

windows in houses, using very simplified lines and simple colours.

These next two photographs are of another pair which were put into windows in a private house.

The next photograph is of a window in a church, in a trefoil at the end of a small chapel in St. Simon's Church in Toronto.

This next one is rather stronger, more like a painting than a stained glass window. In fact, it is artificially lit for that reason. It is in a private house.

This next photograph is of a 60-foot high window in Toronto, at Woodgreen United Church on Queen Street. This window goes right up beyond the ceiling line, and also into the basement, and the idea was that the window could be seen from outside as a tremendous shaft of light.

This is a detail from that window, which is head of a figure and is about 14 inches high. It is here in the main window, and you can hardly see it. You can see it, however, because of the strength of the lines.

I think this window is 30 or 40 feet high. It is made with the technique using very thick glass.

This is a small detail from that window. The figures are very visible, even at the scale here in the photograph.

These are small windows in private collections. I still have this one in my house, as a matter of fact.

This is Mount Allison University chapel. The photographs in the book are taken from the same building. This gives you an idea of some of the other details.

Still from Mount Allison, these are very strongly located figures. The lines are very visible. However, very small pieces of glass have been used. These panels are actually only 8 inches wide, but just across one window there are eight pieces of glass. Each piece is an average of an inch wide. The windows themselves are 40 feet high and 17 feet wide, but the effect is very rich as a result of using a lot of pieces of glass. If you see a lot of different greens, for example, you end up with one shade of green, but a very lively colour. This is a window in the slab glass—thick glass—in the Parliament Buildings, Queen's Park, Toronto.

These are pieces of sculpture I have done.

These are slides of various windows and details, and have their names on them. There are some in painted glass and some of the one inch thick glass.

There is a set of three windows here at the top, in the small slides, which are of a window that I did in Richmond Hill for Steve Roman. You cannot see the window, in fact. The whole idea of that window is that the entrance faces southwest, and the sunlight, as it goes through the window, is cast on to an enormous parabolic wall behind it. You see only the light on the wall, and as the sun moves from east to west, and rises and falls, so the picture on the wall moves, and the colours change. They are striated, and you get a great effect just from the colours moving. You cannot see the glass. If you are right up at the altar you can just see one edge of it, but that is all.

That will give you an idea of the illustrations in the book.

It seemed to me that one of the problems that you would be facing, and certainly because of some of the publicity that has occurred, is how you would select somebody to do these windows. I have very little idea of what discussions

you have had on this. Certainly some people I have talked to think that there should be a competition. There are many ways of holding a competition. There is a time factor involved there as well, of course.

**The Chairman:** What do you mean? How much time?

**Mr. Tooke:** Well, I think if you had a competition that was open to all the residents of Canada, whether or not they had done stained glass before, you would be talking about a minimum of six months before work could be started, and probably a lot longer than that, to give people a fair amount of time in which to act. Six months would be necessary to try to get people to respond, to make applications, to put in maquettes, for those maquettes to be judged, and so on.

**Miss Milne:** It would be about two years, in that case, because it would take at least six months for the person to do his research before he could even begin to design.

**Mr. Tooke:** But six months before they would even be at the point of having a design.

**Miss Milne:** Well no, because the designers would need at least six months to do their research before they could begin to design. It takes about 14 hours to produce one coloured sketch of a light.

**Mr. Tooke:** At least.

**Miss Milne:** Yes. I have brought it down, as a matter of fact. There are 62 of these, of course, and one has to count the tracery, and then of course the thickness. My suggestion is that it would be two years, if you opened it to everyone across Canada.

**Mr. Tooke:** Yes. You cannot really do that; it really is impossible.

One of the other problems you would have with such a competition, too, is that a lot of people, such as myself, would say, "Look. There is no way that I have the time to go and put six months' work in for nothing. I am sorry, but I cannot get into it."

What you have to do, if you go to any kind of competition, is to set it up in such a way that good designers are involved and can be interested in working on the design.

Another problem with regard to selecting someone, particularly if you are going to ask them to do the designs before you make a final choice of designer, is this: do you ask them to do all of the designs, or do you ask them to do one of the designs? It is a big job.

**Miss Milne:** Possibly such persons could collaborate. I think that is the best way to do it.

**Mr. Tooke:** On designs?

**Miss Milne:** Exactly. They did it when they rebuilt London after the fire. They did it more than once after they rebuilt the City of London.

**Mr. Tooke:** It is very difficult to work in that way in design. I have always worked with people who have done the technical work for me, but that is somewhat different.

**Miss Milne:** They also did it in Coventry.

**Mr. Tooke:** That was done through an art college, I believe.

**Miss Milne:** Yes, but it could be successful.