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ANCIENT CRAFT

(continued from page 18)

but their services are in great demand. The stages in producing a stained glass window as detailed here were witnessed in the studios of William Meikle and Son in Toronto, Canada.

In designing a stained glass window, the first step is the painting of a water



LAST PHASE: A workman fits the top section of a window in a church. Windows must be designed to prevent sagging under the heavy weight of glass and lead

colour sketch, It accurately reveals the design, colours and proportions of the finished window, and gives the client an indication of how the final product will appear. After the sketch has been approved, a large black-and-white drawing is made. Known as a "cartoon," this is drawn to the same size as the finished window. On it are marked the shapes into which the glass will have to be cut, as well as the shading in garments, drapery, flesh tinting and other details. It also marks the window off into sections for handling and installation, only very small windows being made into one piece.

With the cartoon as a guide, the craftsman cuts out paper patterns, which are placed on the glass sheets in cutting out the numerous small pieces needed. An ordinary glass-cutting tool is employed. Available to the workman is a rack with a large selection of glass, varying in shades and colours. In choosing glass for any part he must consider the surrounding colours, the amount and direction of light that will fall on the window, and how he wants each piece to appear in the finished work. glass is bought in small squares, but like the glass of centuries past, is of varying thickness, and has certain imperfections which make it sparkle and add to the richness of the window. One supplier to-day lists over 300 shades. Ruby is the most expensive because the colour is "flashed" on the glass—that is, it rests on the surface of the glass only.

Although some are left plain, many of the pieces then must have parts of the (continued on next page)