



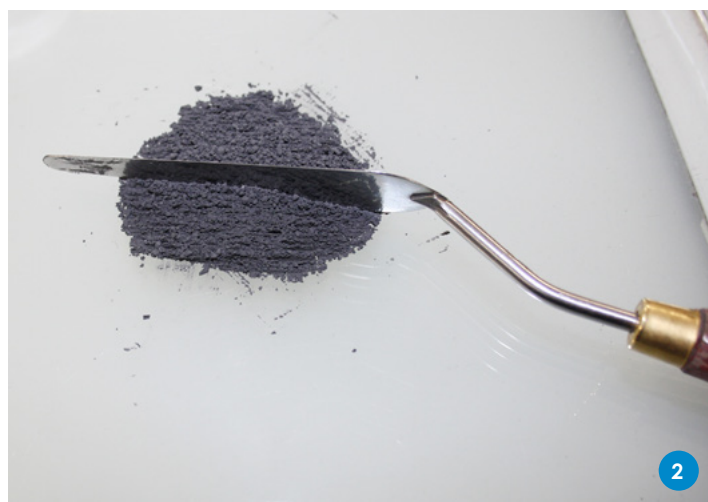
Getting started with traditional glass painting

Traditional painting on glass is a technique that can be used by both stained glass and fusing artists. You will need a few tools, brushes, paints, access to a kiln and plenty of artistic inspiration!

What you will need to get started:

- Frosted or plain mixing palette
- Reusche tracing or matting paint
- Gum Arabic
- Palette knife
- Water
- Pipette and water pot
- Lightbox
- Brushes including badger brush, tracing brush, matting and stippling brushes
- Scraffito tools like porcupine quills, cocktail sticks, sharpened sticks
- Quality FFP3 facemask/respirator
- Latex gloves or similar

The process - Mixing paints



1 Take a teaspoon of your powdered colour and place onto palette - make sure to wear a mask and gloves

2 Use your palette knife to smooth out the powder

Use the palette knife in a cutting action horizontally and vertically to take out any lumps in the paint so you have a smooth powder.

Add a small pinch of gum arabic and mix this well into the powder

3 Add small droplets of water until you have mixed the paint to a smooth paste

You can also use brush medium, clove oil or lavender oil instead of water and gum arabic - the paint will flow more smoothly off the brush and the paint will take longer to dry which may be beneficial if you need more time to work into your design when stippling.

4 Draw off the main paint with some water on your palette using your larger matting brush - you are now ready to start painting

Please note:

- When you are washing out brushes and paint palettes do not allow the product to go directly into watercourses.
- The paint contains lead so make sure to wash your hands thoroughly after use.

Painting techniques - tracing



1 First choose an image and using a lightbox trace the outline and any details using a tracing brush.

2 Line your kiln with papyros paper and fire using the firing schedule below;



Segment	Rate Celsius/hr	Temp	Hold time
1. Rapid initial heat	AFAP* or 9999°C	to 680°C	0.00
2. Let kiln cool down naturally to room temperature			

*AFAP = As fast as possible

Note: This data is a guide only. Firing programs may need to be adjusted according to the size and type of glass being fired and the kiln's performance. Ensure that data is entered into the controller accurately to ensure that the paint fires onto the glass as desired.

Paints can be fired anywhere between 650°C and 680°C. The higher temperature will achieve a more matt effect.

Painting techniques - matting and shading and sgrafitto



- 1 **Fill in the areas inside your tracing lines with your matting brush**
- 2 **Use the badger brush in a sweeping motion with minimal pressure, dusting over the areas you have painted, back and forth horizontal and vertical**
Clean off the areas that have gone outside of your tracing lines.
- 3 **You can then brush into the paint with a variety of stippling brushes to create texture**
You are aiming to remove areas of paint in various amounts to create the features and areas of shading and light.
- 4 **Alternatively let the paint dry and use the sgrafitto method to scratch and remove paint to reveal the glass underneath**
Using a variety of sharp tools, including cocktails sticks or porcupine quills, scratch into the paint to create texture. You are removing paint to let light through.
- 5 **Re-line your kiln and re-fire using the firing schedule below;**

Segment	Rate Celsius/hr	Temp	Hold time
1. Rapid initial heat	AFAP* or 9999°C	to 680°C	0.00
2. Let kiln cool down naturally to room temperature			

*AFAP = As fast as possible

Painting techniques - silver stain



- 1 **Mix your silver stain (see page 2 for mixing paints)**
 - 2 **Paint onto the back of the glass with your matting brush in the area you wish to stain**
Make sure you have separate brushes and palette knives for staining as the paint stains the brushes and ruins the tools.
 - 3 **Use the badger brush in a sweeping motion with minimal pressure, dusting over the areas you have painted, back and forth horizontal and vertical**
 - 4 **Clean off the areas that have gone outside of your tracing lines.**
Make sure that your kiln is lined with 3mm or 6mm fibre paper (to prevent staining the kiln shelf) and fire using the firing schedule below with stain face down.
- | Segment | Rate Celsius/hr | Temp | Hold time |
|---|-----------------|----------|-----------|
| 1. Rapid initial heat | AFAP* or 9999°C | to 575°C | 0.00 |
| 2. Let kiln cool down naturally to room temperature | | | |
- *AFAP = As fast as possible
- 5 **Once the kiln has cooled down you can remove your work and wipe off the stain with a soft cloth to reveal the colour.**