

Miss Milne: A little earlier someone asked about the glass and where it came from. We do not make this kind of glass in Canada. It is made in Great Britain, the United States, West Germany—perhaps in East Germany as well but we do not buy it from East Germany—France and Belgium. This red glass cannot be made without using pure gold.

Senator Beaubien: We won't have any red then!

Miss Milne: It is rather costly at times. Then selenium glass, which is a yellow, is very difficult to get right now because the industry began to sag and is just now reviving.

Senator Hicks: Where does it come from?

Miss Milne: Selenium is made in all the countries I have mentioned, but the best comes from England. I have been in touch with them and they have saved us some glass, so we do not have to worry about that.

Senator Ferguson: Where did you get the glass for the House of Commons?

Miss Milne: Belgium, France, Great Britain, West Germany and the United States.

Senator Hicks: Were the windows made up in Canada then?

Miss Milne: Yes, we made them; we made them on Kent Street.

Senator Hicks: Did you supervise the assembling of the windows?

Miss Milne: I helped to build them. I found someone who lives in Toronto and who was capable of building these windows. His name is Russell Goodman. Then I worked with him every day, choosing the colours.

Senator Beaubien: Miss Milne, do you order each little piece of glass individually, showing the colour?

Miss Milne: No, what we do is this. Our supplier is in New York and we go down there and choose the colours we need. The sheets are 2 feet by just under 3 feet. So we bring them back with us, all these different colours, and cut them to a pattern. It is just like making a dress.

The Chairman: Well, some of us have not made too many dresses.

Miss Milne: Then, of course, the drawings for the windows have to be made full size. I do those. In fact, I did most of those up at my father's house, on the floor, because they were 27 feet long and my house was not big enough. Then we trace through the glass from the original cartoons, as they are called, and the window is assembled in little pieces—just like a mosaic—and then you put them in the lights.

The Chairman: Do you have colour in the cartoons?

Miss Milne: No. Some people do, but what I do is I stand on the table—we have a very long table—and just say, "I want some blue here . . . I want some orange there . . ." and work that way. It is like doing a painting really.

The Chairman: But you have previously done a colour drawing?

Miss Milne: No, I never do that. I have a design here which would give you an idea of what the windows would look like, but I could not follow this because these are all opaque colours, and what we are dealing with are translucencies. Now, if blue and red are put together in a window, which I often do, the red line disappears and it looks purple because blue and red bleed together. This room is too dark to show you what I mean, but if you put those two colours together and put them in a bright window, then where they touch you would see purple. But yellow contains itself and does not bleed, so you have to be very careful when you use yellow or you might have something that looks like a hole. The same thing applies to white; it too has to be handled carefully.

The Chairman: What do you think about the possibility of having a theme in those windows taking into account the fact that they are so far from the floor. When it is 50 or 48 feet from the top of the window to the floor, can we have a theme that will run right through the windows?

Miss Milne: Yes, we can. I brought a small example because I think this might help. It is a very small design, but it is very clear.

The Chairman: Where did you get that?

Miss Milne: It is a Christmas card.

The Chairman: This is entitled "Sun, Moon, and Stars", a stained glass window from Schlosskapelle at Ebreichsdorf, Austrian, XIV century. It is in the Metropolitan Museum of Art. Perhaps you would like to describe that in general?

Miss Milne: I think I can. What happens is, because we are dealing with translucent material, if, for example, we put a face on the glass a few lines will tell the whole story, whereas in a painting it might not and tones and shadings and so forth might be necessary. So what I am really after for the Senate Chamber is a very simple approach, using colour almost entirely.

Senator Hicks: That glass has painting on it to make the face of the Moon, for example.

Miss Milne: Yes, and we would have to do that.

Senator Hicks: In some places we would also do that?

Miss Milne: Yes, but we would do it as little as possible, because we would achieve greater beauty by keeping it simple. The method of building windows is so complicated that, in my opinion, the simpler the design the better, because it is full of lines and broken up already.

The Chairman: I suppose that point is more important as the window size diminishes and its height from the floor level increases?

Miss Milne: That is right. Would you like to see these illustrations?

The Chairman: We would like you to describe them, first.

Miss Milne: As you know, no theme has been decided yet, so I had to choose one arbitrarily. In the event, I chose two, so that I could have some working drawings for you. My idea was to attempt to make a series of designs which would show how this country was explored, choosing people who did something unusual. For instance, Mr. Frobisher accidentally found the Arctic—not the North Pole,