



A DIGITAL DAY IN THE LIFE OF ...

Stained glass

The Citizen photo essay: Jill Connor

Architectural art glass restorer Jerome Durr spent the last two months working to remove, restore, clean and then reinstall the large 1910 Tiffany opalescence glass window at the Westminster Presbyterian Church. The 12-foot tall window is made from, at some points, four panes of colored glass. The window uses a number of techniques that were new at the time to create perspective and a more realistic image.



Jerome Durr scrapes some paint off of the outer pane of glass. There is paint residue from the multiple times that the church was painted. Below him is the inscription naming the benefactor of the window Janet Watson Seward in memory of her mother, Margaret Standart Watson. Durr said it is interesting hammering so close to a million dollar piece on glass.



Jerome Durr works on glazing the protective layer of clear glass on the outside of the church as he sits on the scaffolding facing the window. Because of the help from his studio assistant Brad Sliter and James Dunster, who replaces the wooden frame components and the sill plate on the exterior, Durr was able to finish ahead of schedule.



Pliers are used to tighten the metal ties that are soldered to the window. The ties wrap around the metal bars that run through the wooden window frame to hold the panes in place.



The metal signature plate says Tiffany Studios New York. This plate was barely readable before the restoration.



A detail of the temple in the clouds in the upper panes of the glass can be seen below the lower rainbow. This effect was achieved with a layer of multiple panes of delicately painted glass.



The completely reinstalled window is shown on a cloudy day, which is when windows photograph the best, said architectural art glass restorer Jerome Durr. Durr also said the window is an amazing example of Tiffany's work at their peak.