



POINSETTIA GLASS PLATE

(ADVANCED GLASS PAINTING)

This design is created on Float Glass. Color decoration is done with Colors For Earth Glass Color and Color Concentrates. Learn basic color application and advanced shading techniques.



© 2008 Paula McCoy
All Rights Reserved

Paula McCoy, Weatherford, Texas 76085 * Phone: 817-677-5020
Web Site: www.colorsforearth.com
E-mail: ceramicsbypaula@gmail.com

Supply List

Miscellaneous

Sponge
Water Bowl
Pencil
Ceramic Tile (Palette)
Water Color Marker
Paint Well Palette
Small bottle with fine writer tip
Or Gizmo for outlining

Colors For Earth Products

Fired Glass Color:

GM300 Glass Medium
GO-331 Black Outline
G302 Glacier White
G322 Lemon Peel
G332 Deep Cranberry
G333 Rosewater Pink
G361 Leaf Green
GS-501 White Sparkle

Color Concentrates:

CC151 Cerulean Blue
CC162 Laurel Green

Brushes

#0 or #1 Taklon Liner

Suggested Ware:

10" or 12" Round Float Glass (Window Glass)
Single Strength

Glass Mold (By: Colors for Earth):

#CS122-F 10" Swirl Plate

Please read through all instructions before beginning project so that you have a better understanding of the technique. This may answer some of your questions before you get started. Should you have any questions or comments on this technique please don't hesitate to contact me.

Brushes: Brushes used for glass painting can be either taklon or sable. A taklon liner brush is my preference for small areas and then the small sumi for larger areas.

Colors for Earth is proud to introduce our "Fired Glass Color" line. 27 of the colors are lead-free (non-toxic) and we have 2 colors that have a health warning. These colors are vibrant just like our translucent underglaze color line. The names and numbers of the glass line coordinate with our current product line so that you can easily create your glass projects to match your ceramic ones.

They are in a powder formula that is mixed with our GM300 Glass Color Medium. By mixing with medium it will insure an opaque glossy finish. The 27 colors are non-toxic/food safe. Do not use the 2 colors that have a health warning on any surface that will be in touch with food or drink.

The colors can be used on most types of glass including COE 90 and COE 96 as well as float (window) glass. They also can be used as an overglaze on glazed ceramic pieces. We have a Black Outline and White Outline which will allow you to create different looks.

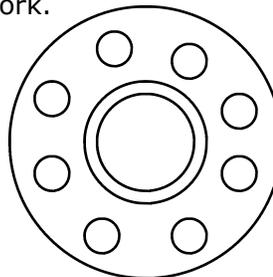
When the colors are thinned they can be brushed, sponged, sprayed or applied with a pen or Gizmo. The dry colors can also be sifted over the glass for different techniques.

Firing is cone 015-016 or from 1500° to 1525° in a ceramic or a glass kiln. Our glass colors hold their color to a much higher temperature when used on ceramic or porcelain bisque.

Technique:

1. **Preparing Working Area:** Using a Paint Well (white plastic palette with little cups) for mixing color. I like using this when painting because the product sits in a little cup and doesn't spread out on a tile and dry out before you know it. With the Paint Well it keeps the color moist and you don't waste as much product when you have to walk away. You can cover with plastic wrap or they make covers for these. I don't suggest using these if doing brush stroke work.

I put a damp sponge in the center of the Paint Well to blot my brush on as I am working and changing colors.



2. **Cleaning Glass:** Clean both sides of the glass by scrubbing with powdered cleanser such as Comet. Rinse well. You will need to determine the correct side of the glass to paint on by watching the way the water comes off the glass. One side will sheet off and the other tends to bead up and fall off. You want to paint on the side that sheets off. When correct side is determined, dry with lint free paper towel keeping the correct side up. After cleaning, handle glass by the edges only, or use paper towel as your fingerprints will show after firing.
3. **Glass:** Place glass over pattern. Do not touch the surface of the glass. Fingerprints can show when fired.
4. **Tracing Pattern:** Place Black or White Outline in squeeze bottle with fine tip or in Gizmo. Practice outlining on a scrap glass or tile to get the hang of it and a consistent flow of product. When ready, outline pattern. Keep tip clean from drips or build-up of color by wiping it off on a damp sponge or paper towel. When bottle is not in use you can leave it tip down in a damp sponge for a short amount of time, or clean tip with plunger and place cap on bottle to keep it from drying out. You can also add your signature with the outline color.

Fired Gold can also be used to outline patterns with. Put gold in gold pen and outline your design. You would then paint design in the same manner as the other outline colors. Fire piece and DON'T remove from sagger. Re-apply the gold to the outline and fire to witness cone 018. This will insure

that the gold is a strong gold finish and touch up any areas that the paint is over the gold outline.

5. **Mixing Colors:** Using a palette knife place a small amount of color on tile or in paint well. Start with about dime size of color. Add a few drops of **GM300 Glass Color Medium**. Mix with either palette knife or brush. Continue to add a drop or two and mix until you have the thickness of cream. The mixed colors should be thin enough to flatten out when applied to the glass. If the color is too thick and your brush marks don't smooth out, add a drop of water to thin. If the colors are too thin they will tend to run when you are applying them to the glass. You can add a bit more powder to thicken. Remember to mix only what you will use at that time and discard any that is left.
6. **Applying Color:** Using a soft (Taklon) liner brush, load brush fully and drip, puddle, etc. in the center of the outlined area and push the color to the outline using the tip of the brush. Try not to go over your outlining. You can raise the glass up and look at it to see if you have an even coverage and you are touching the outline. You can also use a light table to work on which will show you if the colors are solid and filled in.

Two Color Blending: If you want 2 colors on an area to show shading, you flow on the first color where the shading would be in an area, and then add the second color where the highlight would be while the first color is still wet so that the 2 colors meet. Then, with the tip of the brush while the colors are wet, "squiggle" or "pat" the colors together to create shading or highlights on the area.

Intermixing Colors: All non-toxic colors can be intermixed to achieve additional shades of colors. And colors with health warning can be mixed with each other for different shades also. Allow design to dry 1-2 hours.

9. **Holly Leaves:** Apply 1 solid coat of **G361 Green Leaf** to all holly leaves. Allow to dry completely. When they are dry you can do the shading. With #6 square shader, fully load with water and corner load with **CC151 Cerulean Blue**. Float this color as a highlight on the outside of each holly leaf. Refer to photo on page 6 for placement.

On the other side of each leaf you will shade with **CC162 Laurel Green** using the same shading technique as the blue.



10. **Poinsettia Petals:** Starting with the back petals and working forward this will allow drying time so that you are not working wet next to wet petal. When side by side petals are both wet they have more of a chance to run together than dry ones.

Each petal has a light and dark color and each color is mixed (2 parts color to 1 part sparkle) with **GS-501 White Sparkle**. Mix the following colors:

G302 Glacier White/GS-501 White Sparkle
G333 Rosewater Pink/GS-501 White Sparkle

Starting at the tip of the petal coming back 1/2 way apply a generous coat of **G302 Glacier White/GS-501 White Sparkle mix**. Then starting at the base of the petal or the end closest to the center of the flower with **G333 Rosewater Pink/GS-501 White Sparkle mix** working up to the glacier white area. With Rosewater Pink mix on your brush pull shading strokes starting in the Rosewater Pink area and up into the Glacier White areas. You should follow the shape and curve of each petal when pulling shading lines in.

Repeat this process for each petal working wet on wet with both colors on each petal.

11. **5 Front Small Petals:** The 5 front petals are filled in with a generous coat of the **G302 Glacier White mix**.

12. **Berries:** Mix **G332 Deep Cranberry/GS-501 White Sparkle** 50/50. Apply 1 coat to all berries.
13. **Flower Center:** Fill in the circles in the center of the poinsettia with **G322 Lemon Peel**. Allow to dry. Add a dot of **G361 Green Leaf** in the center of the yellow areas.
14. **Accent Strokes:** Mix **G332 Deep Cranberry/GS-501 White Sparkle** (2 parts color/1 part sparkle). Using the liner brush and a generous amount of Deep Cranberry mix, start at the large end of accent strokes and slowly pull down to a fine point. You are applying a puddle of color at the tip of the stroke and pulling in the tail. Repeat for each stroke.
15. **Touch Ups:** If for some reason you have lost your outline black you can touch it up after all the color is dry. Place some of the **GO-331 Outline Black** out on a palette and using the liner brush go over your outlines where needed.
16. **Firing:** Glass can be placed on a kiln washed shelf, Thin Fire Paper, or in a prepared glass sagger of choice with the painted side up. Glass should be the same diameter as the sagger or a little smaller, but never larger than the sagger.



TIP: To lengthen the life of your prepared glass sagger you can dust the sagger with **FREE DUST** (CFE Product). What this product does is if you fire too hot it will help eliminate the glass pulling of the prepared area of the sagger.

If your glass does stick to the sagger you will need to sand the area smooth and apply another coat of Glass Separator (CFE Product).



17. **Kiln Setter Kiln:** In a ceramic kiln with a kiln setter, fire to witness cone 015 or 1525 degrees. Leave peep holes closed during firing. Vent lid a quarter inch during the entire firing and cooling cycle. The colors will mature at a cone 016 but in most kilns an 015 will give a much better surface. The G310 Vermillion and G318 Pumpkin require an 015 firing to develop the color. You may need to test your kiln to see which cone gives you the better surface. It is best to start at the 016 firing to see how your kiln fires. If the glass did not fall into the glass sagger shape then you can re-fire to 015.
18. **Removing Glass from Kiln:** Allow kiln to cool completely before removing glass. The thermal shock from warm to room temperature could cause the glass to break. If glass did not drop into sagger properly, it needs to be re-fired to a hotter temperature. DO NOT remove from sagger. If it is removed and placed in a different groove than it was fired the first time it could cause the piece to crack.
19. Rinse and remove any glass separator residue and it is ready to use.



Poinsettia Glass Plate

By: Paula McCoy
(c) 2008

Color Code Pattern

CC151

G361

G361

G361

G302

G302

G361

G333

G302

G333

G302

G302

G333

G333

G333

G322 on Centers,
then G361 dot.

G302

G302

G333

G302

G302

G333

G333

G302

G333

G302

G302

G302

G333

G302

G302

G333

G333

G333

G302

G332 Mix on all
accent strokes.

G302

G333

G302

G302

G302

G361

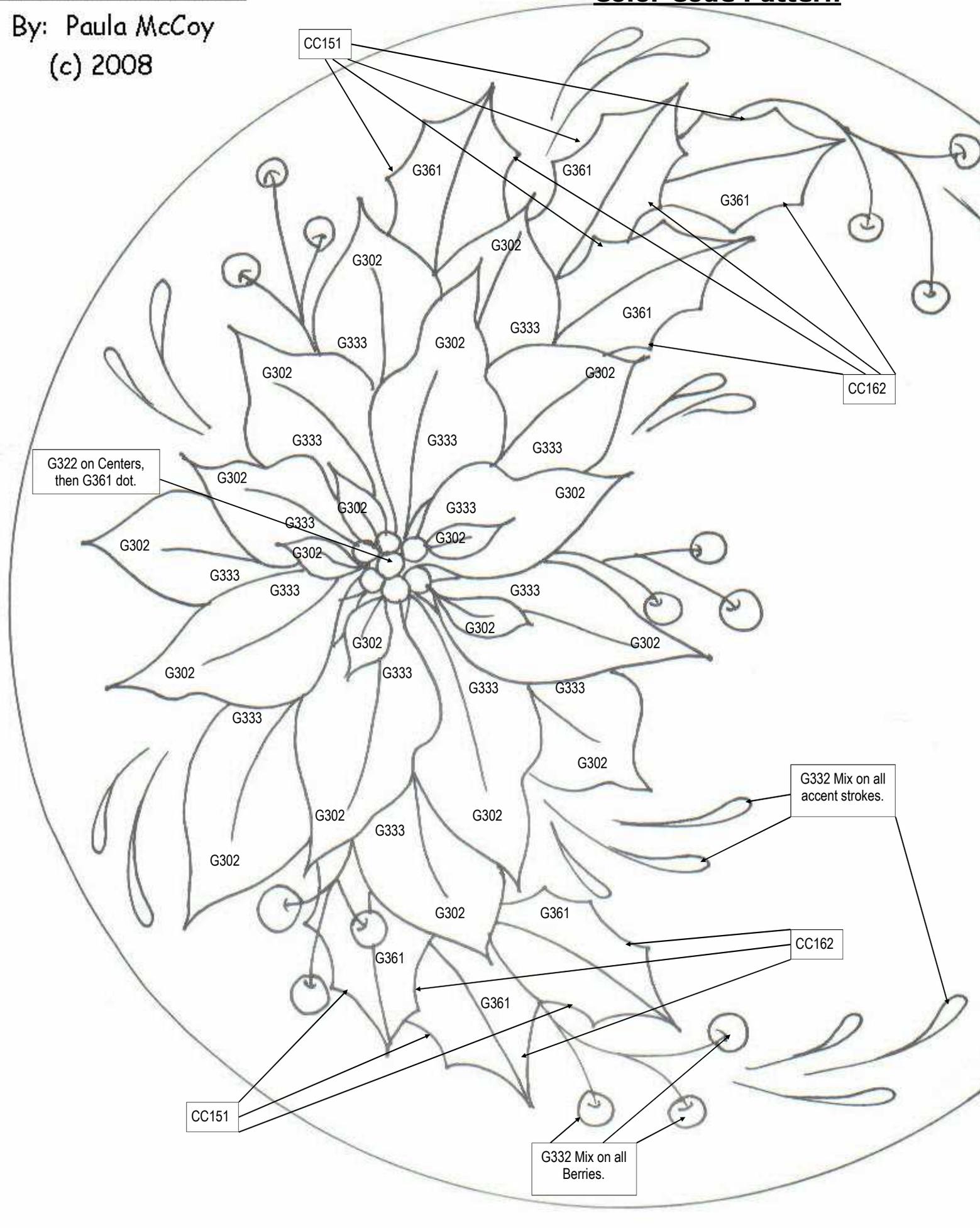
CC162

G361

G361

CC151

G332 Mix on all
Berries.



Poinsettia Glass Plate

By: Paula McCoy

(c) 2008

