

Silver Wheel Scroll for Katherine Meade Journal

Overview

This is to document the materials, processes, procedures and techniques used to make the stained glass scroll for Katherine Meade on the occasion of her induction into the order of the Silver Wheel. This was scroll assignment KA16-070 and was presented at Southern Region War Camp on June 11 AS LI (2016). The panel is 18" x 24".

Materials

Paints

Reusche Tracing Black (DE401)
Reusche Bistre Brown (DE403)
Reusche Strong Blue (7852MB)
Reusche Dark Green (7870MB)

All pigments are traditional stained glass paints called Glass Stainer's colors.

Lead

Perimeter lead is 1/2" flat "H".
Inside border and between border pieces is 1/4" flat "H".
Between Shield and scroll is 1/4" flat "H".
Between Shield and medallions is 1/4" round "H".
Between shield and border triangles is 1/4" round "H".
Between halves of the shield is 7/32" round "H".
Between the 2 Silver Wheels is 1/4" flat "H".

All lead is restoration grade lead from DHD Metals, Inc.

Glass

Scroll	Lambert's Off-White w/Bluish Cast (906XX)
Under Shield	Lambert's Light Blue (980XX)
Shield	Lambert's Clear Reamy (1XX/RV)
Shield	Lambert's Medium Amber (73XX)
Silver Wheel	Lambert's Clear Opal Reamy (1064OP/CLRY)
Border	Lambert's Light Blue (980XX)

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All glass is mouth blown, full antique.

Procedures and Techniques

The glass, lead and procedure to build this panel were done in period style (as documented by Theophilus c. 1101). However, there were hazards in the materials used in the 12th century that we, in the 21st century, are intelligent enough either not to use or, at the very least, protect ourselves from. These hazards include lead, dusts (lead, glass and copper ashes) as well as costs. Therefore, the following exceptions were used:

- Glass was purchased, not manufactured (mouth blown) by me. This is because it is beyond my means (financially) to be able to do this myself. However, all the glass used in the panel is full antique, mouth blown glass.
- Lead was purchased, not hand cast by me. This is due to the hazards of melting lead in my house.
- Pigments used in the painting and calligraphy were purchased. There is the hazard of burning copper to ashes in my house.
- Modern tools and techniques were used to glaze the panel. This is due to the dangers of starting a coal or wood fire in my house.

For a complete description on how a stained glass panel was built, please refer to my document [Stained Glass in the Current Middle Ages](#). This paper was published in the [Ars Scientia Orientalis](#), and can also be read on my WEB page at <https://conoroceallaigh.wordpress.com>.

All painting was done using traditional stained glass painting techniques. The outline of the scroll was painted "free-hand" using Reusche Bistre Brown (DE403). The calligraphy was done "free-hand". That is, written on the glass without a template. Reusche Tracing Black (DE401) was used for this. The Silver Wheel was done with Reusche Tracing Black (DE401). Her arms were painted. I used Reusche's Strong Blue (7852MB) for the background of the upper portion of the shield. The glass used is Lambert's medium amber (74XX). Since this glass is already a golden yellow, it satisfied the heraldic requirement for the metal. Reusche's Tracing Black was used to for the detail and highlights of the cat. The bottom glass is Lambert's Clear Reamy (1XX/RV). The clear glass gives off a silvery shine and, once again, the glass satisfied the heraldic requirement (silver).

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This was also painted. I used Reusche's Dark Green (7870MB) for the tree top and Reusche's Bistre Brown (DE402) for the trunk.

The pigments were permanently adhered to the glass by firing the glass to 1225°F. These techniques and procedures are explained in my document cited above.