

Senator Carter: You spoke about the difficulty if the windows are too small. You say they would not be visible from the floor. Is there any way that that can be corrected? Is there some technique which would compensate for that, the thickness of the glass or the depth of the colour or something like that?

Mr. Tooke: You can emphasize a colour or you can make it a very strong colour. For example, you can juxtapose red with green so that the red springs out even more, or you can put a very strong black line around it, or perhaps you could use lines that reinforce one another, concentric lines. These could bring up the shape. Perhaps the other lines do not mean anything on their own, but they reinforce a line to a shape or a symbol. There are various techniques you can use for that. But colour and line are the two that you have to use most of all, and your choice of colours, of course, is infinite. In addition, you are dealing with daylight so the strength of the light is brighter than almost any light you can shine through it.

The Chairman: One of the things we have discussed from time to time in this committee is the effect upon the emotions that windows can produce, and we were thinking about the inspirational aspect of a good theme and a good design in the windows upon the people who come to the Senate. I am sure there are literally hundreds of thousands of people who go into that chamber every year, but they are not there for a very long time. Is there such an effect to be looked for? Could we hope that these windows might inspire a young Canadian in a way that would be remarkable?

Mr. Tooke: Yes, I think that is certainly possible. The importance, as Miss Milne said, of doing research on the subjects of the windows is very great. Actually the depiction of those written words is going to be the important thing that transmits them. What I would consider of the greatest importance would be the translation of the written word into symbols, and for the symbol or the depiction of those written words to be able to be well read. There is the danger of having to have a big book to know what is there. You do not want to have to make everybody read an enormous book so that they understand what is there. This is one of the problems that will have to be faced. This will mean more research to come to proper subjects; then, perhaps, more research in an endeavour to simplify the manner in which these subjects can be illustrated.

Senator Carter: I have a question following on yours, Mr. Chairman, and the one which I asked earlier: We now have pictures along the wall in the chamber and there will be a contrast between those pictures and the stories contained in the effect of the windows. Something will have to be done to harmonize them, so that one will not detract from the other. I suppose we will almost have to go through this as well as the question of the windows. After we have decided on the windows, is it a correct assumption that we will have to change the pictures also?

The Chairman: I do not propose to answer, Senator Carter, but I think it is worth while saying this: After we heard Dr. Monet last week, the thought occurred to a number of people that in selecting the material for the theme—and this is not the question of design, colour or anything else—that in the selection of the material for the theme or themes which are to be depicted in the windows, we should at least have in mind that the pictures which are now in the chamber may not always be there.

Senator Neiman: Hopefully.

The Chairman: There are difficulties, as we all know, about removing those pictures. However, if the original idea is carried forward there will be openings for galleries where those pictures are now located. This is, at this point of time, as the Americans say, rather unlikely. It will probably be found ultimately that if the pictures are removed, then we may have other pictures, or we may have murals done in those spaces. We cannot use up all the themes which might be appropriate for the Senate in the windows, because there may be some of those themes which will be appropriate for murals and larger pictures, which could be much more readily seen and understood. Therefore we will have to keep in mind the idea of what the mural situation is to be, if it is developed. That is so far as theme is concerned. In this respect I do not dare say anything, but we can conceive, as Senator Carter points out, that we could have colour and design in the windows which might dictate a certain type of treatment for the murals or big wall paintings. There would have to be care taken to harmonize both the colour and design of the windows with that in the murals—is that correct, Mr. Tooke?

Mr. Tooke: Yes; there is a big difference, senator, because of the separation, between the windows and the paintings on the wall. My feeling when in the chamber was that I saw them almost at different times. I was not distracted by the windows, which are there now and are far more garish than new windows would be, when I was looking at the large paintings, because the effect is so different when your eyes turn away from the windows to look at the walls, and they are so much higher in the line of sight. So I do not think there would be much danger of distraction. What I would be afraid of, in fact, would be having very strong colours in the paintings, in the murals along the wall, because they are closer to the eye level. There would be a greater danger in that than in having strong colours in the windows above.

Senator Quart: Mr. Chairman, are we not eventually going to send those paintings to the War Museum? Why do we not get rid of them and proceed step by step?

The Chairman: This is a fairly widespread opinion held within the Senate. It is not within our terms of reference to make any decision with respect to the pictures themselves, but we are to consider the windows. I do not believe, however, that we could make any decision about any part of the chamber without dealing with the whole area. So we must be cautious and keep in mind that a problem could be created by either the presence or absence of those pictures.

Senator Quart: As far as I can see it, then, we will not have to consider the pictures at all in the design of the windows, if eventually they are to go.

The Chairman: This is what Mr. Tooke said: you do the windows quite independently, except with respect to the question of theme. We do not wish to duplicate themes in the pictures and the windows.

Senator Forsey: The pictures can be got rid of, but once the windows are in they are there forever. The windows have to take primacy, I should say; then we adjust the decor on the walls, rather than the windows and t'other way about.

The Chairman: Quite so.