

**Miss Milne:** That is right. I have tried to keep to a geometric pattern generally. Even in the third design to the right here, which is the complete figure of a man, all the background is designed geometrically.

**The Chairman:** I hope the committee does not mind my doing this, but I am concerned about what the record will show. What you are showing us now, Miss Milne, is three sketches of a single light in the windows in the main part of the chamber. How many such lights are there in there?

**Miss Milne:** There are 62.

**The Chairman:** Sixty-two such lights.

**Senator Carter:** Are you talking about the Commons chamber now?

**Miss Milne:** No, these are suggestions for the Senate chamber. They are working drawings.

**The Chairman:** You have here three different sketches for the same single, preponderant type of light: one has a single figure in it, roughly speaking; the second has two figures in it; the third has five in it. Now, all of these are to be in the clerestory of the chamber, which is perhaps, what, fifty feet above floor level?

**Miss Milne:** Yes. The top of the windows is 45 feet above.

**The Chairman:** All right. Would you like to talk, then, about the application of these designs to the windows themselves?

**Senator Carter:** Mr. Chairman, before we do that, would it not be more useful for us to find out the theme? Are we settling on a particular theme? Is there a theme woven into these three lights?

**The Chairman:** Senator Carter, earlier, while you were otherwise engaged on this committee's business, I suggested to Miss Milne that she might talk to us primarily about the physical structure of the chamber, the installation of the glass, and that kind of thing; and, after we have satisfied ourselves about such problems, we might come to theme, and have her talk about theme. We will be having others, as well, who will not be talking about design but about theme. Is that satisfactory?

**Senator Carter:** Yes. I was just wondering whether there was any theme in the designs that Miss Milne was showing to us.

**The Chairman:** These, I think, are just samples of designs, without giving any special attention to theme.

**Senator Hicks:** From the first meeting of this committee, Mr. Chairman, the thought occurred to me that the windows were small, and here I am referring to the individual openings, and that this might have serious influences on the range of choice for design or theme or motif that we could accept. I would like Miss Milne, if she could, to reassure me on this point or to indicate the extent, in her view, to which the size of the apertures is a restricting factor.

**Miss Milne:** The windows are 7 feet 6 inches by 21 inches, which means that the designs are restricted in the sense that we cannot put too much in each window because otherwise people would have to use binoculars to figure out what was there. Yet when I was studying the situation, partly for this work, I noticed that wherever I

went the windows were relatively small although they filled a very large opening.

**Senator Hicks:** So that you could get a continuous design that went across the individual openings.

**Miss Milne:** Yes.

**Senator Hicks:** But, in my view, it is going to be difficult for us to use designs that depend upon a group of openings to create the whole picture.

**Miss Milne:** Yes, this was one of my problems when I was trying to figure out how to approach the windows and in considering what I thought might fit. That is important, so I think we will have to work that out when the theme is decided on, because this will limit us to a certain extent, but not entirely. I say that because what we could do is to draw together five windows and make a story.

**Senator Hicks:** Five individual openings 7-foot six by 21-inches size?

**Miss Milne:** Yes.

**Senator Hicks:** How are they grouped in the chamber?

**Miss Milne:** There are two groups of six windows together; then there are four together; and then there are seven together.

**Senator Hicks:** I see. And you think that they are not so far apart, or they are not separated so much by the stone columns, that this would prevent our having a design which depended upon the relationship involving more than one aperture?

**Miss Milne:** That is right. But I do feel we should mix them, and have, perhaps, five windows telling one story and then, perhaps, have three others together.

**The Chairman:** In the main part of the chamber we have eight large apertures, and in each aperture we have how many of these 7-foot six by 21-inch openings?

**Miss Milne:** Twenty-four on each side, I think.

**Senator Hicks:** We must examine it in a little more detail when next we enter the chamber.

**Senator Fergusson:** Mr. Chairman, I suppose it would not be possible, but it would be wonderful if this committee could meet in the chamber.

**The Chairman:** And this is the witness we should have with us if we were to do so.

**Senator Hicks:** At some stage we probably should do that.

**Miss Milne:** When I was designing windows for the chamber of the House of Commons, I went in there at night and did all my work because you need to get the feel of the Chamber and I felt that that was the best way to do it.

**The Chairman:** Would the committee like to go down to the chamber now with Miss Milne, or should we continue our work here and then go down when the meeting is over?

**Senator Hicks:** Perhaps that would be better.

**The Chairman:** All right, let us continue.