## The Windows

he stained glass windows were both the most eyecatching and the most time consuming elements of the entire setting. In a sense all of the other elements of the cathedral were merely a framework, dressing to show off the windows.

The three people who generated the 9-ft. paper (and muslin) templates deserve much praise. All told, Lord Thomas DeWinterwade, Marie DeRossett and Lady Crystian the Undecided supplied us with 10 templates, each with its own flair, all but one a copy of an existing window from Chartres. The one anachronistic exception portrayed the coat of arms of each of the 13 kingdoms. I thought this proper, as a sort of artists' signature to illustrate that this project was the result of a collaboration between artists and musicians from all over the known world.

But here's what you really want to know – how we made the windows: After several false starts, we decided to use unbleached muslin as the medium, primarily because it was cheap, and we were poor. We had the greatest difficulty arriving at the leading compound, but I'll spare you the details. This recipe calls for graphite, and produces black leading lines. For more silvery lines, you might substitute aluminum powder, if you can find it. Here's the low-budget recipe we used (approximate):

- •10 parts Elmers glue
- 2 parts clear acrylic latex paint (\$11 a quart!)
- •10 parts unbleached white flour
- •3 tablespoons powdered graphite
- Enough water to produce a gooey, mustardlike consistency

After mixing the ingredients together by using an eggbeater attached to a power drill, we then poured it into small, squeezable mustard containers, which we used to apply the leading. Each window required about 6-8 mustard bottles full of the compound and took two of us about six hours to complete, once we worked out the method.

To transfer the template images to the muslin, we first stapled and glued the muslin to a 1x2 pine frame, then laid the assembly on top of the template. With a



The completed "Virgin" window

good light we could see the pattern through the fabric, and applied the leading directly. Before we applied the paste, however, I ripped several 1/4-in. wood strips from a board and inserted them to match where the frame crosspieces would have gone on the original windows. I then glued them in place with carpenter's wood glue, to strengthen both the frames and the muslin.

Hilary and I did most of the initial leading, but we were later joined by Lord Aelfric and Deborah Vom Schwarzwald. The paste would dry overnight, and did not leak through the fabric. It also sealed off the fabric beneath it, allowing us to paint the areas within leading lines as individual "panes" without fear of color bleeding.

Again, we experimented until we arrived at the best paint to give the windows a translucent "glasslike" quality. Fortunately, the cheapest paint worked the best. We used water soluble tempera paints such as are used for finger painting. By thinning and mixing these, we were able to create all the colors we needed.

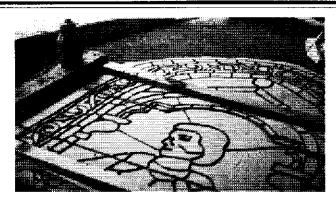
Soon after beginning the painting, however, we realized that we had greatly underestimated the time required to paint these windows. We put out a call for help, which was answered by our friends Aelfric and Deborah, along with our regular helpers, Fiona, Arawn and their two nephews. Another week dragged on. From out of the blue, our old friend Corvus Veasslurd materialized. We handed him a paintbrush and he spent the next two weeks on his hands and knees "making art." We decided to devote the next two Sundays as window painting days, and called everyone we knew. To our relief, many of the members of our local province of Malagentia came to the rescue, including: Lord Griffin, Lord Garth Veasslurd, Lord Feng, Lady Tara of Montrose, Lady Leanna Vom Schwarzwald and Lady Maeve McCleod. To each of them, we owe a great debt.

After many, many hours, we finished the last window, and Aelfric gave us enough FlexGlue to coat both sides of all 10 windows, because tempera paint is NOT water resistant without a coating. The glue also gave the muslin a nice sheen, and helped keep the leading in place for the bouncy trailer ride.

Finally, we touched up all of the flat black frames and loaded each of our treasures into the trailer, somewhat uncertain whether they would survive the trip intact. Thankfully, every window made the journey without serious damage.

Above: Window leading in process; Deborah and Griffin apply some tint to one of the apostle windows.

Right: Daytime shot of the windows, prior to the evening performance.



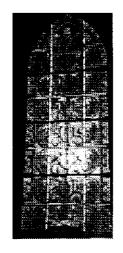




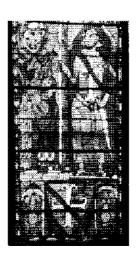
## Windows (continued)



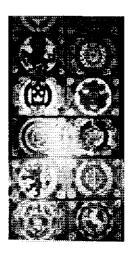
Cosmos and Damien Window



The Jesse Tree (or tree of life) window



St. Theodore



Society Armorial window showing the arms of each of the 13 kingdoms, with Drachenwald at top



The expulsion from Eden