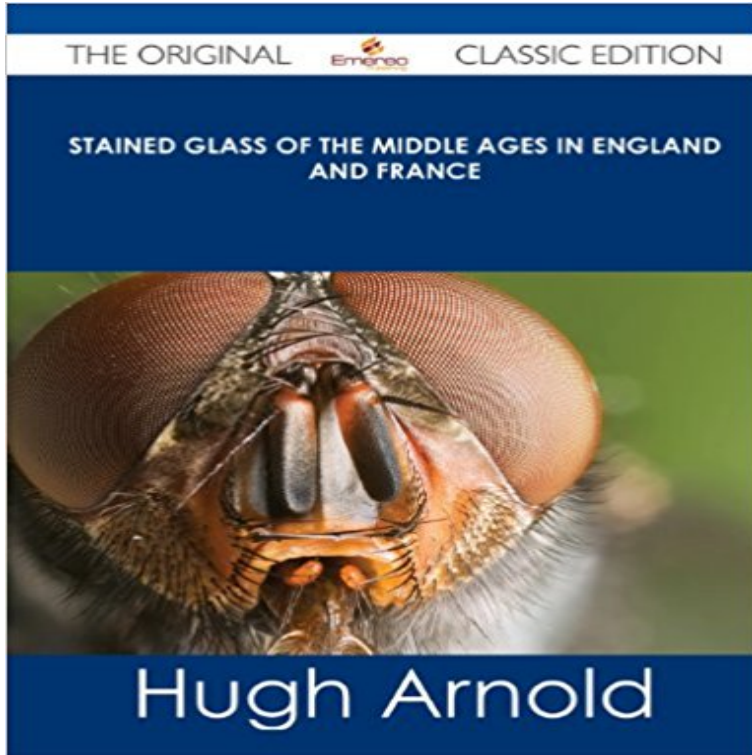


# Stained Glass of the Middle Ages in England and France - The Original Classic Edition



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Look inside the book: It must be clearly understood then that the colour effects which are the glory of the art are not directly produced by painting at all, 5 but by the window being built up of a multitude of small pieces of white and coloured glass-glass, that is, coloured in the making, and of which the artist must choose the exact shades he needs, cut them out to shape, and fit them together to form his design, using a separate piece for every colour or shade of colour. ...When the window is finished these pieces are put together like a puzzle and joined by grooved strips of lead soldered at the joints, just as any lattice window is put together (and until glass was made in large pieces this was the only way of filling a window); but before this is done the details of the design-features, folds of drapery, patterns, and so on-are painted on the glass in an opaque brownish enamel made of oxide of iron and other metals ground up with a soft glass (i.e. 6 glass with a low melting-point).

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