

The Chairman:—the paint faded in so many places that we almost had stained glass without installing it.

Mr. Tooke: I think the style of the new windows should be contemporary. We are all 1975 people, at this point. Although the style of the chamber is closer to a nineteenth century style of architecture, or a nineteenth century style related to Gothic architecture, it has come through a lot of hands before being incorporated in this building.

Miss Eleanor Milne, Federal Government Sculptor: What do you mean by "contemporary", please? Please clarify that word.

Mr. Tooke: Contemporary is contemporary to now; it reflects 1975.

Miss Milne: In point of view of style, is it an abstract, a geometric abstract?

Mr. Tooke: Those are all contemporary.

Miss Milne: Yes, and that is why I would like you to please explain what you mean.

Mr. Tooke: I can explain what I mean more directly by saying: not traditional, the nineteenth century tradition; not the 1920s, the art nouveau tradition. Some of the traditions which are used now, some of the techniques which are used now, would be recognizable as having been made in 1975, and not belonging to another era at all.

Miss Milne: Yes, but could the general public read a picture in it? This is what I am getting at.

Mr. Tooke: Yes.

Miss Milne: Would it be clear to anyone who went into the room that this is—what shall I say—Newfoundland or a particular picture? This is what I am getting at.

Mr. Tooke: The best way I can illustrate that is by relating to my background, which was five years of Canterbury Cathedral, which is twelfth and thirteenth century glass, and some fifteenth century glass. Whilst I was there, we had to do some new windows. Those new windows were in a contemporary style.

Miss Milne: Yes, I have seen them. Are they the red ones?

Mr. Tooke: Yes, but they fit in.

Miss Milne: Well, . . .!

Senator Forsey: Mr. Chairman, may I ask a question? I was always a little bit puzzled, not to say disquieted by this word "contemporary" because it calls to my mind some of the, it seems to me, quite hideous performances in so-called sculpture which the government has commissioned since the work of Henry Wanton Jones, who perpetrated this extraordinary concoction that has been put over the front of the Place du Portage. So, I also was always anxious to get a little enlightenment on this question of what was meant by "contemporary".

Mr. Tooke: Would it be proper if I circulate some of the photographs that I have brought?

The Chairman: Indeed, yes. I was wondering too whether there might be some well known examples of contemporary glass as opposed to the more traditional material that you have referred to.

For the record, Mr. Tooke has presented a book to the committee which contains some examples of stained glass which he has installed in the chapel of Mount Allison University. Would you describe this as "contemporary"?

Mr. Tooke: Yes.

The Chairman: Contemporary work?

Mr. Tooke: Yes.

The Chairman: The book can be passed around to the members of the committee so that they will have some idea of what it is that Mr. Tooke is now discussing.

Mr. Tooke: You see the colour scheme and the drawing actually is very much reflective of the twelfth and thirteenth centuries. It can be seen in a window as being a continuation; if you were to put that kind of a design with twelfth century windows, it would be a continuation of the fabric. It would not distract from the rest of the building; it would not distract from the rest of the stained glass.

The Chairman: It is not an abstract installation that you are talking about necessarily, is it?

Mr. Tooke: No.

The Chairman: Or is it?

Mr. Tooke: No, no. It is reasonable to use figures and to stylize them to a certain extent. There is no need to have a photographic figure, but some abstraction—if I can use the word without getting on dangerous ground—is possible and is desirable so that it will be suitable for a stained glass window.

I think that some of the windows that were done, for instance, in the nineteenth century, which have very naturalistic figures are, in fact, a distraction because the nature of stained glass is unsuitable. The technique of stained glass where a lead is put around a figure, it makes it unsuitable to have the normal soft lines of a figure or face in there. You have to use the medium to a much greater extent.

I do not have any figures in twelfth and thirteenth century glass with me, but perhaps you could refer to those at some time.

The Chairman: We have already done so, I may tell you. We have had some booklets presented to us with some very good examples.

Senator Carter: It might be worthwhile, Mr. Chairman, to have another look at them for comparison. Speaking for myself, I have forgotten what those pictures look like. If I could compare them now with something new, I would have a better idea of what is involved.

Miss Milne: I am sorry but I have not got them with me; they are at home.

Mr. Tooke: One of the problems inherent in doing stained glass windows is that you are normally working with a subject which has to be seen from some distance away, so that stylization of the drawings, use of stronger colours, all of these things become absolutely essential unless you are to give just a conglomerate of colour. If you want to be able to read anything in those windows, then you have to use strong lines; you have to simplify lines on figures so that you really get the essence of subjects or