Contributions.

Stained Glass.

III. — ITS USE IN WINDOWS (CONTINUED).

STAINED or painted glass windows may be divided into two classes,—pattern and subject windows. In the pattern window, a decorative effect is obtained by a variation of the lead lines to form a geometrical pattern, and a harmonious arrangement of the various colored glasses used. The pattern windows may be divided again into three kinds: the "quarry"; the geometrical pattern, combined with the use of enamels to produce either an outline or filled-in pattern in the individual panes; and the gessaille window. In the quarry window, the lead lines are merely run in two parallel series diagonally across the opening, so as to form lozenges or diamond shaped panes, as shown in Fig. 1. In the second kind of pattern windows, all sorts of motives may and have been employed, from the simplest to the most intricate. The cut shows a little modern light, which is in the collection of the architectural department. The glass is ordinary machine-rolled, and the general creamish tone is produced by the use of various cathedral tints in the different panes. In some places, a little geometrical pattern is produced by staining. The gessaille is simply a window of the second kind, only executed in plain white glass; and the pattern, which is produced in the last case by the yellow stain, is now hatched in lines with a black enamel, giving a grayish tone to the whole window.

The most famous gessaille in the world is the great triple window in St. Mark's Library at Venice. In the Temple Church, in London, there are also some excellent windows of this kind. They have a very agreeable tone, although it is cold, owing to their lack of color. Oftentimes, however, this style of work is used in conjunction with colored work, as in the windows of the north transept of the First Church.

When we turn to the subject windows we find several varieties, only one of which, however, can properly be termed a subject window; i.e., where the whole window is given up to the picture, and where no geometrical pattern enters into the composition, save a small border of some kind. Medallion, canopy, and Jesse windows, however, are usually all classed under the head subject. In the medallion win-

Fig. 1.

Fig. 2.

Fig. 3.