

The Chairman: Mr. Tooke, I should say to you that as far as this committee is concerned, the matter of the processes which will lead to the installation of the windows is probably a function of the Department of Public Works. We might, perhaps, as a committee, say whether there should be a competition, and whether the time allowed or available for having the installation completed is sufficient to permit us to hold such a competition; but their methods of procedure, and their methods of letting contracts, and things like that, are not really our problem. We are, of course, very glad to have comment from you on the matter, because we will be getting into comment, I think, from other people as well.

What you have been telling us today, I think, will be very helpful for us as we frame our report.

Senator Forsey: It is the Department of Public Works that has the committee that deals with these sculptures, is it not? From beasties and ghosties and things that go bump in the night may the Lord deliver us.

Miss Milne: It is the Public Works Department, but thank goodness I am not on the committee.

Senator Beaubien: Perhaps it is the sanitary disposal department that looks after that!

The Chairman: Well, you know, when I think about competitions, I think about the statue on Parliament Hill, immediately beside the East Block, of Mackenzie King. In regard to that statue what they did was prepare a chunk of metal and then put a head on it, and in the result it might be anybody. I do not think it is Mackenzie King. By contrast, the one of Sir Robert Borden, just west of the West Block, I think, is very good.

Senator Forsey: That is Borden, unquestionably.

I used to say to Jim Macdonnell that the Conservative Party should pass a vote of thanks to the person who did the statue of Mackenzie King, it is so thoroughly hideous and outrageous.

Senator Quart: Did you see the one in Hull?

The Chairman: As a matter of fact, Mr. St. Laurent gave the orders about the statue of Borden at the instance of one of our own colleagues, Senator Grattan O'Leary. I remember the day he went to see him. I think it is a success. I think the Laurier one just north of the East Block and looking east over the city is a very good one, too.

Senator Forsey: The worst monstrosity is the one of Arthur Meighen which Grattan O'Leary and I had the privilege of previewing. Grattan stood in front of it and said "Oh God, oh God, oh God," and I said, "If that is put up I shall personally picket it."

Miss Milne: You mean that one that is made of stovepipes?

The Chairman: Perhaps, Mr. Tooke, we should get back to what you were discussing.

Mr. Tooke: I do not think you should be put off by some of the things that have been done, which are exceptional in some ways artistically, but I think some of them are certainly unsuitable for the sites they have.

I think I have explained here some of the problems of stained glass, but I also think the suitability of the material which goes into the Senate is of extreme importance as to how those windows are done, and it would be another

reason for my arguing against having any broad competition of any kind. I say that because you would then be open to having to turn down a lot of very worthwhile people, perhaps, but who would produce work that would not be suitable for the building.

The Chairman: Is there anything to be said—and you touched upon this at the beginning—about the architectural features of the chamber and how they should be kept in mind in any glass installation?

Mr. Tooke: You were talking earlier about possible changes in the paintings on the walls. One of the things that actually struck me looking at the windows last weekend, and at the chamber itself, was that you are dealing with the clerestory windows at the top of the building, and you almost have two parts to the building: the area which is illuminated by the chandeliers, and the windows themselves which do not cast a light while the chandeliers are on. I would like to see the Senate with good glass in it and with the chandeliers turned off because that might give a lovely effect. But at any time when the lights are on, the windows are going to be strong, whatever you do. You are dealing with transmitted light and unless you put in the deepest purple glass, they are still going to be strong. If there was no light in the Senate to fight that light, then those windows would dominate the Senate chamber. There is no doubt about that. But while you have the strong ambient light cast by the chandeliers you will not find the clerestory windows dominating the whole chamber. I would like to see them being very interesting so that if they happen to catch your eye there is something interesting to look at, the colours and lines that you can follow. It is not just like glancing at a picture that is just a photograph translated into a window. It is something that has to be different and new every time you see it. It has daylight on it, so the light changes, and the colour changes all day because of the light which is behind it. You may have a grey sky behind it, or a blue sky or a white cloud, and all those things change it. So it could be very exciting to have that so that it does not dominate.

You have to be very careful with colours in there. You would still use all the colours, but you would have to be very careful. The windows are small so you have to work on a small scale. The designs of the objects or the ideas in each window have to be readable from the floor, otherwise there is no point in having them. One of the things to illustrate that I saw in France, in Ste. Chapelle, which is supposed to be some of the most beautiful stained glass in the world, and I found it very disappointing because there are these little roundels of stained glass, about two feet in diameter, but they are about 40 feet up and you cannot begin to see what is there. The chapel itself is so small that even if you use field glasses you are seeing them at such a distorted angle that you still cannot see what is there. It would have been far better to use totally abstract glass and you could have had exactly the same effect. So that is a lost set of windows, to my mind.

The Chairman: Not all of them, but the small ones?

Mr. Tooke: The small ones right up at the top.

Miss Milne: We will have to step outside a little later on!

Mr. Tooke: I feel very strongly about that. I looked at them for a long time, and I finally took the tack opposite to everybody else's. I thought they were highly unsuitable. So for that reason you have to be very careful with the designs in the Senate chamber. They must be readable.