FEATURES OF STAINED GLASS ART IN THE DESIGN SAMPLES

Abstract. The main purpose of stained glass art is to achieve a harmonious look in the interior as well as exterior design of architectural monuments. Roman style in the Middle Ages, especially in the period of the Gothic style stained glass art has gone through a period of development to the highest stage of development. It is impossible not to be amazed by the wonderful color composition of stained glass art in the architectural monuments of the Gothic period. In modern times, stained glass art can make a space more monumental as the main decorative element of any space.

Keywords: stained glass art, compositions used in stained glass, Tiffany style, stained glass in design.

"Stained glass" means "window glass" from French word "vitre" and "vitrum" in Latin. Stained glass is an ornamental composition consisted of small pieces of colored glass. Frescoes, unlike mosaics, reflect stained glass western art. Scientists believe that the history of stained glass is more than 2000 years. Modern stained glass is the process of painting on formal glass or ceramic items. It is associated with the concepts of wealth and luxury for human beings. Stained glass, which was
considered the main attribute of Gothic churches and palaces in the Middle Ages, made an important contribution to the history of art in connection with architecture. However, the names of the first stained glass masters are not known in the history of art. The most famous representatives of stained glass art in the XVIII century were the author of the book on mosaics and stained glass Pierre Le Vey and the master of the temple Claude Louis Dulak.

Although it is difficult to determine the exact date of the first stained glass windows, the earliest examples of this art date back to antiquity. It is known that a mosaic consisted of small pieces of colored glass was found in ancient Egypt. According to some literary sources, during excavations in the ancient Italian city of Pompei B.C. after the eruption of Mount Vesuvius in 79, colored glass mosaic floors, frescoes and pieces of virtage were found. According to the other sources, only glass mosaics of floors and walls are found in Pompeii. So that, most of the windows in the houses were without glass. However, the use of window glass is evidenced by the pieces of matte or opaque glass found during excavations. In the IV-V centuries in Western Europe the technique of filling the window panes of Ravenna basilica with thin transparent alabaster plates is reflected and is widely used as a technique of primitive imitation of stained glass.

Historical sources prove that in 330 the windows of the St. Sophia Church were decorated with colored stained galss. After 1453, Arabic inscriptions were reflected in the stained glass windows of the magnificent monumental building, already known at that time as the Hagia Sophia Mosque. The temple is luxuriously decorated with mosaic marble, gold, silver and ivory decor elements. Already during the Renaissance, stained glass brought innovation to the art of painting on glass. The artists of that time created interesting works from colored glass.

The medieval sources indicate that colored glass was already used in the VI century. In the Middle Ages, the only source of light was numerous stained glass windows, not murals as in other Gothic temples. In these stained glass windows you can see the vitality of the artistic image, the reflection of historical details. Built in the early 12th century during the early Gothic period, the Notre Dame Church in Paris, the technique of adding colorless glass to colored glass was reflected as an
innovation in the art of stained glass. The numerous mosaic stained glass windows of the magnificent building, where sculptures and bas-reliefs are widely used, are a true work of art. The 3 large rose windows preserved in the Catholic Church, which has become a symbol of France, from the Middle Ages up to the present day, are masterpieces of French Gothic. Rose window - in architecture it is called a large round window and stained glass, symmetrically divided into parts in the form of rose petals. The most beautiful examples of them can be found in French art.

In Europe in the XII century, with the development of the Romanesque style and the gradual transition to the Gothic style, the stained glass paintings began to take on a more complex structure.

The height of the buildings with sharp arches were somehow balanced by the stained glass of numerous paws. French art historian Emile Mal called the Western rose, which is distinguished by its purple tones, a beautiful "flower of mourning." The main stained glass window that decorated the entrance to the temple in 1220 - the Western rose stained glass - has partially preserved its originality and color palette from the Middle Ages up to the present day. It is believed that, the Northern Rose stained glass in 1225, was probably made in 1248 by masters who worked on the stained glass of the Church of St. Chapel. The colorful glass and stunning ornaments enhance the emotionality of religious-themed gothic stained glass and evoke the imagination of the artists.

When the Southern Rose stained glass window, which embodied bright light in the XIX century, was restored, taking the stained glass windows of the Chartres temple as an example, Alfred Gerant tried to make it look like medieval glass.

After 1260, the famous French Chartres temple was decorated with the stained glass windows depicting domestic scenes. The entire history of the Bible can be seen in the stained glass windows of this temple, which has a history of thousands of years. The famous stained glass windows of the Temple of Chartres attracted with the harmony of blue colour. The Chartre's stained glass museum is located 50 m away from the temple. The museum's collection of ancient stained glass, the most magnificent specimens, is housed in a gothic-colored basement. The permanent exposition of the museum is called "stained glass of Renaissance period". The
museum also displays modern stained glass samples.

By the end of the 15th century, gothic style was gradually disappearing and was replaced by new styles. The advent of the Renaissance in Europe in the 17th century and the emergence of styles such as Baroque and Rococo influenced all genres of architecture and fine art.

Lewis Comfort Tiffany was an American designer of glass design who brought innovation to the art of painting. He was constantly providing experiments in the field of stained glass and discovered a new type of glass - favrile. For the first time in France, the lampshades were used in interior design as an integral part of lamps. The first lampshades, based on the Tiffany's idea, were made of colored glass remnants in the style of stained glass.

At the end of the 19th century, a new style emerged - the modern style, which contradicted with the laws and regularities of the traditional classical system. The new technology used by the innovative artist in the creation of decorative stained glass, lamps and lampshades fully met the requirements of modern style. The elegant glass products, lampshades, jewelry, accessories made by the artist brought him the international fame.

Classic-shaped lamps and stained glass windows, mainly with natural motifs and landscape paintings, are no longer Tiffany's technique, but the style. These works, which are close to medieval stained glass and at the same time reflect a realistic style, can look very colorful to the modern audience due to the color palette.

Thus, the idea and content of Tiffany's works are often reminiscent of paintings. At the Metropolitan Museum of Art in New York one of Tiffany's largest collections consisting of American decorative art, including jewelry and glassware, is kept. Today, classic stained glass refers to the colorful paintings on Gothic window panes that are popular in Western art. In modern times, the stained glass showing luxurious the space in the interior, is a style that appeals those who want to give a luxurious touch to the space. Today, Tiffany's natural bras and lampshades, fuzzy watches or small stained glass candlesticks are accessories that can give any space a different look. Also, hanging panel stained glass, which is an
example of a real work of art, is very relevant today. Already in the 20th century, stained glass ceilings have become very popular as a decorative element of the most expensive interiors.

The modern style, which was the most common style in Europe in the late 19th and early 20th centuries, was distinguished by its interesting lines and naturalness, rejecting straight lines and symmetry. In the stained glass paintings of this period, we can see the imitations of the natural plant form, the harmonious mix of shapes and colors. In the United States, the modern style became known as "tiffani", in France as "ar-nuvo", in Italy as "liberty". After the different views of the American artist Tiffany on the glass field, stained glass, associated with architecture, was now considered an independent art. Modern style is a style that creates the concept of shapes and wavy lines in nature. The term ar-nuvo (French Art-Nouveau - new art) first appeared in France. According to the concept of stained glass, Ar-nuvo glorified the beauty of the image of an attractive woman. The ar-nuvo style, reflecting the paradox, was the union of new forms with ancient cultures. The depiction of images reflecting the subtleties of this style, the extensive use of oriental ornaments are followed in the works of the Czech artist Alfons Mukhan. In ar-nuvo stained glass, the main characteristic feature of the image of an attractive woman with ornaments, or in the depiction of an aquatic plant, is decorativeness. Art historians point to the existence of oriental motifs of classical beauty in ancient Greek culture through the depiction of elements such as a woman's light dress and a wreath in her hair. Usually in the color palette of ar-nuvo stained glass there is a harmony of green, blue, wood colors with limited natural forms. These stained glass windows have always been a source of inspiration for world culture and peoples in the form of landscape panels. The transition from medieval culture to a new era of culture was a revolutionary revolution in the history of art, and it is called the Renaissance.

Traditional stained glass technology was updated during this period. During this period, stained glass became a form of art, primarily for Florence and all of Northern Europe. Silver engraved medallions used as a new attribute in glass art in Italy, Germany, England, the Czech Republic and Switzerland raised the stained glass to the monumental peak of art. The depiction of members of the royal family,
nobles and heroes of the time in Italian stained glass windows showed the importance of high moral values.

The main natural symbols of Ar-Nuvo stained glass are delicate striped flowers like ivy roses. In such stained glass windows, a mythical image of a woman against the backdrop of a mosaic of colors is often found on the faces of mermaids. The main idea of Ar-Nuvo stained glass is a figurative depiction of the extraordinary unity of man and nature, moving away from reality. In Ar-Nuvo-style interiors, the ceiling stained glass are usually the main source of illumination of the space with colored glass, main source of illumination of the space with colored glass, glass mosaics, wrought-iron decor space.

Such ceilings revive intricate wavy motifs due to the shape of the ceilings. Animal motifs, such as butterflies, water buffaloes and peacocks, which are the main themes of stained glass art in the 20th century, are important elements in the design of stained glass ceilings. Italian sculptors and painters Donatello, in 1440 Paolo Uccello and Andrea del Castanio created the perfect sketches for the dome of the Cathedral of Florence. When you look at the stained glass windows of the basilica in the Italian style, you get an idea of the mastery of Renaissance artists in their decor. The Basilica of Santa Croce, one of the largest churches in Florence, is famous for its frescoes by the artist Giotto and the stained glass windows of the magnificent chapels. The authorship of these stained glass windows belongs to artists such as Mazo Di Banko, Taddeo Gaddi, Aniolo Gaddi, and the depiction of saints is widely used here.

Thus, it is possible to see from historical sources how stained glass is integrated with different places and styles. From ancient times, stained glass style has been distinguished by its beauty and expressiveness, and has become an integral part of modern architecture.

The researchers study examples of the art of virtualization, combined in a variety of styles, from a historical perspective. To be memorable in the art world, designers today use the latest technologies in stained glass and apply the laws of aesthetics. The main purpose here is to conduct scientific research on stained glass art and get acquainted with the concept, form, content, artistic images.
References: