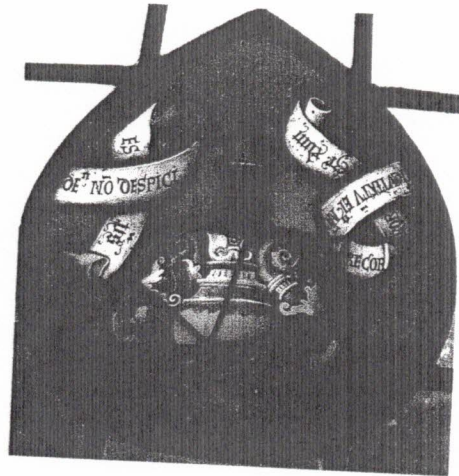


STAIRWAY
room G

1 PANEL

TRACERY LIGHT STAIRWAY, G1



This panel was made in the sixteenth century, in a Flemish style reminiscent of the South Lowland region (Corpus Vitrearum III, addendum). Flemish panels of that era often attest to the mastery of great craftsmen, as accomplished in all the various skills required for the making of beautiful stained glass. Very intricate cuts in the glass, extremely refined painting, complete mastery and control of the paints and great artistry are characteristics that define their work. A series of extremely beautiful panels from that region can be viewed at the Riverside Church in New York City.

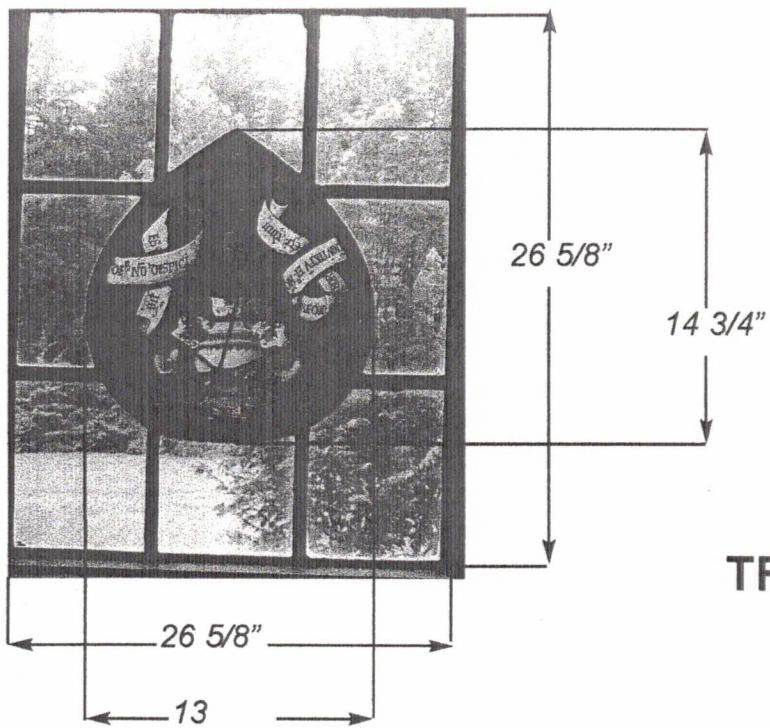
Such qualities can be perceived in this little tracery panel, with beautiful, golden silver stain applications, very fine trace with a light umber-brown grisaille and a fine matting of the same grisaille. Here the cuts are fairly simple, and the panel is dominated by one single large piece of clear painted glass, the vase itself, that was shattered in the middle.

To accurately define the meaning of the content, translation of the inscription is necessary: 'DEs NO DESPICI ES ..PS' (left side) ; 'IQUITATU EIs NO RECORDABOR EZE XVIII'

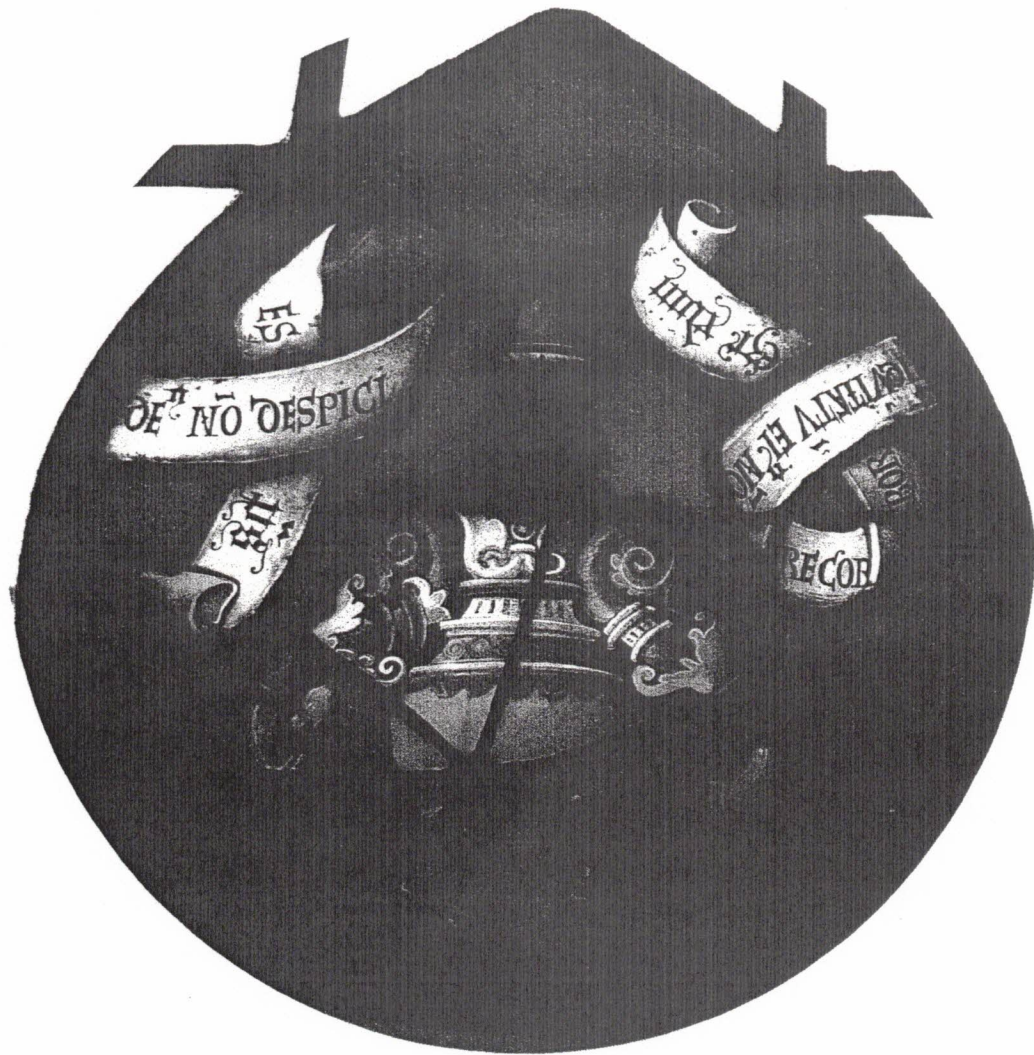
Note the stopgap at the bottom part of the vase: a 'leftover' fragment of another panel inserted as a replacement for the missing glass. This was a process of restoration for many centuries (until recently), but in this case the search for a piece in a matching style, color and design was quite unsuccessful! The remaining pieces are original, with the exception of one or two blue background pieces.

STAIRWAY
room G

1 PANEL



TRACERY LIGHT
STAIRWAY, G1



TRACERY LIGHT (STAIRWAY, NORTH BAY, G1)

Structure and installation of the window.

- Single section of a quarry window installed in stone.
- Exterior protective glazing for the figurative panel: PG#1. The lack of air allows moisture to settle and is potentially dangerous for the glass.
- Installation of the central panel: its border lead is inserted into the quarry's large lead. No joint is soldered with the rest of the window.

Recommendations:

- Removing the protective glazing sheet and inspecting the condition of the exterior side of the glass.

Condition of the quarries.

- *Lead:* 5/8" flat H lead came, in good condition. The putty is falling off.
- *Glass:* mostly clear blown glass, no apparent replacement. Evidence of a water-soluble deposit around the edges of the quarries on some areas. Three panes of glass are broken on other quarry panels of the bay.

Recommendations:

- Cleaning the glass in-situ and removing the residue.
- Replace broken glass.
- A lighter PG#3 type of protection glass might be recommended for this particular panel.

Condition of the ancient panel.

- *Lead:* main leading pattern with 1/8" (3 and 4mm) flat H. Repairs done with 2 and 3 mm leads. The lead is sometimes too wide and covers some of the paint details. No flange repair. Overall good condition.
- *Glass:* (based on the interior surface) The panel is dominated by a contrast between the blue background and the yellow and clear pieces. The seedy blue glass, very thick in some areas and thin on others, a variation that creates beautiful value nuances, has a smooth and slightly corroded surface. The clear seedy glass is stained with silver stain and shows no sign of alteration. The central (clear) piece of glass was unfortunately shattered and its bottom piece replaced with a stopgap. The stopgap contains paints of different hues and the design is quite disruptive. There are one piece of red and one piece of yellow glass, both painted.

- *Paint:* Dark umber-brown grisaille for trace, a thin matting was highlighted by a fine stipple (possibly mixed with oil) with a satin brown grisaille, and a dark paint was applied as a wash to darken areas of shade. =All pieces except the stopgap have the same paints, including the scroll. A warm hue of silver stain was widely used on clear glass to create golden features on the jar and shade on the scroll. The brush applications reveal the hand of a skilled painter. The paints are in stable condition. No enamel.

Recommendations:

- Category B
- Removing the backplate is a priority.
- Figuring a lighter version of PG#3 for protection glass.