

Making Everything Easier!™

Stained Glass

FOR
DUMMIES®

Learn to:

- Set up a work area and select and purchase equipment
- Create stunning stained glass pieces
- Discover the artist within

IN FULL COLOR!

Vicki Payne

Stained glass expert and host of TV shows Glass with Vicki Payne and For Your Home



Stained Glass For Dummies®

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About the Author

Vicki Payne has hosted the internationally syndicated show *Glass with Vicki Payne*, on PBS, for more than two decades. With her husband Chris, she owned and operated one of the largest stained-glass teaching and supply centers in the Midwest. She has produced more than 50 stained-glass DVDs, authored nine bestselling books about the art-glass craft, and invented and developed some very helpful tools for glass workers.

Vicki is also the host of *For Your Home*, the second-most-aired home-and-garden series on television and has hosted the *Handmade Gifts* and *DIY Crafts* television series on the DIY Network. She's also a frequent guest on other national and regional home-improvement and craft shows. In addition, she's an accomplished educator and a much sought after speaker at the International Hardware Show, Builders Show, and International Furniture Market in High Point. As the creative force behind Charlotte, North Carolina-based Cutters Productions, Vicki has made her name synonymous with the how-to industry. She also serves as a consultant to companies in the home-improvement and furnishing industries, where her

innovative development and marketing strategies are fully embraced.

Dedication

This book is dedicated to my mom, Mary James. She was an accomplished glass artist who never failed to encourage me to pursue my dreams and to do what I love. Thanks Mom, I miss you.

Mary James

1924-2010

Author's Acknowledgments

I want to thank my husband, Chris Payne, for coming out of retirement to help me create all the projects and samples in this book. It was great fun to share the studio together again.

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A special thank you to all my girlfriends, staff, and family who had to listen to me turn down invitations and new projects because “I have to work on my book!” You guys are great friends and allies. Special thanks to Dan Rutter for picking up the slack so I could play in my studio and to my daughter Sloan Rutter for her help and support.

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Thank you to Mike LoBiondo for his great photos that really make this book pop! Next time, Mike, let’s do the photo shoots when it isn’t 95 degrees in the studio!

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Introduction

For centuries, art glass has been ever-present in many parts of life; you find it in homes, churches, public spaces, and even restaurants. You can probably picture one or two beautiful pieces of glass that you've seen at some point, either up close and in person or in an art book. At first glance, you may think only true artists can create such magnificent works as these, but truth be told, glass working is more about craftsmanship than artistry. In this book, I introduce you to this fascinating art medium and help you develop the craft skills you need to create your own glass masterpieces.

About This Book

Art glass is a big umbrella that encompasses several different techniques, including stained glass and warm glass. The two most recognized stained-glass techniques are lead came and copper foil. You can use either construction method to create most stained-glass projects. In this book, you find instructions for both techniques, plus tips on choosing which technique to use for which project.

Warm glass, often called *fusing*, is all about heating glass to form it into different projects. One popular fusing technique, called *slumping*, actually involves shaping the glass into vases, bowls, jewelry, and other neat projects. Because more and more glass workers are embracing these warm-glass techniques, I dedicate a whole part of this book to warm glass and the unique project opportunities it presents.

So if you're interested in giving art glass a try, you've come to the right place! Although hands-on instruction is a great way to learn new glass-working techniques, finding an art center where you can take glass classes is becoming increasingly difficult. That's why I've written this book — to be the next best thing to having your own personal instructor. Sometimes a good book is even better than one-on-one instruction because it gives you the opportunity to go back and review particular steps or processes again and again until you master them. In addition to my written instructions, I include numerous full-color photos throughout this book that make it easy for you to see exactly what you need to do to get rolling with your new hobby.

Before I jump into the nitty-gritty of art glass, I help you set up your studio and fill it with all the necessary tools of the trade. Then I cover the basic techniques of working with glass from using a pattern to cutting your own glass to putting the pieces together. I give you plenty of step-by-step instruction to help you master the basics and then show you how to build on your skills to create fun and beautiful projects. With all the hands-on practice you get in this book, you may be surprised by how quickly you can develop your glass-working skills.

With more than 25 years of stained-glass instruction under my belt, I'm excited to get to share my love and knowledge of this beautiful art form with you. Although this book covers a lot of information, it's easy to follow, and you can adapt it to fit your current skill level. As you get ready to dive into the awesome world of art glass, I encourage you to concentrate on only one goal: to make your next project better than your last one. That way, you'll always be proud of your work.

Conventions Used in This Book

The techniques and projects in this book are meant to help you develop and improve your glass-working skills. To make the text easy to follow, I use the following conventions:

Although I recommend that you use clear glass when you're first getting started (because it's more affordable), I use colored glass in this book's photographs to make it easier for you to see what I'm demonstrating.

I include lots of project patterns in this book, and in case your space needs aren't quite the same as mine, I also provide instructions for enlarging these patterns if you want to do so.

I use *italics* to point out new terms or add emphasis.

I use **boldface** to indicate key words in bulleted lists and the action parts of numbered lists.

Any extra explanatory text that helps you get a better handle on a particular step appears in roman text after the boldface step.

Throughout the book, I use the terms art glass, stained glass, and leaded glass interchangeably.

When writing measurements, I list the width first, followed by the height. (For example, a 4-x-5-inch piece of glass is 4 inches wide and 5 inches tall.)

I indicate all temperatures in this book in degrees Fahrenheit.

I use monofont to make Web sites stand out.

When this book was printed, some Web addresses may have needed to break across two lines of text. If that happened, rest assured that I haven't put in any extra characters (such as hyphens) to indicate the break. So, when using one of these Web addresses, just type in exactly what you see in this book, pretending as though the line break doesn't exist.

What You're Not to Read

Throughout this book, I include a bit of information about the history of art glass because I think it's interesting to know more about how the medium became what it is today. Feel free to skip over this information if you want to cut to the chase and focus only on working with glass.

You'll know information is skippable if it appears in a sidebar (gray shaded box) or is marked with a Technical Stuff icon.

Foolish Assumptions

In writing this book, I made some assumptions about you:

You have an appreciation for stained glass and other forms of art glass and want to know how to create your own stunning pieces.

You have a space in your home to safely contain your new craft.

You realize that you're working with glass, hot irons, kilns, and lead-based products that require special handling and safety precautions, including wearing safety glasses whenever you're working in your studio and following the manufacturer's recommendations regarding all power tools, like soldering irons and kilns.

You may have some basic woodworking skills and want to build your own storage bins and work boards. For you, I include some step-by-step construction guidelines.

You have an unlimited budget when it comes to investing in what I like to call "all the bells and whistles." Just kidding. Add to your collection of equipment as you have the money and inclination to do so. Note, though, that I introduce you to all the latest tools and equipment that will make this hobby as easy as possible for you with total disregard to your budget. Sorry!

How This Book Is Organized

I've organized this book like I do my classes. I start simple with the supplies and space you need to practice your new art form and go from there. Each part of the book focuses on a different aspect of working with glass. You can easily refer to the specific parts and chapters that contain the answers you're looking for at any particular

moment without having to read the entire book. Of course, I secretly hope you read it cover to cover several times, but know that you don't have to. You can skip around to the topics that most interest you.

Part I: Glass, Glorious Glass

Part I is more of an overview than a step-by-step manual. Here, I outline the tools and supplies you need to get started with your new glass-working hobby and show you how to set up your studio. I also introduce the two basic techniques used to create stained glass — copper foil and lead came — and tell you a little about warm glass, the hottest craze in glass studios today. And because the beauty and essence of this art form is the glass itself, I spend some time going over the various types of glasses you'll be working with and provide suggestions for how to work with them.

Part II: Easing Your Way into the Art: Basic Stained-Glass Techniques

This part is all about hands-on practice. In Chapter 4, I jump right into working with patterns for stained-glass projects. I realize you may not be an artist, so I supply lots of resources for finding designs and making them your own with little to no artistic ability required.

After you know how to use a pattern, I show you how to cut your glass pieces to fit it. Although glass cutting can be the scariest part of the hobby, it doesn't have to be. In

Chapters 5 and 6, I share plenty of tips, techniques, and ideas to help you master the art of cutting glass and show you how to fine-tune your glass shapes to make them fit your patterns perfectly.

When you're ready to heat things up, I show you how to solder in Chapter 7. By following my helpful tips and tricks, you're sure to be a first-class solder master before you know it. To help keep you safe, I also talk about how to make your work environment a healthy and safe one when soldering.

Part III: Practice Makes Perfect: Stained-Glass Projects Aplenty

It's time to start building the stained-glass projects you've been dreaming about since you picked up this book. In Chapter 8, I show you how to tackle copper-foil projects, including how to work with foil, run the perfect solder bead, and use wire and patina to spice things up a bit. Then it's on to lead-came projects in Chapter 9, where I show you how to prepare your design, work with lead came, solder the perfect joints, and cement your finished panel to give it strength and beauty.

At the end of this part, stained-glass becomes three-dimensional as I show you how to create stunning stained-glass boxes and panel lampshades in Chapters 10 and 11. I also include a few additional project patterns in Chapter 12 so you can get some more practice with both copper and lead techniques. I just know you'll find a project that you can't wait to make next.

Part IV: Adding a Little Heat to the Mix: Working with Warm Glass

This part switches from traditional stained-glass techniques to warm-glass fusing. Because fusing is a whole new way of working with glass, you need to add some new equipment (most importantly, a glass kiln) and safety guidelines to your studio. Don't worry, I cover everything you need to know about tools, supplies, and safety in Chapter 13 so you can start fusing right away!

Because most fusers don't work with patterns, I jump right into the nitty-gritty of warm glass in Chapter 14. I cover the importance of using compatible glass and introduce you to some fun, preformed glass shapes, like stringers, noodles, and frit, that you can use to decorate your projects. I also walk you through the basics of firing your glass to fuse the pieces together.

In Chapter 15, I show you how to take your fusing projects to the next level by using some more-advanced fusing techniques like stacking, weaving, and incorporating wire and fiber paper. When you're ready to raise the bar even higher, take a look at Chapter 16, where I show you how to use molds to slump and drape your glass into bowls, platters, and vases.

Part V: The Part of Tens

Soldering is the most difficult skill for most beginners to master, so I spend Chapter 17 going over ten strategies that can help you improve your soldering skills fast. To

help you get a better feel for stained glass as an art as well as grow your own skills and techniques, I include a list of my favorite Louis C. Tiffany glass projects in Chapter 18. (In case you don't know, Louis C. Tiffany is the number-one, all-time master of stained glass.) Take some time to study these works; trust me, you'll see a big difference in your projects after you do!

Icons Used in This Book

In the margins of almost every page of this book, you find icons. They serve to direct you to particular types of information, including tips, practice exercises, technical tidbits, and more. Here's what the different icons mean:



This icon contains important information that you want to file away for future use. The info marked with this icon often applies to more than one technique or process and is something you definitely don't want to forget as you build your glass projects.



Just to keep the technical critics happy, I've included some fascinating albeit technical data that you don't absolutely have to know to be a successful glass artist. If you're in a hurry or just want to cover the basics, feel free to skip stuff marked with this icon.



This icon points out important, time-saving ideas or suggestions you can use to improve your glass-