



WILLIAMS & BYRNE

Designers Painters & Restorers of Glass

Glass Painting Techniques & Secrets from an English Stained Glass Studio

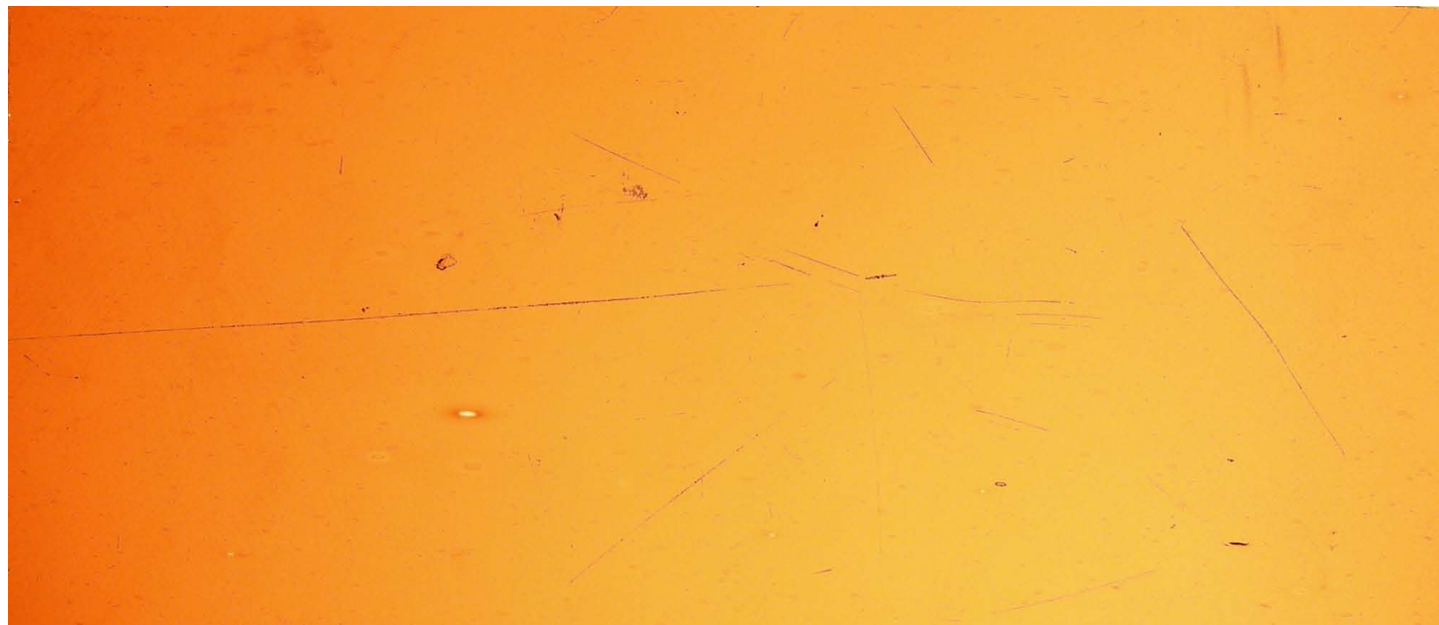
Part 1 - The Classical Foundations

“How You Can Trace, Shade, Flood & Highlight
(Front & Back) in a *Single Firing* & Why You Need
a *Lump of Paint* to Do this (Not a Teaspoonful)”



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1: What you'll learn from Part 1

Rather than starting with a long-winded introduction, let's begin with a *demonstration*. This way you can *see for yourself* the techniques you'll discover in this first section.

(In part 2, you'll learn all about oil; in part 3, silver stain.)

So right now, over the next five pages, you'll find a whirlwind overview of how to change this bare piece of orange-pink glass (it's hand-made, hence the slight variation in colour from left to right) into the medieval pike below. And this is the really interesting point: *it's all done in just one firing*.

Now no one's saying this "one-step-firing" approach is the only way to paint stained glass, or that it's the "best" or what-have-you.

Far from it.

It's just that anyone who masters this one-step-firing technique will develop the confidence and skill to tackle most other glass painting techniques. Quite a bonus, that. Hence the importance of your decision to invest in yourself by studying this guide and working through the various projects.

And especially by your decision to practice and repeat all the techniques you discover here.

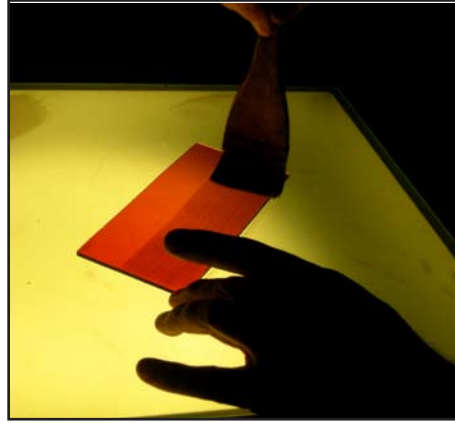
The whole point about the following overview is to raise all

kinds of questions in your head. It doesn't matter what these questions are; it just matters you get them answered.

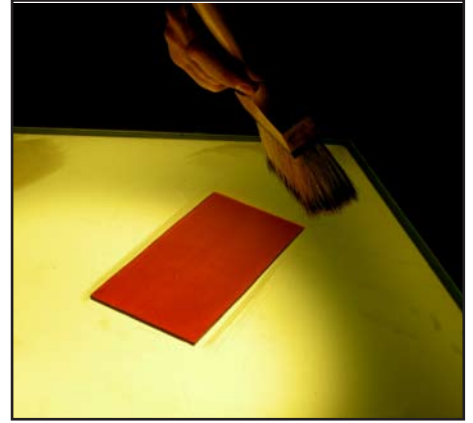




1. The best way to clean your glass



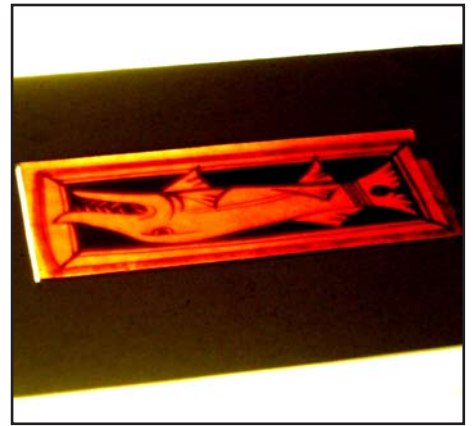
2. How to use an undercoat to prime your glass



3. How to use the blender - think about the grip, rhythm *and* speed of blending



4. The huge benefit of starting with an undercoat like this - it's often so much better than *bare* glass



5. A useful tip to help stop tiredness in your eyes



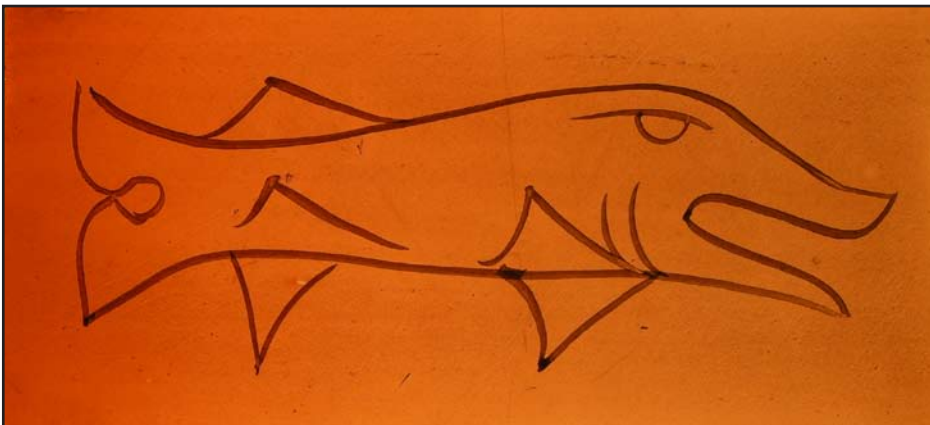
6. Good ways to use the painting bridge (look at the left hand)



7. How to "copy-trace" a line - it's *not* the same as "tracing"



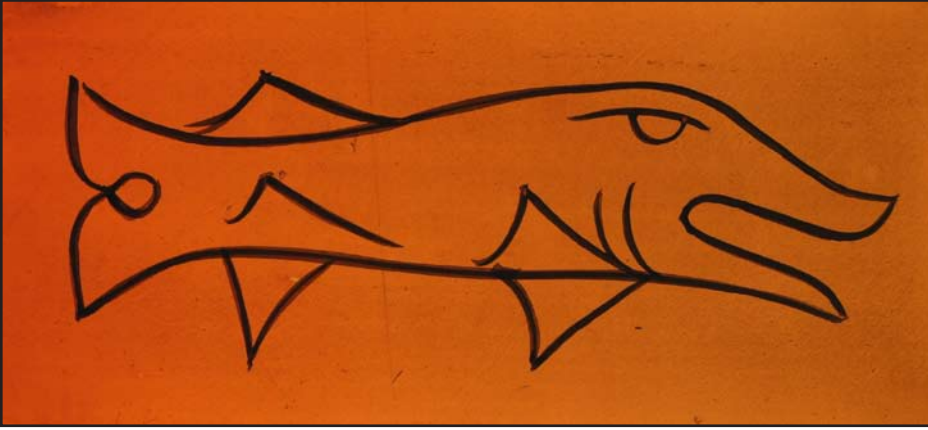
8. Discover which lines you should copy-trace (*not* all of them if you also want to shade)



9. The advantages of copy-tracing, and the general benefits of painting layer upon layer, rather than doing it all at once. Clue: it allows the image to *emerge* because nothing's fixed until the very end



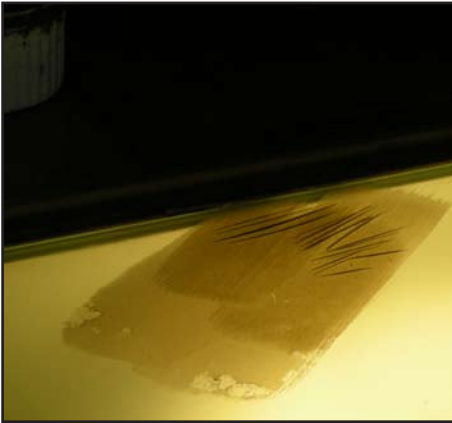
10. How to strengthen your copy-traced lines



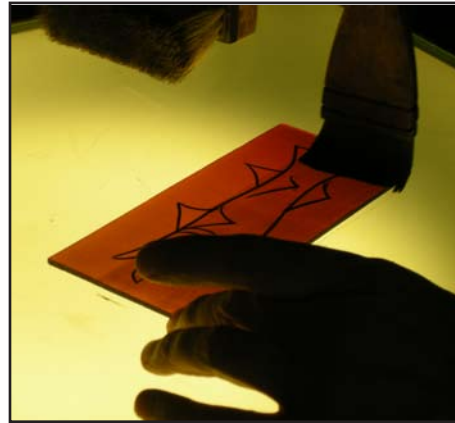
11. The advantages of copy-tracing *first* and strengthening *afterwards*



12. How to gain complete control of your palette



13. How to test your paint



14. How to paint a wash on top of *unfired* traced lines



15. Plus much more about how to use your blender



16. You'll also find out everything about how to turn traced lines into gentle *shadows* ...



17. — then how to reinstate your traced lines ...



18. — whilst also *preserving* your gentle shadows



19. Adding further details. And remember, nothing has been fired yet! (How many layers so far?)



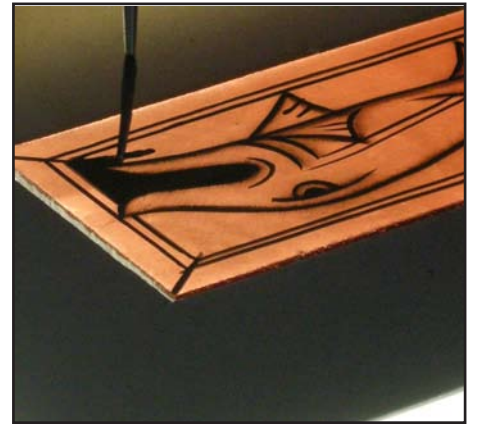
20. Now the fish is starting to look smart, but you won't stop here —



21. You'll also learn how to build a "wall" of glass paint



22. A wall like this



23. How to fill the walled area with thick paint



24. Maybe you imagine this paint will blister in the kiln? (How many layers so far?)



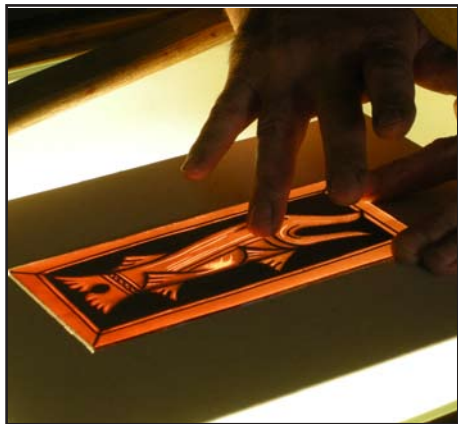
25. But no, it won't blister *when you know you to do it properly*



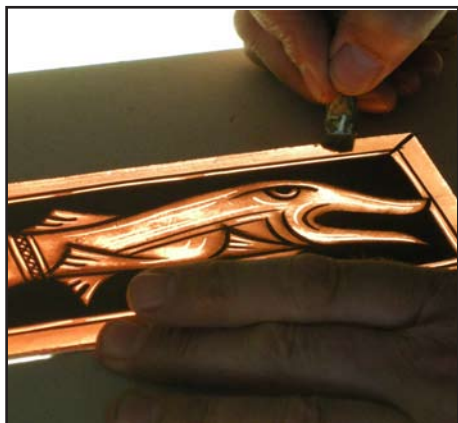
26. How to add highlights ...



27. Like this



28. But you won't even stop there - you'll also learn to *soften* your highlights like this



29. And then how to use scrubs ...

30. — to build a border



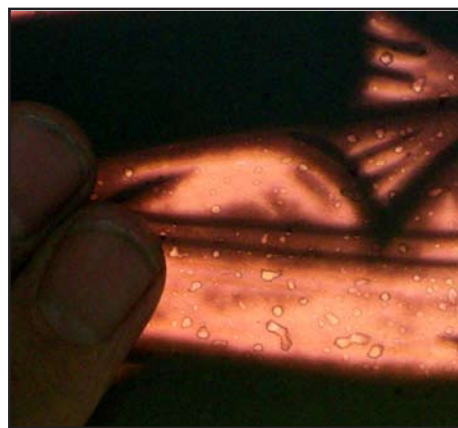
31. And sticks and needles to pick out fine details

32. How to paint on the *back* of the glass

33. Then how to use a *toothbrush* ...



34. All that's needed now is ...

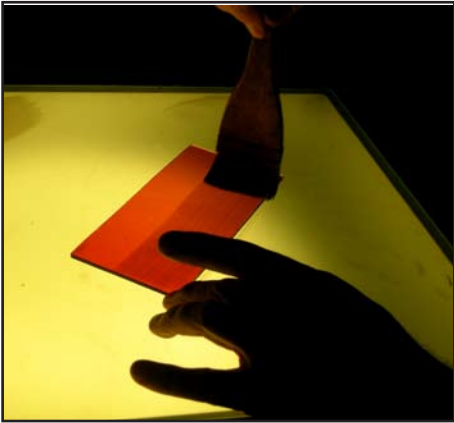


35. — some gentle *rubbing* to create these lovely textures



36. And there you are - ready to fire if you wish. So, to summarize ...

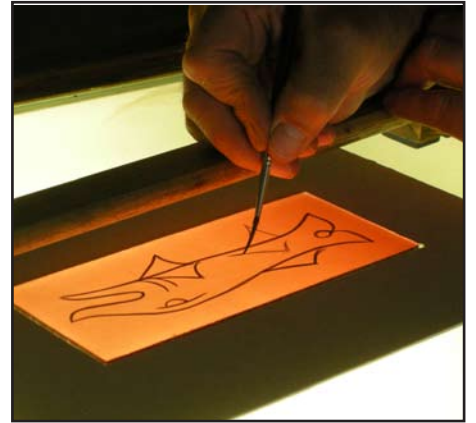
☑ How to clean glass



☑ And how and why to *prime* the glass



☑ How to copy-trace



☑ And how to strengthen



☑ How to turn traced lines into gentle shadows



☑ How to reinstate the traced lines and *keep* the shadows - this is very important!



☑ Plus how to add fine extra details



☑ How to flood and silhouette



☑ All about highlighting



☑ Plus adding texture, shadows and highlights on the back ... *all in just one firing*

Different approaches to painting on glass

The traditional approach is to paint the trace lines onto bare glass, then fire the glass. Once fired for the first time, you would then shade and highlight, then fire the glass a second time. Perhaps you would also shade, highlight and fire the glass a third time. And so on. Now the traditional approach to *teaching* follows the same sequence: learn to trace, *and then* learn to shade. Fine! Except for the inconvenient truth that people are actually far better served by doing things very, *very* differently. Yes, that does pose quite a problem. Which is why the sequence in *this* guide is the way it is. Very, *very* different.

First up, yes, you *do* begin with how to mix your glass paint. But the quantities will definitely be most unlike the ones you're used to. A lump of glass paint is what you need, not a thin and pathetic teaspoonful which is forever drying up on you. (You'll see why in just a few minutes.)

Second, you'll start work with silhouettes. Why silhouettes? The short answer is, silhouettes are the best ever means of improving anyone's technique with the tracing brush. Thus silhouettes assist both the complete beginner and also (as a warm-up exercise) the improver or professional. (Full reasons will follow in their appropriate place.) And it's this selfsame silhouetting technique you'll use to flood around the pike in steps 23 and 24.

Third, you'll then move onto shading in the way you've just seen: namely, applying one or more layers of paint, then, when they're dry, applying a wash, seizing your blender and using it to push about the underlying layers. See steps 14 - 16 in the preceding overview. (All will be explained and demonstrated in due course.)

By this time, you'll have had many hours' experience of using your tracing brush: *silhouettes* require the tracing brush to build a wall within which to "flood" (see steps 21 - 22 in the preceding overview), and *shading* (as done here) requires the tracing brush to build up several layers of line which can then be "softened" and turned into gentle shadows (see steps 14 - 16 again).

All these accumulated "flying hours" mean you'll now have the confidence and skill to place and shape your traced lines exactly as you want them (see steps 19 -20).

Along the way, you'll also get to grips with highlighting and using the back of the glass as well as the front.

Thus, when you want to, you'll know how to trace, shade, flood and highlight in a single firing. *Just as the title says* (we keep our promises). At which point you can return to the pike and paint one for yourself. He's great fun to do. He takes a good amount of concentration and perhaps an hour of your time, and by now you'll be ready for this challenge. (As you'll see, everyone's pike is always different: the eye and teeth in particular are responsible for a whole lot of character ...)

