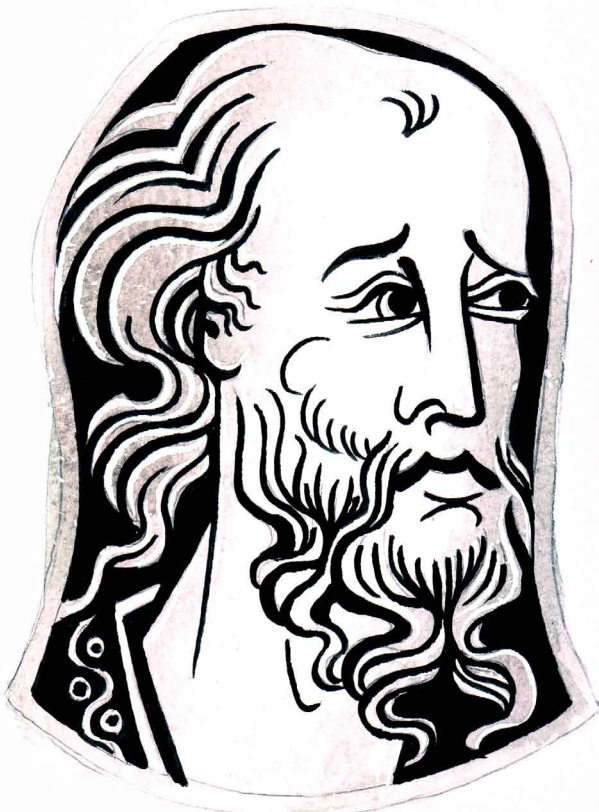




WILLIAMS & BYRNE

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

The Early English Collection





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:

- Oil-based paint;
- Paper tissue;
- Kiln;
- Controller;
- Glass.



1. Cut the glass to size. Groze the edges so they are safe to handle. Prepare some glass paint as we explain in Chapter 1. Clean the glass thoroughly. Paint a light dry undercoat over the whole surface of the glass as we explain in Chapter 2. Let the undercoat dry thoroughly.



2. Take a fine tracing brush. Dilute some glass paint that is suitable for a light dry copy-trace. Place the glass on top of the design. Copy-trace the main details as shown here.

3. Put the design on one side where you can see it as needed. Take a slightly larger tracing brush than you used to copy-trace the design. Dilute some medium-dark glass paint. Strengthen the main details as shown.

4. Take a sharp wooden stick. Hold the glass so that it doesn't slip. Make highlights as shown.



6. Prepare a thick paste of oil based paint (see Chapter 6). Dilute some of it with additional oil so that you can use it for a wash.



5. Sometimes using your fingers (making sure that they are always dry and clean), sometimes using a soft mop-headed brush (as is used for applying cosmetics), soften the highlights around the cheek and face. Blow the dust away from time to time: take care not to breath it in, and always follow the manufacturer's instructions. Wash your hands afterwards.

7. Cover the whole surface of the glass with a light wash of oil-based paint.

8. Take a blender that is kept for oil. Gently blend the light wash of oil-based paint so that it is completely even. Also make sure there is oil over the entire surface of the glass. As you blend, the oil will start to dry. Stop before you leave scratches. How long you can blend depends on the oil and the temperature.





9. Take a large tracing brush. Dilute a little of the oil paste to make a dark oil-based paint. Paint some oil-based shadows.



10. To decide where to paint the oil-based shadows, consider which parts of the face are in relative darkness.



12. Here you can see where we paint the dark oil-based shadows.



13. Take the blender that you use for blending oil-based paint. Soften the dark oil-based shadows by blending them gently into the surrounding light wash of oil-based paint.



14. Blend lightly so that the blender doesn't absorb too much of the oil and thereby dry it out.



15. Here's our king's head now that we've softened the dark oil-based shadows.



16. Take a sharp wooden stick: reveal the original highlights around the crown, above the eye, within the hair and beard and around the border. Then take a piece of paper tissue and gently dab away some highlights from the cheek. If you need to, and if the oil is still wet enough to allow you to (sometimes it isn't), you can then take the blender you use for oil-based paint and soften the highlight on the cheek. Let the oil dry overnight. Then take the wooden stick again and again reveal the same highlights as before: you do this because, as the oil dried, it may have seeped out again.

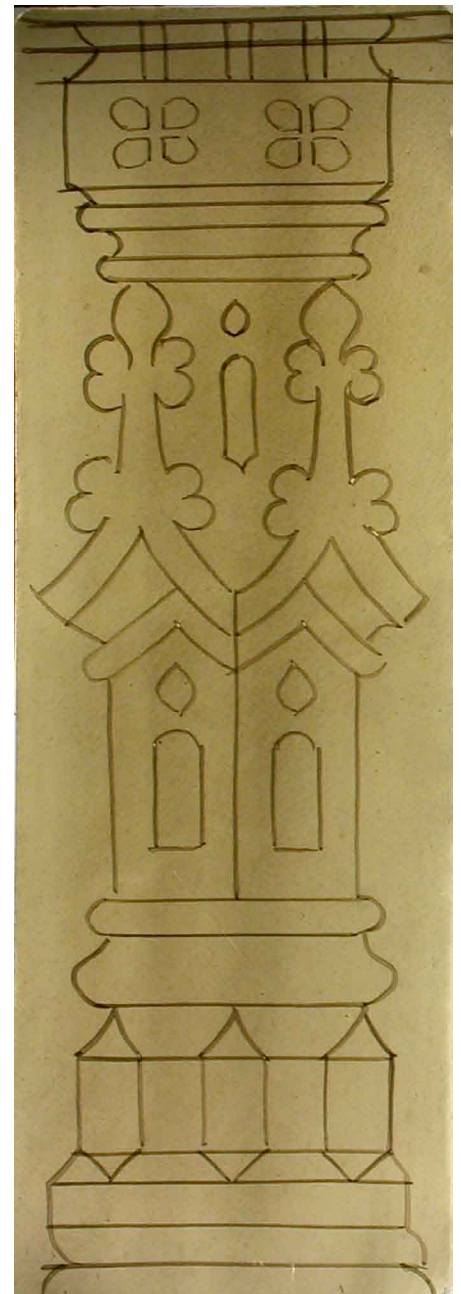


17. Fire the glass. Use a schedule that allows the glass to dry out and burn off fumes before going to top temperature.



18. Once fired, you can also silver-stain and/or add enamels.

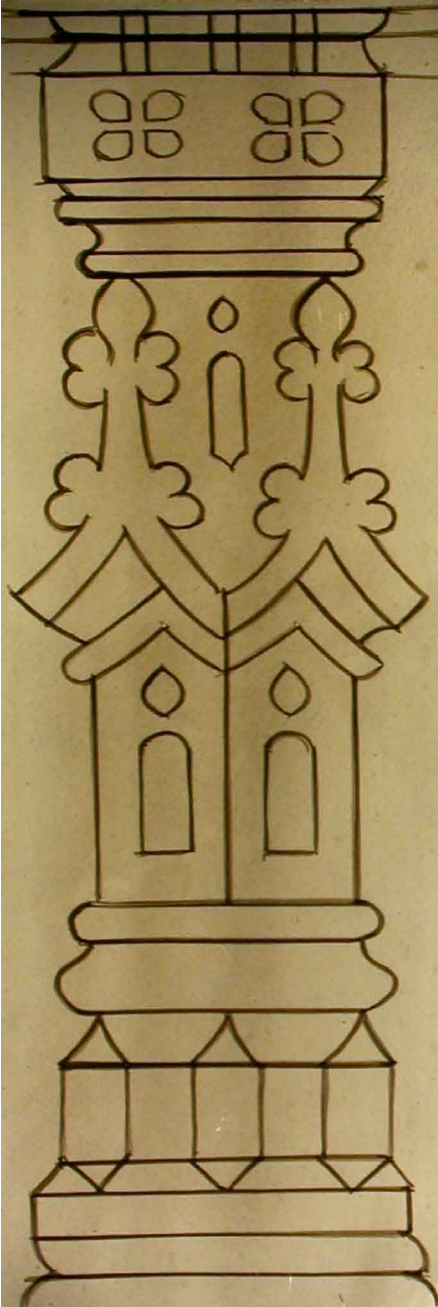




Choose some light-coloured glass.
Cut it to size.
Groze its edges so that they are safe to handle.
Clean the glass thoroughly several times: clean it on the back and front, because we will be painting on both sides.

Prepare the glass paint and palette.
Take a wide thin brush. Dilute some paint that is suitable for an undercoat. Load the wide thin brush. Test the paint on the light box. (Remember to keep this test-patch of paint for later.)
Paint light broad stripes across the whole surface of the glass.
As needed, take a blender and, while the paint is wet, blend it until it is smooth.
Let the undercoat dry.

Place the glass on top of the design.
Take a fine tracing brush. Dilute some paint that is suitable for copy-tracing. Load the brush. Test the paint on the test-patch you made earlier and adjust it as necessary.
Copy trace the details as shown.
As you prepare to paint each stroke, make sure that the position of the design and glass are comfortable for painting: if the position isn't comfortable, move the design and glass so that you can paint comfortably.
When you've finished, take a short break and let the paint dry.



Put the design on one side so that you can refer to it as needed.

Use the same fine brush as before.

Dilute some medium-dark paint.

Load the brush. Test the paint on the test-patch by painting over the strokes you made earlier.

Adjust the paint as necessary.

Wash and dry your brush as needed.

Now strengthen the lines as shown by painting over them as exactly as you can.

Make sure you are always comfortable with the position of the glass; when you change the position of the glass, it is also a good idea to move the design so that it is at the same angle.

When you've finished, take a short break and let the paint dry.

For this stage, the paint must be completely dry.

Take a wide narrow brush.

Dilute some light dry paint.

Load the brush and test the paint on the light box: paint over the strokes you made earlier, and, while the paint is still wet, take the blender and soften the traced lines as described in Chapter 3.

When you're ready, take the brush again. Load it with paint. Paint light broad strokes over the whole surface of the glass. It is best if the strokes are exactly next to one another (not overlapping). While the paint is still wet, take the blender and soften the traced lines as shown. It is fine if some lines soften more than others: you can see this happened with our painting.

Let the paint dry.

Take a tracing brush that is a little larger than the one that you've been using.

Dilute some medium dark paint.

Test it on the test-patch on the light box.

First of all, strengthen all the lines. Let the paint dry.

Then, thicken major lines as shown by painting up against them. It is usually best to wait until a line has dried before painting over it again.

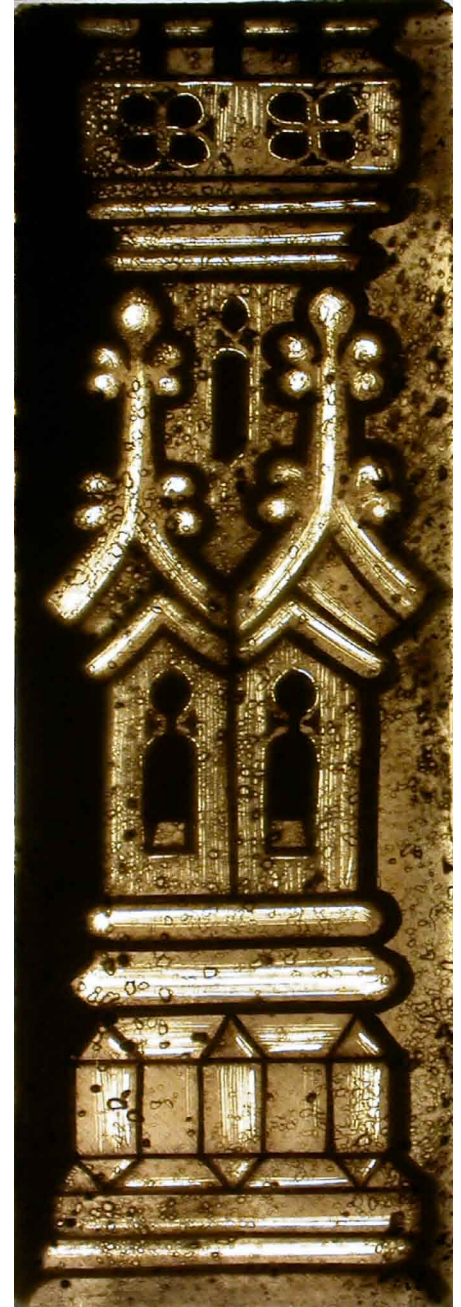
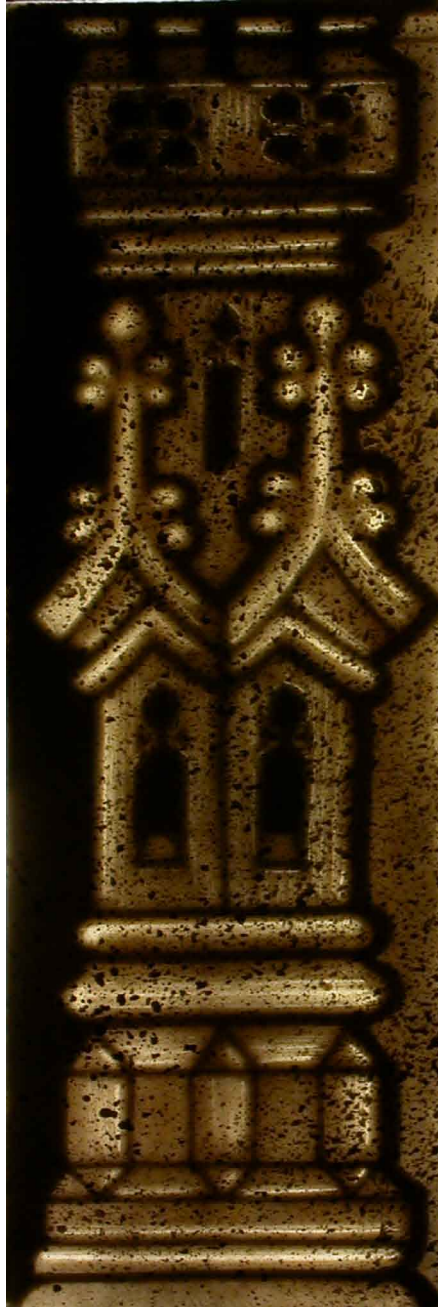
Also start flooding in the darker areas: dilute some thick, dark paint that is the consistency of melted chocolate. Always test the paint on your light box before you paint with it on the glass. See Chapter 2 for full details about flooding.



Flood around one side of the tower.
Let the paint dry thoroughly before picking up the glass to look at it; otherwise the paint will run.

Take a sharp wooden stick.
Hold the glass firmly in one hand so that it can't slip. Make highlights as shown.
Aim to make highlights which have different strengths: some thin, some thick.

Add more highlights as you wish.
Also, take a scrub or a stippler and soften some of them.



Turn the glass over. You are now painting on the back of the glass.

Take a wide narrow brush.

Dilute some light dry paint.

Load the brush and test the paint on the light box.

When you're ready, take the brush again. Load it with paint. Paint light broad strokes over the whole surface of the glass. As needed, take the blender and blend the strokes until they are even.

Let the paint dry.

Take a soft-headed toothbrush.

Load it with glass paint by rubbing and pressing its head in a pool of medium-dark glass paint.

Pick up the glass and hold it at an angle where you can see the dryness of the paint. Now use the toothbrush to flick spots of paint over the surface of the glass. If you hold the glass at a good angle, you will be able to see dark spots of paint being splattered across the surface.

Let the paint dry.

We do the next step with our bare hands because it is easier for us to feel what we are doing: we hold the glass up to the light and gently rub the spots until they begin to rub away. We blow the glass from time to time to remove any dust.

It is safest to use gloves to do this step. If you use bare hands, take all the precautions that the paint manufacturer recommends. In particular, wash your hands afterwards.

If you wish, you can fire the glass here.

You can also continue and use oil-based paint as described in the next 4 steps.



Turn the glass back over so that the side with the traced lines is uppermost again.

Prepare some oil-based paint as described in Chapter 6.

Take a wide, narrow brush that is kept for oil-based painting.

Dilute some light oil-based paint that will be suitable for a wash.

Load the brush.

Paint light, broad stripes over the whole surface of the glass.

Take a small blender that is kept for oil-based painting. Gently blend the strokes.

Take a medium-thick tracing brush that is kept for oil-based painting.

Dilute some dark oil-based paint.

Load the brush.

Strengthen and thicken some shadows as shown.

Take the small blender that is kept for oil-based painting.

Gently and lightly soften the dark oil-based shadows by blending them with the light oil-based wash around them.



Take a sharp wooden stick. Cut through the oil-based paint to reveal some of the underlying highlights.

Cover the glass and let the paint dry for a day or so.

Take the sharp wooden stick and, where the oil-based paint has once again seeped over the highlights, cut through them once again.

Fire the glass.

On the next page you'll find a bonus early English design which you can paint in the same way.



Bonus design #1





1. Choose and cut the glass. Groze its edges so that you can handle them safely. Clean the glass thoroughly on both sides.



2. Prepare some glass paint that is suitable for an undercoat. Take a wide narrow brush. Load the brush. Test the paint on the light box: paint three light broad stripes next to one another and, as needed, blend them smooth. Adjust the color of the paint and test again as needed. Now paint an undercoat on the glass; as needed, while the paint is still wet, take the blender and blend the paint smooth.

3. Prepare some glass paint that is suitable for copy-tracing. Take a fine tracing brush. Load the brush. To test the paint on the light box, paint some fine lines on the patch you made earlier. Adjust the color of the paint and test again as needed. Now copy-trace the main lines as shown. From time to time, it is important to use the brush to re-mix the paint. And, each time you re-mix the paint, test it on the light box before you use it on the glass. When you've finished, take a rest and let the paint dry thoroughly.



4. Re-mix the paint. Load the brush. Test the paint by painting over some of your earlier strokes on the light box. Then reinforce the main lines as you see here. Let the paint dry.



5. Re-mix the paint. You're going to add fine details so just load the tip of your brush. Test the paint on your light box. Now add fine details to the ears, hair, eyes, cheek and tongue.

6. Mix some paint that is suitable for flooding. It needs to be the consistency of thick, melted chocolate. Test it on your light box: holding you brush vertically, the paint must simply flow smoothly but controllably onto the glass. If the paint is too dry, add a little bit more water, re-mix and test again. If it's too wet, dilute some more of the lump, re-mix the paint and test again. When the paint is ready, flood paint around the head. Also flood the mouth and eyes.



7. Take a sharp wooden stick. Pick out the teeth.



8. Take a scrub. Make highlights by removing some of the undercoat as shown.



9. Turn the glass over. Take a wide narrow brush. Prepare some paint like the paint you used for the undercoat. Paint light broad stripes across the back of the glass. As needed, blend the stripes smooth. Let the paint dry.



10. Note: this is still on the back of the glass. Take a soft-haired toothbrush. Rub it in glass paint. Lift the glass and hold it at an angle so that you can see what you are doing, then flick spots of paint all over it. Let the paint dry.



11. When the spots are dry, hold the glass up to the light and gently rub the spots with your finger until the spots begin to fade. You must clean your hands thoroughly after doing this.



12. Turn the glass over and work on the front again. Prepare a paste of oil-based paint. Take a wide narrow brush that is only used for oil-based painting. Dilute some of the paste and make a medium-dark mixture. Paint it over the front of the glass.

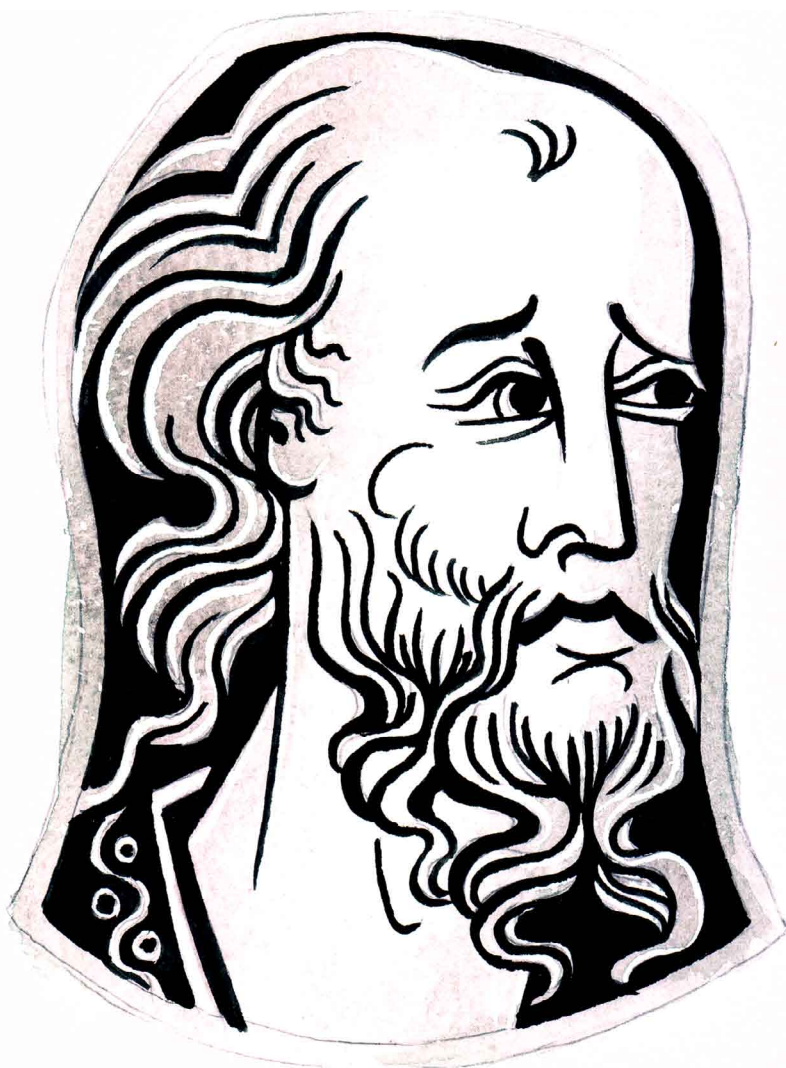


13. Cover the glass and let the oil dry. (Depending on the ambient temperature, this may take a day.) Take a piece of paper tissue. Dab through the highlights e.g. on the tongue, above and around the eyes, on the forehead.

One of the interesting features of painting with oil on top of water-based paint (providing that there is gum Arabic in the paint) is that, if you are careful, you can usually remove the oil and start again. But you need to do this gently. If in doubt, test this on your light box first.



14. Fire the glass. There are three factors which would incline us to fire the glass slowly. First, it is over-painted with oil. Second, there is flooding. Third, there is also painting on the back.







1. Choose and cut the glass. Clean it thoroughly on both sides and on the edges



2. Cover the surface of the glass with a light tone of paint. Blend it while it is still wet. Let it dry



3. With the glass on top of the design, lightly trace the main details. Let the paint dry



4. This is what the head now looks like



5. Remove the design from beneath the glass. From now on, keep it on one side. Reinforce the main details and let the paint dry



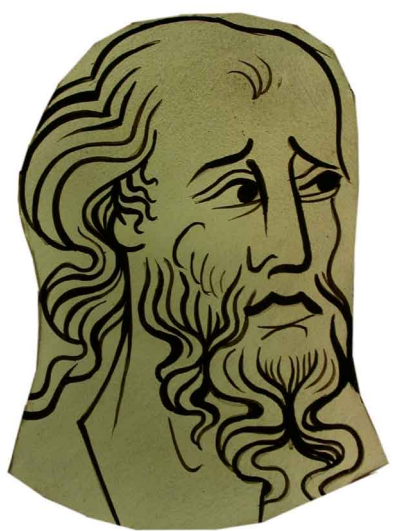
6. This is what the head now looks like



7. Trace the minor details ...



8. ... until the head looks like this



9. Reinforce some of the minor lines (but not all of them, because variety is good)



10. Use a scrub or stippler to create the highlights



11. The head now looks like this



12. Flood paint around the outline. Let it dry thoroughly. Details will be available in our guide to silhouettes and flooding



13. Use a sharp stick to pick out the details on the collar



14. Cover the back of the glass with a light tone of paint. Blend it while it is still wet. Let it dry



15. Flick spots of paint across the back of the glass. Let the paint dry



16. When the spots are dry, rub them gently to remove some paint



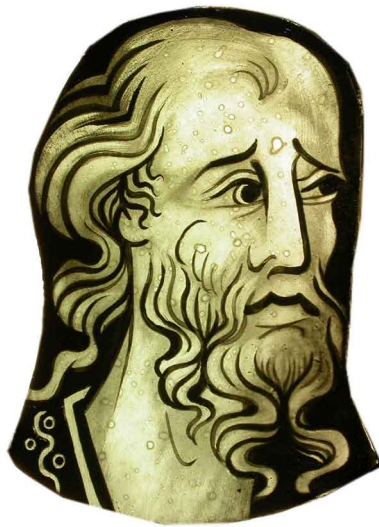
17. Optional. Cover the whole of the front of the glass with a light tone of oil-based paint. Blend it until the paint is even. Details will be available in our guide to oil-based glass painting



18. Optional. Leave the oil-based paint to dry overnight, then pick out the highlights once again



19. The head is ready to be fired



20. Fire the glass. Once fired, our glass looks like this

On the next page, you'll find another bonus design which you can paint in the same way.



Bonus Design #2

Legal notices

Terms and conditions

For terms and conditions, please see <http://www.realglasspainting.com/terms/>.

All rights reserved

No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system

without the prior written permission of Williams & Byrne Techniques Limited.

Notice of liability

The information in this publication is designed to provide information about the kiln-fired glass painting techniques used by Williams & Byrne Limited and Williams & Byrne Techniques Limited.

Every effort has been made to make the publication as complete and accurate as possible but no warranty of fitness is implied.

The information is provided on an "as is" basis without warranty. While every precaution has been taken in the preparation of the publication, Williams & Byrne Techniques Limited, their employees or associates shall not have any liability to any person or entity with respect to liability, loss, or damage caused or alleged to be caused directly or indirectly by the information contained in the publication or by the products described or mentioned therein. See the terms and conditions at <http://www.realglasspainting.com/terms/> for full details.