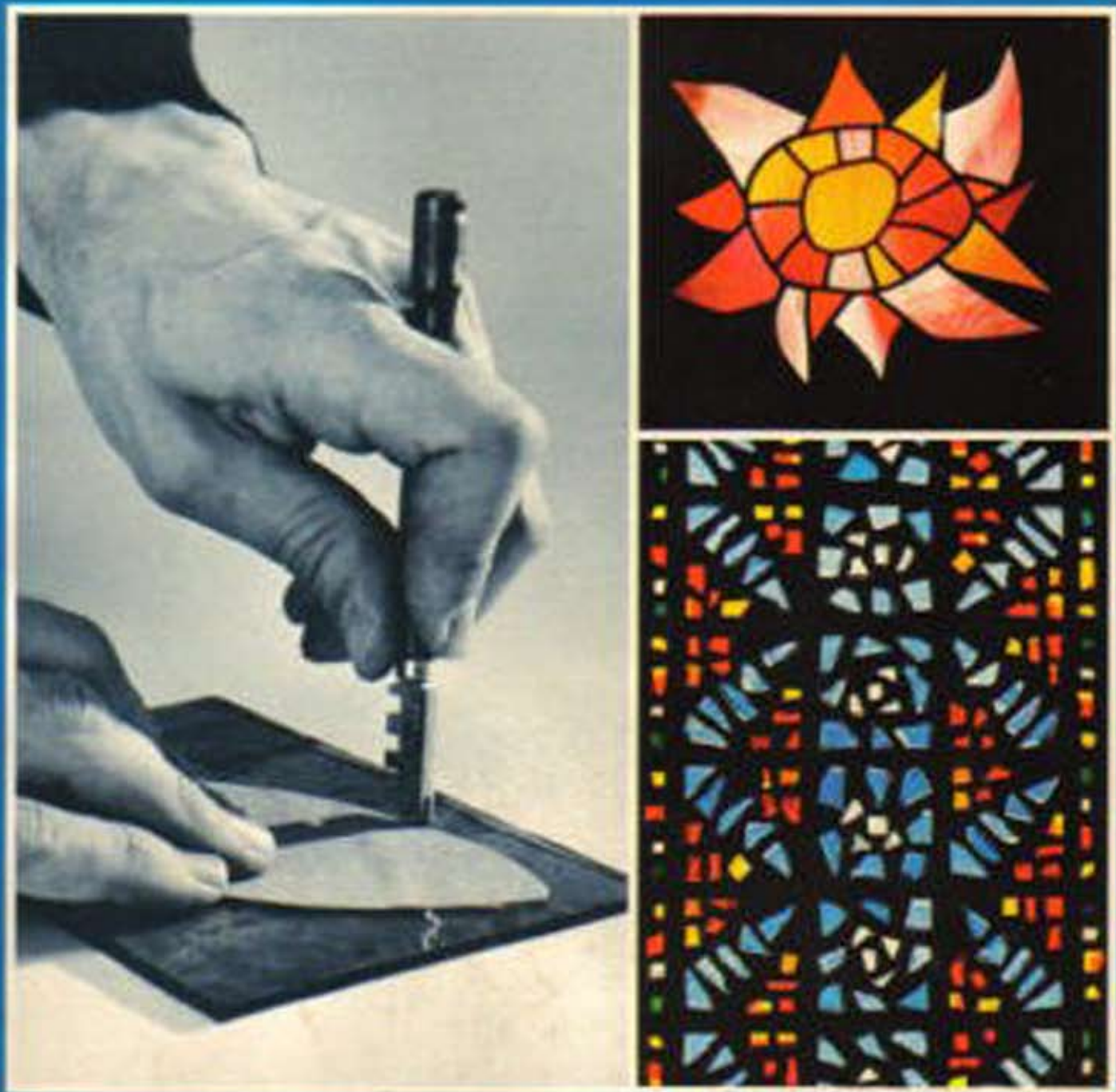


STEP-BY-STEP

# stained glass

A COMPLETE INTRODUCTION TO THE CRAFT OF STAINED GLASS • ILLUSTRATED IN FULL COLOR

By Erik Erikson



## Contents




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A Complete Introduction to the Craft of Stained Glass

**By Erik Erikson**

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Probably the quickest way to develop a sense of color is to repeat simple design combinations many times, with variations, and to gradually increase the complexity of color relationships. A variety of preliminary sketches can also be worked out in watercolors or with colored paper pasted on a board. These sketches will serve to simulate in part the final result, as well as to act as guides for determining design. They cannot, of course, be used to determine accurately the final color because they cannot achieve the effect of stained glass.

### SKETCH AND LAYOUT

The sketch is a rendering in color and/or line, drawn to a convenient scale and to the correct proportions so that it can be easily scaled up to a full-size layout. For example, if it is your plan to make a 4' × 2½' window panel, you could choose a scale of 1"=1', which means that every inch of the sketch would be equal to every foot of the panel. The proportionate size of the sketch would then be 4" × 2½". If this is too small, then increase the scale to 1½" or 2"=1'. A 12" rule can be used to figure scale, but an architectural scale rule is much easier to use. It presents ten different scales, as well as inches.

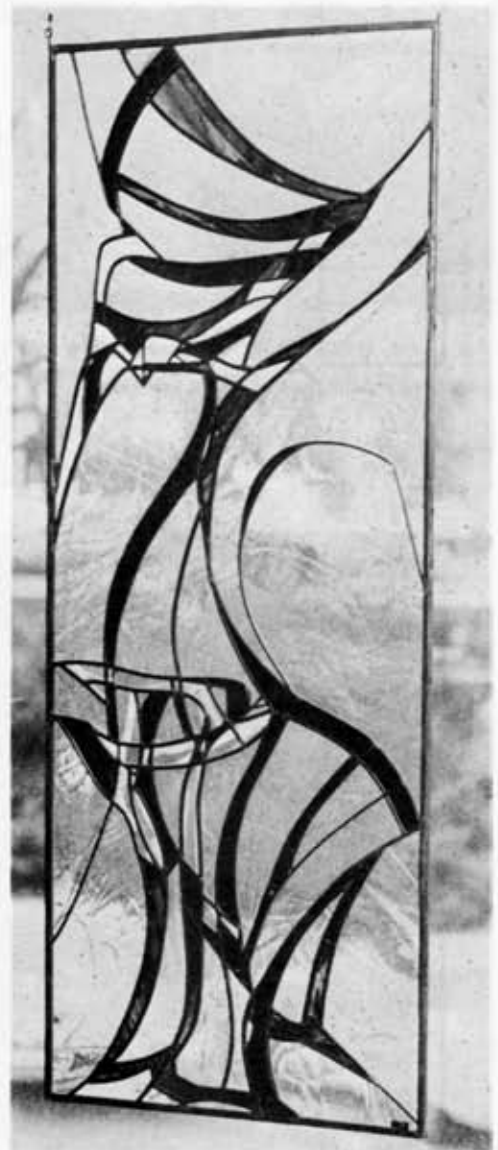
To enlarge the sketch to a full-size layout, divide it into equal parts by drawing over it a grid, or series of squares. Draw the same number of grids, but in proportionately larger squares, on cartoon paper, then reproduce the design, square by square.

### GLASS EASEL

While it is possible to select colors simply by looking at your design sketch and then cutting and otherwise preparing the glass without checking it against different light sources, a more organized approach is desirable. Such an approach involves the use of a glass easel—a sheet of clear plate glass upon which the colored glass is adhered for selecting, viewing, and painting purposes. A 2' × 2' sheet of ¼" plate glass makes a good-sized easel for small projects.

For selecting purposes, place tiny balls of plasticene at the corners of the colored glass and adhere the glass to the easel. Or use caulking compound (Concord CP 56.6 sealant type). Test colors against natural and artificial light by placing easel against a window and then flat on a light box. If you are just testing colors over a light box, then the adhesive is not necessary.

For viewing the glass, tape reverse tracing (pages 38–39) to easel. Turn easel over and, with black tempera paint and a brush, indicate the lines and borders of the design (for a leaded piece use a brush that approximates thickness of lead lines). You will be painting a reverse design since it will be worked on from the opposite side. When paint has dried, set easel against light source. Then, as each piece of glass is cut, adhere it to easel in proper design area. In this way you can examine piece against piece as you work along, view the entire composition in glass, and make any desired changes.



Leaded window panel with textured, colorless glass. Designed to achieve curvilinear motif, in contrast to rectangular frame. By Harriet Hyams.