

people in those windows. This becomes almost the background of a technique in designing a stained glass window.

It is possible that a drawing can be made for a stained glass window, which, as a drawing, is beautiful but as a stained glass window just does not work. For instance, I think of the windows which Marc Chagall did in Jerusalem. The drawings, the designs for those windows, were absolutely magnificent, but the windows themselves—well, they are just not stained glass windows.

Miss Milne: There is one set of his in Rheims which I saw, and I agree that they don't work.

Mr. Tooke: That is right. He did Rheims as well. He had somebody else do the windows, but the original designs did not even show any lead lines on them. For that particular artist they were beautiful paintings, but when translated into stained glass there were leads going across faces and it just did not work.

Inherent in stained glass, then, is a particular technique because of its own particular problems. It is a two-dimensional medium so you cannot use all the possibilities that you can use with a three-dimensional medium for bringing things out. The only thing you can use to bring a shape out is one colour juxtaposed against another, or the strength of a line between two colours. Stained glass is not a painting with lead, sir. To my mind, that is one of the problems with the windows done in the nineteenth century.

The Chairman: It is not a picture postcard.

Mr. Tooke: Or even the translation of a picture postcard with little black lines on it.

Senator Forsey: This comes home to me, to some extent, when I think of the ravages of the nineteenth century in the chapel of my old college at Oxford. They rebuilt the chapel to a hideous nineteenth century design. They ripped out all of the old fifteenth century glass and flung it on a heap. Bits of it were recovered and put into the middle of the nineteenth century window. The contrast is a glaring and deplorable one.

Mr. Tooke: One of the marvellous effects from glass from the twelfth to fifteenth centuries is the patina which has formed on it over those years, which gives it a tremendous quality because it will hold the light; and for that reason we nearly always do some painting on glass so that the light itself will be held within the glass. You know the quality of glass is just so tremendous that you do not want to destroy it; you want to enhance it. With very old glass, which must have been quite garish to start with, you find that it is now toned down to a beautiful colour which is translucent. We try to get that effect now through somewhat artificial means; but we know what we are doing while we do it.

I have some other photographs of works that I have done. I do not know if the committee would like to see those.

The Chairman: Yes, I think it might very well wish to see them. Before we come to that, however, since Senator Carter raised the question about medieval glass and older glass in general, perhaps I should circulate these booklets I have here, one on Canterbury and another on York Minister.

Mr. Tooke: I think the cover on the York Minister booklet really does illustrate the use of the simple silhouette

figure with strong colours. You can see the way that the face has been totally stylized so that it comes out strongly when you see it through the glass. It is not a reflected light that you are seeing with stained glass. It is a refracted light, and it is quite a different effect from seeing a painting. In a painting the light is so conditioned by being reflected and being absorbed by the paint that you get little of the colour that is there, but with glass the colour is very strong and can destroy a figure or a face if you do not make it strong to start with.

Senator Neiman: You approve of that type, Mr. Tooke?

Mr. Tooke: Oh, yes, of course, and that at Canterbury as well.

I have here some photographs of other work that I have done which you may be interested in seeing.

The Chairman: Would you like to say something about this work in a general way, first, so that when senators are looking at it they will know what it is they should be looking for?

Mr. Tooke: Certainly. I will just go through these photographs quite quickly so that you will be able to refer to my remarks as you see them more closely.

There are two basic techniques in stained glass now: one is the traditional technique with lead; the other is a technique which was started in 1938 using concrete or epoxy resin and using one-inch thick glass—which I do not suggest that you use here at all because it would be quite out of keeping. I have done work in both techniques. For example, if you look at this photograph you can see that this is very thick glass and the black which you see on the photograph is the background. The colour which you see is pure glass. This second photograph is a traditional leaded glass window without any paint on it on any figures. It is both light and dark because the owners told me that in the chapel they wanted to have a light-dark window: they wanted enough light to be able to see by it, but they wanted it dark behind the altar so that the priest would not just be a silhouette against it. So you can see that it is dark in the centre and light on the periphery. Both of their problems were resolved.

This next photograph is the background to quite a large window. It is quite geometric but quite simple. With respect to this window there was a shortage of money to do a large window so the major part of the window is a patterned background with interesting colours and designs—not too abstract, just pleasant shapes and colours.

These next two photographs are of two figures from a window 27 feet high and 27 feet wide. The window is at the end of a church so the figures had to be very strong.

The Chairman: Is this in Canada?

Mr. Tooke: Yes, this is all in Canada.

Senator Neiman: Where is that window located?

Mr. Tooke: This is in St. Boniface; St. Bonaventure Church. These figures are about six feet high, but in a 27-foot window they come down to be very small and certainly insignificant compared to the total effect of the window.

These next two photographs are of small windows. The one on the left is about four feet by three feet, and the one on the right is about three by two. These are in private collections in Toronto, but these are just done for small