

OPERA DELLA PRIMAZIALE PISANA

PUBLIC COMPETITION FOR THE CONSTRUCTION OF 4 NEW STAINED GLASS WINDOWS TO BE PLACED AT THE FIRST STOREY PISA BAPTISTERY

Specifications concerning composition materials and work

REPORT

GENERAL INDICATIONS

The first register of the Pisan Baptistery is a decorative cycle (represented here with graphic and photographic documentation) of 16 stained glass windows that at present consist in 2 glass panels decorated with foil plus another 14 of which only 10 retain images that are intact and/or repairable.

The 4 remaining windows are as described here: (rif.doc.1):

1. plain glass window completely devoid of decoration (9pt),
1 window glazed with residual decoration at the bottom depicting a coat of arms (15 pt),
1 stained glass window depicting St. Ranieri with large areas of glaze missing wide (10 pt)
1 stained glass window originally depicting St. John the Baptist now devoid of the figure of the Saint and with residual parts at top and bottom depicting an *aedicule* and *tabella* (12 pt)

It has therefore been deliberated that intervention to reintegrate the iconography and design of the windows by total replacement of those damaged requires **the construction of 4 new stained glass windows.**

COMPOSITIONAL INDICATIONS

By increasing the number of windows to be replaced to 4 the significance of the operation will be enhanced, as it allows new creativity with unity and therefore more striking iconographic content.

At the same time, the absence of new works of art depicting the previous figures and/ or decorations, is an incentive for the free expression of the artists who enter the Competition.

The new works of art **must** respect the figurative iconographic subjects detailed below:

The new windows **MAY** be divided horizontally into three sectors, as far as possible respecting the proportions of the larger figures in the surviving windows and in particular must guarantee sufficient space at the bottom for the figures to be uniformly visible.

Each artist will be free to plan and submit projects that do not respect the spacing and alignments of the surviving windows but the themes of the decoration **must respect** the iconography of the chosen figures.

Equally, every artist will be free to draw inspiration from, or express him/herself in a style of his/her own choice, while the choice of style for the winning project chosen by the Artistic Commission, presided by His Excellency the Archbishop of Pisa will also be free.

It is to be recommended that **special attention** be devoted to providing the new windows with a **clarity and transparency** similar to the others already present. i.e. excessive contrasts inside the Baptistery are to be avoided. This will obviously condition the artists' choice of colours in the glass that form the composition of the new windows.

CHOICE OF FIGURES TO BE INSERTED IN THE NEW STAINED GLASS WINDOWS AND POSSIBLE ICONOGRAPHIC REFERENCES AND EVENTS IN THE LIFE OF THE SAINT

1. SAN RANIERI

Replacement of a previous window dedicated to Saint Ranieri

The iconography already present in the Cathedral Place offers a wealth of possibilities for inspiration: Tino Da Camaino altar- tomb; the San Guido altar in the Cathedral and the frescos in the Monumental Cemetery.

Another point of reference could be the raffiguration of the Virgin Mary appearing to San Ranieri in the Holy Land.

2. ST. JOHN PAUL II

There is no iconography referring to St. John Paul but he is remembered as the Pope who initiated World Youth Day, galvanizing millions of young people. A possible choice is this Pope among young men and women.

During his visit to Pisa in the year 22 September 1989 he had a warm reception from the young people of the Diocese.

3. THE BLESSED PAUL VI

There is no particular iconography to refer to for Pope Paul VI. He was the Pope who guided and brought to a close Vatican II Ecumenic Council. He visited Pisa in 1965 during great celebrations in the Cathedral Place for the National Eucaristic Conference.

Possibility to show Paul VI with the Council Bishops.

4. THE BLESSED GIUSEPPE TONIOLO

For decades, Giuseppe Toniolo was a Professor at Pisa University and a great teacher to generations of University students. He was moreover apostle of Social Doctrine of the Church.

One possibility is to portray Giuseppe Toniolo and University students.

For information regarding the biographies and images of these last three people, there are numerous publications and websites that concern them.

**INDICATIONS AND TECHNICAL SPECIFICATIONS CONCERNING MATERIALS
AND CONSTRUCTION CHARACTERISTICS**

a)- GLASS

The glass tesserae must be cut from smooth plate glass, roughly 3 cm in thickness, preferably colored in the body, with the exception of red glass.

b) GRISALLE

All pictorial decorations must be executed on the internal side of the panels and fixed by heat.

Using the same technique, the name of the artist, the Manufacturer, and the date of manufacture should be visible.

Silver yellow may be used externally on the glass.

c) LEADING

Only oval H-Section, drawn leading must be used, 6 to 8 mm wide, according to the design on the window; the height of the groove must be 4 mm.

d) MASTIC (PUTTY)

Only putty of the traditional sort, based on linseed oil and calcium carbonate, is to be applied to the outside surface of the new windows, after which the glass tesserae must be scrupulously cleaned of any residues.

e) THE IRON FRAMES IN THE WINDOW SPACES

Where possible, it is recommended to conserve and treat the iron frames currently walled in the window bays and to equip each panel with a self-reinforcing structure of stainless steel, attached to the lead sealing by means of copper wire ligatures. The iron frames are to be cleaned from corrosion products and surface deposits by mechanical means (sanding). Subsequently they will be treated with the following products: the iron with anti rust micaceous paint. Where replacement of the existing iron frames is required because deformed or corroded, New frames in stainless steel must be provided.