

**Senator Carter:** I was not thinking particularly of the colour clashes or distractions. I did not realize until I listened to Dr. Monet the other day just how the whole theme of the Senate is so important. The pictures have nothing to do with it at all and we cannot tell the whole story in the windows apparently, because of technical difficulties and insufficient space. Also, some of the pictures would be too small and, as Mr. Tooke pointed out, you could not see them, anyway, unless you were right up beside them. However, the whole theme should be told and here is the opportunity to do it and to tell the whole story. If the pictures are interrupting it or interfering with the telling of the story, we should consider that and decide upon it. As Senator Forsey pointed out, the windows will be there for ever, unless someone throws them out, but the pictures can be changed. In my opinion, the unity of the story is the important thing and the pictures and the windows should be complementary or part of the same story.

**The Chairman:** That is a great summary of the problem. That is an excellent statement of what we are trying to reach, by contrast with whoever took the decision to change the old painted windows to the present type of windows, which we now find are pretty bad, really.

**Senator Forsey:** Mr. Chairman, though it is not within our terms of reference, might it be possible to bring into our report some of these considerations, as a footnote or, if I may change the metaphor, a side window?

**The Chairman:** Indeed; an obiter.

**Senator Forsey:** Exactly.

**The Chairman:** Indeed, I think we must do that in the preparation of our report. It is just as well that the record shows that this morning, because when we draft the report we should have these ideas very clearly in mind.

**Senator Quart:** Personally, I believe that those who may submit the designs, Mr. Chairman, should be informed that eventually the pictures will disappear.

**The Chairman:** That is right, Senator Quart. If I can sense the feeling within the chamber itself amongst the senators, the vast majority are all in favour of removing those pictures and substituting for them something a good deal more appropriate. We are not the first generation of senators to say this, because I can remember back in the thirties senators were saying the same thing.

**Senator Carter:** I did not realize, until I listened to Dr. Monet the other day, how the Senate could be used to tell the history of Canada to young Canadians in a meaningful way. The only counterpart that I can see is the memorial chapel. I wonder if Mr. Tooke would comment on that. Have you seen the stained glass windows and the design of our memorial chapel?

**Mr. Tooke:** No, I am afraid I have not—not closely. Can you tell me what they depict actually?

**The Chairman:** Miss Milne can.

**Senator Carter:** The chapel tells the story of the First World War. Perhaps Miss Milne can explain it better than I. She probably understands the technicalities of it.

**Miss Milne:** Firstly, senator, I think I understand what you are driving at, and I certainly agree. This is a national building. This is a building to which all Canadians come—

young, old, educated and uneducated. I think the main problem in our approach to the design of these windows is to make them in such a manner that they can be read as twelfth century windows were read. Some persons will understand them perfectly because they are designers and craftsmen; some will understand them perfectly because they are historians; others will not understand them so well because they are children, or they have not been educated, or for one reason or another they have been missed out. So although I think I now understand what you mean by "contemporary," it is absolutely essential that these windows be clearly understood by everyone. We will have to have a book, of course. Everyone has to have a book: canterbury has a book; Lincoln Cathedral has one . . . It should be a simple thing, not a tome. It must be clear to all, and the art must come from the colour scheme and not from style. Quite a few paintings and sculptures are based primarily on style. Windows too. I have seen many of them. That is okay in these modern business offices and things like that, but we have to consider this from the point of view of colour in total.

**The Chairman:** Mr. Tooke, are there any further comments you wish to make?

**Mr. Tooke:** I do not think so, Mr. Chairman.

**The Chairman:** Are there any further questions?

**Senator Carter:** Earlier Mr. Tooke mentioned something that I did not quite understand. He said something about holding colour, that painting on glass had something to do with it. I was not quite sure whether he meant painting on the stained glass or painting on the white, clear glass. I would like Mr. Tooke to enlarge on that.

**Mr. Tooke:** The term "stained glass" really refers to the glass itself, which is made in a factory, with colour in it at the time it is made. Have you seen a piece of stained glass, senator? Have you held some in your hand? Would you like to see some, which would illustrate that?

**Senator Carter:** Yes.

**Mr. Tooke:** This piece is properly called stained glass. What is put in a window—the windows, for instance, that Miss Milne put in the House of Commons—is stained and painted glass, where you condition the amount of light that can come through by a paint—which is black, or shades of black, down to the lightest grey—depending on the amount that you put on the glass. So you can let more or less light in on a piece of glass, on different parts of a piece of glass, so that you can make it dark on one side. Although the colour of the glass is consistent, you can modify it, so you can accentuate something on one side of the piece of glass, and tone down the other side of the piece of glass by keeping it unpainted.

**The Chairman:** Does the paint deteriorate?

**Mr. Tooke:** No. Having worked at Canterbury Cathedral for five years, it was very interesting to find there that glass that had been painted had actually lasted better than glass that had not been painted. That is twelfth century glass, over 800 years old. The paint lines in some cases were standing up about an eighth of an inch higher than the rest of the glass which had corroded. So the paint is quite durable!

**Senator Carter:** Is there a difference between stained glass and what might be called coloured glass?