

# RESTORATION OF HISTORIC STAINED GLASS IN THE CZECH REPUBLIC

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Jan Černohorský vystudoval architekturu na ČVUT a Restaurátorství skla a keramiky na VŠCHT Praha. Zastupuje sklářský ateliér Vitraj, který v roce 1977 založil jeho otec Jiří Černohorský. Zabývají se atypickým zpracováním plochého skla, hlavní náplní je výroba a restaurování vitráží. Tradiční řemeslo aplikují i v současném umění a designu, což možnosti vitráže dále rozvíjí.

V prezentaci se zaměří na restaurování velice poškozených malovaných vitráží s množstvím chybějících skel. Jde o klasickou vitráž tvořenou černou vypalovanou malbou a stínováním na barevných sklech. U rozsáhlého poškození bohatě dekorovaných vitráží spočívá velká část práce v rekonstrukci chybějících motivů a propojení nového a původního.

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Jan Černohorský graduated from architecture at CTU and Restoration of Glass and Ceramics at Prague ICT Institute. He represents the glass studio Vitraj, which was founded in 1977 by his father Jiří Černohorský. They deal with atypical manufacturing of flat glass, the main focus is the production and restoration of stained glass. The Traditional crafts si applied to contemporary art and design, which further develops the possibilities of stained glass.

The presentation will focus on the restoration of extremely damaged painted stained glass windows with a lot of missing glass pieces. It is a classic stained glass painting made of black firing enamel and shading on colored glasses. In such case of extensive damage to richly decorated stained glass, much of the work is in the reconstruction of missing motifs and the connection between the new and the original ones.

The Church of St. Nikolaus is located in the historical center of Mikulášovice (Nixdofr) in the Šluknov region in north Bohemia. The first mention of the church dates back to the 15th century. (1445). The current building dates back to 1750-1751. The church has undergone a reconstruction in the last 10 years including 3 stained glass windows. First was restored the geometric stained glass window in the front facade of the church and then a pair of windows in the presbytery. The window in the front was restored in 2004, windows in the presbytery during 2006 and 200

7. The geometrical window in the front with its style was different from other painted figural windows. The window is not visible from the interior of the church. It is located on the balcony behind the organ, so it serves mainly for the external view.

Front stained glass is made of colored rolled (katedral) glass of light shades. The original signature of the GTA Innsbruck was preserved on the stained glass, and it was inferred that the remaining windows are of the same origin. Generally, no archival sources have been preserved about the origin of the windows or the time of their creation.

Stained glass in the presbytery was greatly damaged. Damaged glass and losses were a substantial part of the stained glass. Only the torso was left out of the main figural part. Large damages included also the whole faces of the figures. A large part of the stained glass area had to be reconstructed unfortunately without the possibility to come out of some archive image documentation.

Thus, the complete restoration of the stained glass was entered. Restoration included disassembly the glass from the original damaged lead network, cleaning of the glass pieces, adding paintings, and replacing missing and broken parts by making copies. The graphic reconstruction of the original motif was based only on preserved parts of the characters. Unfortunately there was no archive graphic documentation available. Before completing the add-ons, the design was approved by representatives of the church, the city, and the NPU staff. Replenishment of the stained glass was done by adding glasses produced by the same technology using glass firing painting (enamels). Stained glass was recreated in a classic way. The color is determined by the color of the glass, the painted motif is made up of black contour and dark shading, which tones darkens and lightens the color of the glass. The yellow details were made by silver stain.

The stained glass was based on a new lead network that matches its original came profile. The stained glass windows were reinstalled back to its original place, including renovation of metal structures and external protective bars.

