

Chapter 1 : Antique Stained Glass Windows for sale | eBay

*Advanced stained glass window techniques [Mark Walton] on theinnatdunvilla.com *FREE* shipping on qualifying offers. Advanced techniques for creating stained glass windows.*

Download the PDF Figure 1. This door and transom suggest the richness of 19th century leaded glass. Glass is a highly versatile medium. In its molten state, it can be spun, blown, rolled, cast in any shape, and given any color. Once cooled, it can be polished, beveled, chipped, etched, engraved, or painted. Stained and leaded glass can be found throughout America in a dazzling variety of colors, patterns, and textures Figure 1. It appears in windows, doors, ceilings, fanlights, sidelights, light fixtures, and other glazed features found in historic buildings Figure 2. It appears in all building types and architectural styles—embellishing the light in a great cathedral, or adding a touch of decoration to the smallest rowhouse or bungalow. A number of notable churches, large mansions, civic buildings, and other prominent buildings boast windows or ceilings by LaFarge, Tiffany, Connick, or one of many other, lesser-known, American masters, but stained or leaded glass also appears as a prominent feature in great numbers of modest houses built between the Civil War and the Great Depression. Components of a leaded glass window. This Brief gives a short history of stained and leaded glass in America. It also surveys basic preservation and documentation issues facing owners of buildings with leaded glass. It addresses common causes of deterioration and presents repair, restoration, and protection options. It does not offer detailed advice on specific work treatments. Glass is one of the most durable, yet fragile building materials. While stained glass windows can last for centuries, as the great cathedrals of Europe attest, they can be instantly destroyed by vandals or by careless workmen. Extreme care must therefore be exercised, even in the most minor work. For this reason, virtually all repair or restoration work undertaken on stained and leaded glass must be done by professionals, whether the feature is a magnificent stained glass window or a clear, leaded glass storefront transom. Before undertaking any repair work, building owners or project managers should screen studios carefully, check references, inspect other projects, and require duplicate documentation of any work so that full records can be maintained. Consultants should be employed on major projects. German colonists in the mid-Atlantic region also began early glass ventures. Despite the availability of good natural ingredients, each of these early American glassmakers eventually failed due to production and managerial difficulties. As a result, colonists imported most of their glass from England throughout the 17th and 18th centuries. The entrance to the Morris-Jumel Mansion, New York City, is one of the earliest surviving installations of stained glass in the country. It features a fanlight and sidelights of large clear roundels and small bulls-eyes of red and orange glass tinted with silver stains from ca. Social values as well as high costs also restricted the use of stained and other ornamental glass. This was particularly true with regard to churches. The Puritans, who settled New England, rejected the religious imagery of the Church of England, and built simple, unadorned churches with clear glass windows. Considering the enormous loss of 17th-, 18th-, and early 19th-century buildings, any window glass surviving from these periods is very significant Figure 3. Every effort should be made to document and preserve it. Despite many failed starts, the War of , and British competition, American glass production increased steadily throughout the 19th century. Stained glass was available on a very limited basis in America during the first quarter of the 19th century, but American stained glass did not really emerge in its own right until the s. The windows at St. Other important early stained glass commissions were the glass ceilings produced by the J. And although stained and leaded glass is found nationwide, the manufacturing was based in the Northeast and Midwest, where good natural ingredients for glass, and coal reserves for the kilns were available. Moreover, nearly all of the nationally renowned studios were based in major metropolitan areas of the central and northeastern states--near the manufacturers that supplied their raw materials. In response to this growth, the industry formed self-regulating associations that established guidelines for business and production. Stained glass is an exterior feature as well as an interior one. As part of any preservation project, stained glass should be photographed from the exterior as well as the interior. The 60 years from about to were the high point for stained glass in the U. In the early years, American stylistic demands reflected those current in Europe,

including various historic revivals, and aesthetic and geometric patterns. American patterns prevailed thereafter; they tended to be more vivid, brash, and bold Figure 5. Sinuous nymphs, leggy maidens, whiplashed curves, lilies, and brambles became standard subjects until World War I. Among the leading proponents of the Art Nouveau Style were glassmakers John LaFarge and Louis Comfort Tiffany. Both men experimented independently throughout the 1880s to develop opalescent glass, which LaFarge was first to incorporate into his windows. Tiffany became the better-known, due in part to his prolific output. He attracted world-class artists and innovative glassmakers to his studio. His favorite and most popular scenes were naturalistic images of flowers, colorful peacocks and cockatiels, and landscapes at sunrise and sunset Figure 6. LaFarge, while appreciated in his own day, gradually slid into relative obscurity, from which he has emerged in recent decades. Tiffany and LaFarge are the greatest names in American stained glass. In dramatic contrast to the American Art Nouveau style was the Neo-Gothic movement that became so popular for church and university architecture across the country. Connick was a leading designer of medieval-style windows characteristic of the style Figure 7. This landscape window is typical of those produced by Tiffany Studios. Characteristics include the use of opalescent glass, intricate leading and organic copper foil work, acid-etching, plating, etc. Connick was another American master of stained glass. He worked in a modernized Neo-Gothic style. This window is from the Prairie School. The creation of this style was aided by the development of zinc and copper came glass. These came glasses are much stiffer than lead glass, made it possible to carry out the linear designs of Prairie School windows with fewer support bars. At first, these windows had only an elitist following, but they were soon widely accepted and proliferated during the early 20th century. By the 1920s, stained and leaded glass was being mass-produced and was available to almost everyone. Leading home journals touted leaded glass windows for domestic use, and a nationwide building boom created an unprecedented demand for stained and leaded art glass windows, door panels, and transoms. A typical mail-order catalog page of art glass windows available in the 1920s from the E. This window by Henry Webster Tomlinson reflects the Prairie School philosophy of providing ornamentation while retaining a view through the window. The fading popularity of the ornate Victorian styles, combined with inferior materials used for mass production, essentially eliminated the production of quality leaded glass. The last mail order catalogs featuring stained glass were published in the 1930s, and tastes changed to the point that the House Beautiful Building Annual declared: Some designers sandwiched glass between layers of hand-cut sheet lead, while others sandwiched the perforated sheet lead between layers of glass. However, such novelties failed to catch on during the Depression. World War II delivered the final blow and ornamental glass is seldom found in residential, commercial, and secular architecture after circa 1940. The great age of American stained glass was over. Fortunately, leaded glass panels survived in uncounted numbers throughout the country, and are now once again appreciated as virtually irreplaceable features of historic buildings. Documentation is strongly encouraged for significant windows. Assigning an accurate date, maker, and style to a stained glass window often requires extensive research and professional help. A documentation and recording project, however, is worth the effort and expense, as insurance against accidents, vandalism, fire and other disasters. The better the information available, the better the restoration can be. The following sources offer some guidelines for dating leaded windows.

Building Context The history of the building can provide ready clues to the history of its leaded windows, doors, and other elements. The construction date, and dates of major additions and alterations, should be ascertained. Later building campaigns may have been a time for reglazing. This is especially the case with churches and temples. They were often built with openings glazed with simple or generic clear leaded glass. Stained glass was added later as finances allowed. Conversely, the windows may be earlier than the building. They may have been removed from one structure and installed in another once again, this is more likely with religious structures. Bills, inventories, and other written documents often give clues to the date and composition of leaded glass. Religious congregations, fraternal lodges, historical societies and other preservation organizations may have written histories that can aid a researcher.

Inscriptions and Signatures Many studios and artists affixed signature plates to their work, often at the lower right hand corner. In the case of Tiffany windows, the signature evolved through several distinct phases, and helps date the piece within a few years: Tiffany Studios, like others, did not always sign pieces and the absence of an inscription cannot be used to rule

out a particular studio or artist. Windows may also feature dated plaques commemorating a donor. However, these do not always indicate the date of the window, since windows were often installed before a donor was found. Nevertheless, such marks help establish a reasonable date range. Composition and Other Stylistic Elements These elements are more subjective, and call for a fairly broad knowledge of architecture and art history. Do the windows fit the general style of the building? The style of the window may reflect a stylistic period e. The imagery or iconography of the windows may also reveal their overall historical context and establish a general time period. Framing and Surround Framing elements and the window surround can reveal information central to dating the window. Do moldings match other interior trim? Has the opening been altered? Is the window set in an iron frame posts , a steel frame generally post-World War I , a cast stone or terra cotta frame seen as early as the s, but popular after ?

Chapter 2 : Came glasswork - Wikipedia

More advanced stained glass projects usually incorporate more exotic pieces of glass that are harder to work with, and they are often much larger projects than the standard hobbyist would endeavor.

Pin It My grandfather was a stained glass artist in his retirement and I have fond memories of being with him in his studio. The medium of stained glass takes great skill, planning, and precision. I have the utmost respect for stained glass artists! Many of you know I teach a private Christian school which I absolutely love! Not every art project we create is directly bible-based, however this project very naturally had a biblical theme because of its roots in cathedrals. So this made for perfect biblical integration into our art lesson that was at Easter time! Just as with ANY medium, any design can be created in stained glass. There have been many stained glass artists throughout art history that have captured a large variety of subject matters in glass. This project can be altered to a different subject matter. Another option is to by cheap frames with glass or plexiglass. Students will learn about the art medium of stained glass. They will learn about the history of stained glass and its significance to the church. Students will design and create a faux stained glass window with a biblical message. What is a Stained Glass Window? A stained glass window is a window made of small pieces of colored glass that tightly fit together to form a picture or design. The glass is cut and arranged, then held together by lead and supported by rigid frame. The glass can also have colors painted on it with glass stain. Often found in cathedrals, stained glass window are most often made in flat panels and tell a visual story. History of Stained Glass Windows a. Clear window glass was in use from at least the 1st century AD. The earliest known examples of colored window glass, dated to c. The oldest surviving stained glass windows still in-tack are thought to be the Prophet Windows in Augsburg Cathedra l, of c. Medieval Cathedrals Stained Glass: In medieval times, great churches called cathedrals were constructed to honor God and were filled with sculptures, paintings and stained glass windows created by artists. It was during the construction of the churches and cathedrals that a new art form developed â€” the stained glass window. Most stained glass windows during medieval times were designed to show a scene from the Bible. Many people were illiterate and pictures were a visual way of communicating the gospel of Jesus and other biblical messages to those who could not read. How is the glass colored? Glass is colored by adding metals and metal oxides during its manufacture to change its color. The Art and Skill of Stained Glass: Creating stained glass requires artistic skill to conceive a design that is workable with glass, the precision and understanding of how to cut glass into specific shapes, and the engineering skills to assemble the piece to make it wind and water resistant. Precise measurements must be taken so the window will fit snugly into the space for which it is made and the window must support its own weight-especially in the larger windows. Create a faux stained glass window that communicates a biblically based message. Research cathedral stained glass windows. What were messages they conveyed? Decide on a biblical message to convey. What images come to mind? Do thumbnail sketches to work out your design. Consider adding a border. If there is a protective sheet on the top, remove it. On the etching sheet, use a sharpie to trace your design. Try to keep it a consistent thickness. Tap on the bottle upside down to help keep the paint at the tip. Let DRY completely at least 24 hours. Again, start at the top and opposite corner of your dominate hand. Use a paintbrush to move the paint around between the leading.

Chapter 3 : How to Tell Good Stained Glass From Bad Stained Glass

This is an advanced stained glass book for window techniques. Gives design and assembly, beveling, glue chipping, sandblasting, glass painting, and more. there are 14 pages of beautiful color plates in the front of the book.

Earliest from 10th century - , but none has survived. Gothic canopies were put over human figures. West rose window exterior at Orvieto cathedral, midth century [say] Circular windows have a tendency to rotate under the slightest asymmetric pressure. The circle has to be maintained with spokes of a wheel and arches. The outside of the circle is, of course, one continuous arch. All these great buildings, as they developed, were experimental. The centre of the West Rose at Chartres is still, to this day, off-centre by about a foot 30 cm , while the transept roses at Notre-Dame de Paris had to be taken down and redesigned. There is a war between making the window as solid as possible and maximising the glass area, a war between the simple shape and the complexity of the work of art. Let us make circles within circles, as with the Chartres glorious west rose. Elsewhere can be found triangles and pentagons [Laon west rose], and perhaps hexagons would be used, or any other shape that took their fancy - see the seven-pointed star at Rouen. For full lists, see box below. Chartres north rose In the outmost ring of this rose, in medallions within a half-circle, are shown twelve prophets, each wearing a pileus or brimless, conical, felt hat. This was a symbol of freedom in ancient Greece and Rome, put on the newly shaven head of a freed slave traditionally, slaves were required to be bare-headed. The pileus is closely related to the Phrygian cap, well-known as the cap of the french revolutionaries. The ring of squares shows twelve kings of Judea. Over the next century or two, as the experience of the builders increased, the tracery became more decorative and imaginative. The obvious wheels gave way to the more seemingly organic lines of the flamboyant windows, such as those at Amiens, Sens and Troyes. A small spiral window at Bayonne cathedral Lozenge, north rose window at Tours cathedral, made in c. Tours has a lozenge rose; and then there is my very special snowflake window at Sees. Below the rose windows was usually a parade of lancets, and often a new moon as a tiara filling the space above. By the mid-fourteenth century [say], the flamboyant style was fully developed. The name flamboyant came from the fiery shapes of the stone tracery, often also blazing with colour. In such windows, all straight lines were eliminated, leaving curving, curling flames. These roses were never to reach the grand scale of the great gothic roses. The more intricate stonework of flamboyant rose windows demanded only the hardest, most consistent stone, which alone could manage the stresses, even if achieving less ambitious sizes. In the fifteenth to sixteenth centuries [to], buildings that had been started centuries earlier were completed with the latest style of stained glass window - the flamboyant. Remember, a rose window does turn so the rose is in compression. The construction of the gothic cathedrals and their windows involved very complex geometries, with on-going challenges to gain stable structures within the circle. Perpetual motion machine, drawn by Villard de Honnecourt, c. LeoL30 Wheels were, of course, technology: This was exciting, a new world was developing. Little detail has come down to us, surviving the intervening eight hundred years or so. One of the great treasures that has survived is the design notebook of Villard de Honnecourt. Who knows, perhaps we can even dream of a perpetual motion machine powering this revolution? Or the devil may be confused by a circular maze on the floor, as can be seen just inside the entrance at Chartres cathedral. Eight hundred years later, we must gain clues wherever we may: In a rough chronology: Interior view of same oculus to left, with grisaille glass. Oculus on Romanesque church, with Roman arches below. This what the lighting was like in the old Romanesque churches. The pictorial assists for the clerics teaching the illiterate peasants comprised murals of the moral and uplifting stories. The Romanesque walls were thick and load-bearing, windows were weakened sections. Thus the buildings were dim, illuminated by various forms of lamp. Glass was immensely expensive, so even an oculus would let in the weather. Buildings with thick walls do have the advantage of insulating from the heat and cold. Come the gothic building revolution and the fundamentals changed. The realisation grew that between the pillars, great walls of beautiful glass could turn these public buildings into magical works of art. You may read all manner of weighty tomes discussing the minutiae of gothic architecture, but my impression is that the walls of glass and uplifting beauty were the prime drivers of the process.

Chapter 4 : Stained Glass Painting Instructions

Try checking out Stained Glass Basics if you prefer a book. Some of it will be review, but it also has a good section on lead came and repairs. Traditional Leaded Glass Windows or Get the Lead Out are two of the many DVD's available at Delphi.

How to tell the Good from the Bad Visitors have my permission to print this page, to do so, [click here](#). In any artistic medium there is an art to designing projects, and a craft to bringing off that aim at the highest level. There is an art to designing a stained glass window, just as there is a craft to laying down paint on a canvas. Stained glass, throughout its history, has been elevated to the realm of fine art and plunged into the obscurity of everyday architectural decoration. Currently, its reputation resides somewhere between these two extremes, having almost limitless potential to compete with other forms of fine art and fine craft, yet being kept from doing so in large part because of many non-professionals hobbyists seeking a vocation in either making or teaching stained glass, and thus diluting the medium with shoddy craftsmanship and non-original design. Fine craft refers to the best that can be achieved within any craft medium, and is invariably a balance between artistic expression and superlative technique. I do not mean to imply that there is no good stained glass about, only that it seems to be a pyramid with some at the top both well designed and well crafted, and a lot more below missing one or both of those qualities. And while every medium has its place for fledgling artisans who are still struggling with becoming good at either the design process or the craft itself, not every medium has been swamped with so many "professionals" who are in business long before they have mastered the craft. It is my hope to be of help to both consumers and stained glass artists when I speak out about the need for a higher standard of design and craftsmanship in this medium as a whole. Whatever you do, proceed carefully! There are a lot of stained glass studios and individual stained glass artists whose craftsmanship ranges between just fair and poor, and too many who do not even try to come up with original designs. Remember that the best quality work is [1] innovative and original in design, and [2] crafted cleanly and precisely. Craftsmanship, however, can be assessed and rated using objective criteria, thus allowing the consumer to learn what to look for. This page is designed to alert you to some of the pitfalls of poor craftsmanship and to educate you concerning what good craftsmanship looks like. This page is also a good source of information for people wanting to select a good teacher of stained glass. Use these same standards when interviewing someone you may be considering paying to learn from. Try to find a teacher who will inspire you to create original design as well as teach you how to create impressive artworks. Precision craftsmanship in stained glass is a necessary part of this medium. Poorly crafted stained glass may start to show structural problems in as little as a few years. Well-crafted work should last many decades with no structural problems. Poor craftsmanship also looks imprecise, sloppy, and disjointed up close. Well crafted stained or beveled glass looks clean and precise. Good craftsmanship is a product of two things, attitude and practice. The consumer should be wary of hobbyists who set themselves up as "professionals" after only a few months or years of working in the medium. The best craftspeople usually charge about the same as everyone else, or in any case very little more. Also, they will rarely take on a challenge that is clearly beyond their abilities as I have witnessed some poor craftspeople do. The following are descriptions of what to look for Copper foil is one method for holding the glass securely in place. The sticky side of the copper foil tape is pressed to the glass, and the excess tape that sticks out above and below the upper and lower surfaces of the glass is bent down onto those surfaces, forming the "channel" that holds the glass. Copper foil tape comes in a variety of widths, allowing for more or less "overhang," which translates into a deeper or shallower channel and appears in the final artwork as a thicker or thinner leadline Note: Because each piece of glass is surrounded with copper foil separately, all of the copper must be covered with a "bead" of solder, i. If there are gaps between one piece of glass and the next due to imprecise cutting of the glass , these gaps become filled with solder, too, resulting in leadlines that are thicker than where the glass pieces fit precisely next to one another. Although some amount of variation in the width of the leadlines can add a positive artistic effect such as with flowers, birds and such , too much variation is a sign of poor cutting of the glass and is especially detracting with geometric shapes, straight lines, etc. Here is a list of

what to look for in a well crafted piece of copper foiled stained glass. As per the discussion of the copper foil method above, precision cutting of the glass and precision laying down of the foil onto the glass has resulted in leadlines that [1] vary only slightly in width throughout the artwork as a whole, and [2] show almost no variance in width from one end to the other of any single leadline. When assessing the level of craftsmanship of a stained or beveled glass artwork that has been copper foiled, look closely at straight lines and simple geometric shapes such as circles, rectangles, ovals, paisleys, etc. Straight lines should be perfectly straight and show almost no variance in leadline width. One of the biggest advantages of using copper foil over lead as a method of holding the glass is that with copper foil the artisan can create very thin leadlines. Lead has its advantages, too, which will be explained farther down on this page. Achieving very thin copper foiled leadlines requires both precision cutting of the glass and precision laying down of the copper foil onto the glass using a copper tape that is only slightly wider than the thickness of the glass. If an artist shows you a piece that has only relatively thick leadlines which is only necessary in artworks that are very large in size and very simple in design, ask to see other works with thinner copper foiled leadlines. This may not apply where the artist has meant to add some decorative soldering. However, beware of artisans claiming that poor soldering is "meant to be decorative." When in doubt, ask to see other artworks. This is a chemical solution that turns the dull-silver colored solder to a copper, brass, green, or charcoal gray color the last is my favorite, artistically. Poor craftsmanship here appears as a blotchy or uneven look in the coloration of the leadlines, and probably results from insufficient cleaning of the artwork prior to the application of the patina or a poor method of applying the patina itself. Since the copper foil tape is applied to the entire edge of each piece of glass, it must slightly overlap itself where it begins and ends its circumnavigation of each piece of glass. The absence of visible ends means that the copper foil is exactly lined up where this overlap occurs. The presence of visible ends is a sure sign of hurried craftsmanship. These can occur anywhere along the leadlines, as well as at the corners of a piece of glass. If the foil is applied to the glass imprecisely, there will be places where more foil was flattened onto the underside of the glass which becomes the back side of the artwork than onto the topside of the glass which becomes the front of the artwork. This allows the "backside" of the foil to show through on the front of the artwork, especially where clear or light colored glasses are used. This is readily noticeable because the "backside" is a bright copper color and shows up readily against the front of the leadlines, which have been covered with solder and maybe patina-ed, and therefore are no longer copper colored. Some artisans trim away this overhanging copper foil with a razor knife, which is okay, but time-consuming. I have developed my own technique whereby I foil every piece slightly more onto the topside than the underside of the glass, preventing the need for trimming and ensuring no "backside" showing through. Lead is the other method of holding the glass securely in place. Leading requires more skill than copper foil since the pieces of glass and lead are fitted tightly together before beginning the soldering phase as opposed to copper foiled pieces of glass, which are loose until the soldering phase is begun. Lead came is a pre-formed miniature I-beam of pure lead, a very soft metal that can be bent to follow the contours of the glass. Lead requires soldering where one piece of lead touches another piece of lead, unlike copper foil, which must be soldered along the whole leadline. Lead, like copper foil, comes in different sizes. The major advantages of using lead over copper foil are [1] that leaded leadlines are perfectly uniform in width, which looks especially good with straight lines, geometric shapes, and symmetrical designs, and [2] that leading, once mastered, is much quicker than copper foiling, and can therefore significantly reduce the cost of a stained glass artwork. Leading requires greater glass-cutting skill because gaps between one piece of glass and another are not filled with solder as they are in the copper foil method this is why almost all stained glass classes teach copper foiling before they teach leading, and many do not teach leading at all. When the gap between two adjacent pieces of glass becomes large enough, it will not be hidden by the channel of the lead came, and the raw edge of the glass will be visible to the viewer. Most of the time these flaws are not large enough to be visible, that is, the gap between the glass and the lead is still hidden by the lead channel. Additionally, these gaps are almost always hidden by the final stage of leading, applying the putty. Puttying is not necessary with copper foil. Leaded artworks generally have a special putty forced into the channels of the lead came. This was more necessary when stained glass was the only glass between inside and outside, which is rare anymore.

Although putty is necessary to create an airtight, weatherproof artwork, not all stained glass done in lead needs to be puttied. Putty is not required in a well-crafted artwork that is mounted in an interior fashion and so does not need to be airtight. The goal is to be visually tight rather than airtight. Puttying a stained or beveled glass artwork can be a way of hiding imprecise glass cutting or poor leading technique. Hidden, putty-filled gaps are the primary source of structural problems that occur after a few years. This is why precise technique throughout the leading process, resulting in glass butted up firmly and precisely to lead butted up firmly and precisely to the next piece of glass, is so crucial to the lifespan of the artwork. Another obstacle in mastering the method of leading is learning to cut the lead accurately. Fortunately, imprecise cutting of the lead came is more noticeable than the putty-hidden gaps resulting from imprecise cutting of the glass. For that reason, we will focus more on imprecise leading than on imprecise glass cutting in discussing what to look for in a well-crafted leaded artwork, since the average consumer never sees the project until after the puttying process has hidden flaws of that sort, if any exist. However, it is generally safe to assume that imprecise cutting of the lead may be indicative of bad craftsmanship in general, and that it may suggest the presence of imprecise cutting of the glass as well. Here is what to look for in a well-crafted piece of leaded stained glass or beveled glass.

Straight lines or curved lines that "wobble" may indicate poor drafting abilities. i. Look closely at straight leadlines. Are they perfectly straight? Look closely at curved leadlines, especially a circle if one is present. Are the curved lines smoothly curved? Are the circles really true circles? In a well-crafted stained or beveled glass artwork, they will look precise. Where they are not precise, hurried or lazy attitudes flourish. In other words, there are no long "arms" of solder trailing down one or more of the leadlines adjacent to a solder joint, and the joints are smooth in appearance. While it may be done on purpose, it adds almost nothing to the strength of the artwork, and is often the sign of a craftsman who [a] has yet to perfect her or his soldering technique, or [b] has a lazy or hurried attitude. This is not to be confused with an artisan who chooses to cover all of the leadlines with solder. Some think this gives a more uniform look whether patina is applied or not. I think good soldering and good patina techniques make this unnecessary, but it is not necessarily a sign of poor craftsmanship. Where there is imprecise cutting of the glass or lack of skill in constructing the leaded artwork i. Look for this as a sign of poor craftsmanship in all leaded pieces, but especially in pieces with lots of adjacent rectangles such as in the border designs of many leaded glass artworks or in artworks with lots of straight lines. Precise matching is even more difficult where the leadlines cross at angles other than 90 degrees, such as in a tight-fitting pattern of diamonds. See the figure below for the simplest of cases, where lines are meant to cross at 90 degrees. Inability to cut a fine point on the lead came will result in a juncture that seems to have a "jag" in it, somewhat similar to what is seen with improperly aligned "ends" in the copper foil method. Some artisans try to cover this type of gap with solder, which is fine if they are skilled with a soldering iron. Unfortunately, the inability to cut a fine point on the lead is often coupled with a lack of soldering expertise, resulting in a choppy or jagged look upon close inspection see the figure immediately below. Skilled craftspeople spend no more time in fact, probably less creating an artwork free of jags and gaps. This is similar to number 4, above, but I just wanted you to be aware of looking for it where one leadline meets another at a sharp point, regardless of whether the two leadlines were meant to merge into one or not.

Chapter 5 : Stained Glass Window Â· Medieval London Objects Â· Medieval London

Creating stained-glass and warm-glass designs can be a fun and addictive hobby, but to get started you need to go shopping for some basic tools and supplies and develop basic skills. Then you can practice and perfect the different techniques to your heart's content. Stained glass is a hobby that.

Painting on Glass Tutorials Painting on glass is a very exciting stained glass technique. It allows your creativity to run free, without the constraints of cutting, leading or any of the other processes that require accuracy and lots of fiddly pieces fitting together. This section covers everything you need to know about traditional Stained Glass Painting. Scroll down this page for links to all the different tutorials, ranging from different Types Of Paint and how to choose the right one for you. Step-by-step guides to painting techniques and advice on buying materials and suppliers. Stained Glass Painting Tutorials 1. This page will answer all your questions about paint. What is it, which type of paints are available, and which one is right for your particular project? Find the answers here. Also includes suggestions for suppliers. Find out how to mix your paint so that you can create smooth lines and perfect blending. Learn about the different mediums to mix the paint with. Painting Trace Lines Find out the best brushes and tools for beginners and how to charge the brush properly before painting. Liven up your painting by using a needle to enhance the line work. Fire your stained glass painting with the kiln firing schedule included. Other Painting Tutorials Silver Stain Tutorial How to give your glasswork a beautiful golden glow by using silver nitrate. Helpful advice on applying and firing silver stain. Tips to achieve the best results and different ways of applying them. How to get the best from coloured enamels. Learn how Layering Stained Glass Paint thinly and firing repeatedly results in a much deeper colours.

Chapter 6 : Faux Stained Glass Window with Biblical Theme - Create Art with ME

19th century stained glass studios and windows because our earliest Australian windows were made in, or by artists from, Great Britain. We also received many kind gifts, including valuable books, during our travels.

The look is used in many Tiffany glass pieces. Stained glass plating has many advantages over a finished glass piece, including a wide range of colors, minimal visual impact of solder lines and a three-dimensional effect to the final product. Using Specific Shapes Certain shapes make stained glass plating more difficult. Artists new to the method should choose small, curved pieces. Curved pieces are easier to plate together while maintaining the integrity of the piece. Smaller pieces make it easier for the artist to cut an exact match for plating. Longer, straighter pieces are more difficult to plate because of the possibility of bowing. Longer pieces also tend to have uneven weight distribution, making it more difficult to put the final product together. Beginners should start with smaller plated pieces, until they master the skills needed to match and solder large pieces. Build Vent Areas Glass pieces for plating must be accurate. If each cut is not precise, moisture builds between the layers of glass. Moisture can change the look of a finished piece by obstructing the colors of the plates. To keep moisture from staying between the plates, do not solder all the way around the glass pieces. Leave a few small open areas to vent the piece. Dabbing petroleum jelly on the areas where there should be a vent allows the artist to solder all the way around the piece. Petroleum jelly prevents the solder from sticking to the glass, leaving enough ventilation to remove the moisture. Dust will show up in the finished product. Supporting Each Layer Some designs require plating be done only to specific parts of the glass piece. The piece can become top-heavy if most of the plating is toward the top of the glass. This can damage the bottom of the piece if there is too much weight for the bottom to support. Plate a piece of clear glass onto the bottom of the piece to prevent damage and support the top. The extra plate will not affect the overall look of the stained glass plating. Clear plating makes the finished piece easier and safer to move.

Chapter 7 : Advanced Creative Techniques in Stained Glass, Andrew Allan – Open Studio Blog

Milly Frances Decorative Techniques Stained Glass Tutorials Beginner, Glass Painting Blending Paint Tutorial Any guide to glass painting techniques has to include matting, or shading. It's the exciting process that will make your work look 3-D, like the drapery in church windows.

Tools Books Instructional These books will get teach beginners how to do stained glass in no time or teach the seasoned crafter a new technique or project. Basic Stained Glass Making by Michael Johnston This guide contains everything the beginner needs to know about making beautiful basic stained glass projects. Lavish color illustrations, step by step lessons, complete explanations of tools and materials, and expert techniques for cutting and polishing glass, tracing patterns, soldering, setting up a workspace, safety, and more are explained with the beginner in mind. It is designed with both the student and instructor in mind. Included in this book are 40 colored pictures of completed projects, a variety of designs, tips and techniques to get the beginner off to a good start. Includes 20 patterns designed for working with lead came and 20 patterns for copper foil. Each pattern has been designed with a beginner in mind. Thumb nails and color pictures are included to aid the user with color selection. With straightforward text and a wealth of color photos, this book will show you how to master more advanced stained glass-making techniques: It also offers step-by-step instructions for creating a tabletop box, a large hanging lampshade, and a decorative mosaic--along with expert advice on how to improve your stained glass-making skills. Features 40 patterns; an eclectic mix of traditional, contemporary, representational and wild designs. These patterns are designed to progress the beginner into more challenging work while maintaining strong, basic design principles. Includes pattern making, glass cutting, fitting, soldering, and finishing for both copper foil and lead came assembly. Lamp making and other special techniques are also covered. Features florals, Victorians, birds, geometrics, and more. Great ideas for building with bevels, creating quick transoms and windows. Color representations of each finished project included. Over 40 full color designs, 32 pages. These grid sheets make it simple to find and draw the outside dimensions of your stained glass panel. Use the center lines, grid lines, and dimension markings for reference as you draw your design. Contains 3 22"x34" sheets. Using the wide variety of stained glass available to create one-of-a-kind tabletop boxes is explained and illustrated in an easy-to-follow format. Illustrated step-by-step instruction on techniques to make a variety of beautiful and practical stained glass boxes. Photos show exactly how to assemble corners, attach hinges and lids, work with mirrored glass, create shelves and compartments, and add feet and lips. Detailed information for the beginner or more experienced glass artist. A desktop or hanging lamp is a popular project for the beginning or experienced stained-glass crafter. This handsomely illustrated guide offers techniques to make any number of lamps, from simple, contemporary shades to elaborate Tiffany styles. Contains how to create and work with patterns, assemble panels, use a lamp jig, solder and patina, tin and attach caps, select a base--all the steps necessary to create beautiful heirloom pieces. This book teaches beginning stained glass crafters how to make these very projects. Starting with detailed instructions for the most basic steps in working with stained glass, such as cutting glass and using a soldering iron, this book guides readers through the process of building a large stained glass panel. This unique how-to book describes in step-by-step detail how to create an authentic reproduction, one of the most exciting and challenging projects the stained-glass artist can tackle. Features never-before-published secrets for creating authentic patina and includes large-scale images of 30 finished lamps as well as close-ups of shade details. Color photos illustrate the entire lamp-making process from cutting the pattern and selecting glass to assembling tiles and soldering a shade. Also includes a selection of patterns you can use to make some of the objects described in the book or modify as you make your own imaginative designs. Step-by-step directions to guide in constructing mirrors, windows and panels, as well as lamps, boxes, jewelry, and fantasy items. Excellent color photographs and diagrams show materials and tools, as well as the cutting, assembling, and soldering of glass items. Includes hanging glass panels, boxes, and lamps. All have pattern diagrams and technical tips for construction. Great good book for use with classes of beginning glass crafters. Step-by-step instructions and 45 photos, drawings, and diagrams explain every step from making patterns, pattern cutting,

scoring glass, foiling, soldering, framing, patinas, and more. Skills such as glass cutting, breaking, grinding, applying copper foil and soldering are taught in words and diagrams which are easy to understand. Full-size patterns are included for 26 projects; from simple designs for those starting out to more challenging ones for skilled craftspersons.

Chapter 8 : Preservation Brief The Preservation and Repair of Historic Stained and Leaded Glass

When soldering stained glass using lead cane, it is advisable to start in one corner of the design and work inward across the pattern. Find out how to use quarter-inch lead cane to solder a piece.

By JoLynn Bennett Select a pattern from the 22 beautiful compositions shown above. Plus, we have three unique pattern books. Each panel gives you the ability to establish shadows, incredible depth, texture and colorations that are not available with one piece of ordinary glass. Select the patterns you want by going to the Patterns for Plating page. Every package includes step-by-step instructions, glass recommendation, and a color photo of the finished window. See the Gallery Page for example of the results obtained by first-time glass crafters. Makes me wonder why the artist went to the trouble if there is no discernable advantage. Here are a few of the gains to be achieved in plating: Alter the color of glass. If you want to adjust the color of a certain portion of your project, adding a layer will accomplish that. A second layer will most certainly give you shadows, and add contour to the various objects in your design. Make the composition deep. Plating will move more distant components deeper into the background. That depth will definitely give your work much more drama. For example, trees will appear further into the forest. When the glass you love has no texture, adding a layer will fix that. Typical cases are water and skies. You may have exactly the right green or blue glass, but no surface movement as bodies of water and skies always have. Adding a second layer of clear textured glass will do it beautifully. Or white wispy for your sky to get the look of high clouds. You can make every one of your glass projects more visually striking with a little well-planned plating. Tiffany over years ago, and was used in his now priceless nature windows. Plating is simply the process of layering glass, one piece over another, to create shadows, contour and add tremendous depth to compositions. If you have just average stained glass skills, you can start using this ancient time-tested approach to produce spectacular glass projects. No special tools are needed, and the how-to steps are clearly provided in our books. For those who are committed to building the most beautiful projects possible, plating will take you to that place, starting with your very first window. Technical support is available from us at no charge if you need assistance in the design or construction of your plated window. Sadly my father passed away in November of I have decided to keep his website active at this time to offer his wonderful books and patterns to you. I want to disclose that I cannot offer technical support concerning the patterns and glass work, but hope that you will give them a try as his work is truly one of a kind!

Chapter 9 : Stained Glass Instruction Books - Anything in Stained Glass

Stained glass art filters light through windows and adds color to a bleak setting. In this short DIY stained glass course, learn techniques for cutting glass with precision, and how to create beautiful mosaic pieces.

All you need is an outline. Or you could also use stencils. DecoArt has some wonderful self-adhesive stencils that adhere to the glass. Perfect for curved shapes. Prepare Glass for Glass Stain First, thoroughly clean the glass with rubbing alcohol and allow to dry. I used the cardboard that came in the frame, created the borders and transferred the leaves. Then I popped the glass and cardboard back into the frame. My border lines were not matching up to the frame. You can place the grouping in the middle of your frame and then create border lines that fit your frame. Trust me – I speak from experience. Keep your paper towel handy to wipe the tip after each pour. After the tape is placed, pour leading around the entire inside of the frame. Look at the blue rectangle on the left. Notice that the bottom tape has no leading. See the pic on the right? I had some goopy clumps. Just allow the leading to completely dry and then remove any clumps with your utility knife. I pulled the tape up while the leading was wet. It might work if you let the leading dry. It worked really well to create a nice straight line. Yeah, I missed a spot here and there. Just come back with your leading and fill it in. On some of the leaves I extended the vein to connect to the borders. To make it look like the background is in pieces, like real stained glass. Now for the really fun stuff! Just squirt a little brown, then a little yellow, take a toothpick and swirl it all together. I found it more comfortable to work in smaller portions, rather than filling in an entire leaf. I got a little braver and added some Orange to the mix. Then I really let loose and poured four or five colors in the small leaf. For the background I used Clear and a paintbrush to spread it around. The paintbrush adds a bit of texture so it looks like marbled glass. I swirled the colors together and then made long lines. Can you see how the Clear background looks kind of marbled in this shot? I love the sun shining thru all the colors. But, you know what? Even just set against a mirror, the colors are glorious. I am in love with this product, DecoArt Glass Stains. I think you will be too! I wrote this post as part of a paid campaign. The opinions in this post are my own, as always.