

Senator Hicks: And it does not have the nice lines and patterns through it.

Miss Milne: No. It does not have the brilliance either.

The Chairman: I suppose, then, as a result of this process the colour is fast in the glass and there is very little danger of deterioration.

Miss Milne: Interestingly enough, when I was in Europe last spring I discovered that all the stained glass windows, all across Europe, which were made in the same 200 years have got to the point where they will have to be replaced.

Senator Beaubien: They have faded, you mean?

Miss Milne: They have holes in them. It is just age. Sad to say, if people do not go quickly to see these windows they will not see the originals because they are being taken out now; but that, after all, is after 700 years.

The Chairman: These are the medieval windows you are talking about.

Miss Milne: Yes.

Senator Hicks: Would that apply to a place like Chartres as well?

Miss Milne: That is right. They are deteriorating now, but of course they last a long time. They do not fade; they get holes in them. The glass itself just wears down from surface tension; it breaks up.

Senator Carter: And you cut these pieces of glass and fit them together as you would a jigsaw puzzle, do you?

Miss Milne: Yes. The art of stained glass arose from the mosaic, and for about 300 years they were beautifully built. Then painting came into vogue and people began to try to paint on the glass. Many of us feel that these windows are not as beautiful, because it is important to stick to the medium and not try to do something with it which is not by nature the right thing. So what I hope to do for you is to use the ancient method rather than the more recent one.

Senator Carter: Would the sun come through the painted glass and give the same brilliance as it would through the chemically coloured glass? Would you get the same effect? Is the effect from the painted glass as good as from the chemically coloured glass?

Miss Milne: No, because when glass is painted we have to use what are called iron filings. It is a mixture of vinegar and iron filings. The colour of the glass is therefore muted. In fact, when the windows were built in the chamber of the House of Commons we had to coat them with paint on the outside to cut down the light, otherwise people would have been blinded. So actually they have a thin sheet of paint on them on the outside.

Senator Hicks: But that can be replaced relatively easily as and when it is necessary.

Miss Milne: It is fired in, and will probably never have to be replaced.

Senator Hicks: It will last a long time too.

Miss Milne: As long as the windows will last.

The Chairman: Talking about the actual windows in this chamber, would you have to treat the outside of the windows of the Senate on both the west and the east sides?

Miss Milne: We would have to treat only the west side. One the east side the light is soft; it is the morning sun, and it does not angle in quite as sharply.

The Chairman: Yes. And the chamber is seldom used in the mornings.

Miss Milne: I think the best thing, really, is for you to ask me questions so that I can find out what you need to know. It is such a broad subject.

Senator Hicks: Senator Connolly, while it is true that the Senate chamber is not used frequently in the mornings, if you did have windows that built up a lot of heat you would add problems to your air conditioning, and other related matters; but your feeling is that there will not be enough of the sun's rays striking the east side in the morning to cause problems.

Miss Milne: No, I do not think so. The windows that are now in the House of Commons have been there a year and a half, and nobody has found any difficulty, because we painted them on the outside with a very thin glaze.

Senator Hicks: What I mean, though, is that perhaps you should do both the east and the west sides. My comment only related to that.

Miss Milne: What happens is that because of the way the building is situated, on the east side the sun's rays do not come in directly in the mornings, so I do not think you would have any problem there. Furthermore, we do not want to mute the colours any more than we have to, or we will lose what we are aiming for in the first place, which is, I think—at least, this is how I have been approaching it—to build a series of jewels, really, which would not overpower the chamber but which would enhance it and yet keep their place.

The Chairman: You suggest that we ask you questions. Perhaps you would direct your attention to the actual structure of the windows themselves. My personal view is that they are very beautiful windows. The design is good, and they are complex; they are not simply openings in the wall. There are fluted columns of coloured granite; there are various lights, and the lights are long. Perhaps you would like to talk about the architectural feature and its adaptability to stained glass.

Miss Milne: Yes. We are dealing in this building with Gothic architecture, which is based on geometry, and so I feel that our windows ought to have a geometric structure. What I mean by that is that when windows are built they are made of bits of glass, like a mosaic, but they have to be held together, and so in these designs, for example, that I have brought with me, the forms which hold the picture story are geometrically set. All the iron work—and there will be iron work to hold these windows together—is set into roundels.

The Chairman: What is a roundel?

Miss Milne: This medallion here is a roundel. It is hard to put it into words; that is why I brought so many illustrations to show you.

The Chairman: But a roundel is something that you construct as you are making your design with the glass.