

Glass painting: Using glycol

This is a general guide to using glycol as a paint medium. Glycol is non-toxic, water-soluble and almost odorless, in contrast with many oils. These advantages make glycol easy to use and to cleanup.

Glycol: Monopropylene glycol (CAS 57-55-6).

Water: PELI Glass uses demineralized water.

Glass painting is applied in layers on the front and back of the glass and fired in a kiln, perhaps with several firings at different temperatures, so plan your approach before beginning.

MIXING THE DRY POWDER PAINT

- Mix the dry paint with glycol only (no water). Place at least 1-2 spoonfuls of powder paint on a glass slab. Add glycol slowly and blend thoroughly with a palette knife. Control exposure to any dust coming off the paint.
- Use as little glycol as possible yet make sure the paint is fully saturated.
- Store in an airtight container and allow to stand for minimum 1 week. Do not paint with freshly mixed glycol / glass paint mixture. It will be slimy and won't be opaque when fired.

After one week the paint will have settled and the glycol risen to the top. Pour the excess glycol off. The mixture will have the consistency of molasses.

There are multiple ways to use paint mixed with glycol.

CONTOUR/GRISAILLE

First, thin the mixture for use. Many textural effects can be achieved with this paint.

- Place small amount of mixture on a plate or in a shot glass.
- Add equal quantities of glycol and water, a little at a time, from dropper bottles.
- Test the consistency as you continue. Clean tools between testing.

Too much glycol: paint is slimy and transparent. Too much water: paint dries too quickly and cannot be manipulated.

Apply the paint as contour lines or grisaille. Normally, contour first, then fire, then apply as grisaille.

Contour lines: Apply lines over clean dry glass. Since the lines will stay wet, they can be worked - thinned and smudged to create effects.

Grisaille: Apply approximately the right amount of paint in approximately the right place. Explore ways to manipulate the wet paint: push paint around with rubber tools, combing, dragging (with fan brush).

Wipe tools with damp rag as you work. Objects and materials that make close contact with the glass make the best tools. For example, wood works better than metal, pine and bamboo work better than hardwoods, rubber is best. Try experimenting with sponge applicators, plastic baggies, netting, cloth - all is possible! Consider transparency. Create textures that allow completely clear areas of glass to remain.

CREDIT

Debora Coombs is the person who invented and perfected this glass painting technique. Check out her website: www.coombscriddle.com.

PELI Glass teaches this technique during some workshops.

PAINTING MULTIPLE LAYERS (glycol shadow layer)

One can add a glycol paint layer to glass painting that is intended to have multiple layers before firing. This is a description of the glycol step only. The basis layers of grisaille and contour lines must have sufficient gum Arabic (test first) or the basis layers will dissolve once the glycol is applied.

- Place a thin layer of glycol (mixed with a small amount of paint) over the grisaille and contour lines. Lightly badger.
- Use a paper towel to gently absorb excess glycol. Lightly badger to remove any structure left from the paper towel.
- Apply glycol paint to create dark shadows. Use a small badger brush to soften the shadows.

CREDIT

Williams & Byrne (www.realglasspainting.com) have perfected this glass painting technique. Check out their website for tutorials.

PELI Glass teaches this technique during some workshops.

FIRING

When firing paints with significant amounts of medium, such as glycol, this must be burned off for good results. With peephole(s) open, increase kiln temperature slowly to 450°C (840°F), hold at this temperature for 20-40 minutes, then close peephole(s) and fire normally.

Experiment! You must determine what works best for you.



PELI Glass Products B.V.

E-mail mail@peliglass.eu Web www.peliglass.eu