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CANADA

FIRST SESSION—THIRTIETH PARLIAMENT

1975

THE SENATE OF CANADA

PROCEEDINGS OF THE

SPECIAL SENATE COMMITTEE ON

THE CLERESTORY OF THE SENATE CHAMBER

The Honourable JOHN J. CONNOLLY, *Chairman*

Issue No. 1

THURSDAY, APRIL 10, 1975

(Witnesses and Appendices: See Minutes of Proceedings)



SPECIAL SENATE COMMITTEE ON
CLERESTORY OF THE SENATE CHAMBER

The Honourable J. J. Connolly, *Chairman.*

The Honourable Senators:

Beaubien	Hicks
Cameron	Lafond
Carter	Neiman
Connolly (<i>Ottawa West</i>)	O'Leary
Deschatelets	Quart
Fergusson	Sullivan
Forsey	Thompson
Gélinas	Yuzyk—(16)

(Quorum 6)

THE CLERESTORY
OF THE SENATE CHAMBER

The Honourable JOHN J. CONNOLLY, Chairman

Issue No. 1

THURSDAY, APRIL 20, 1973

(Witnesses and Appendixes: See Minutes of Proceedings)

Order of Reference

Evidence

Extract from the Minutes of the Proceedings of the Senate of Wednesday, January 29, 1975:

The Honourable Senator Connolly, P.C., moved, seconded by the Honourable Senator Cook:

That a Special Committee of the Senate be appointed to consider and report upon the question of the installation of stained glass windows in the clerestory of the Senate Chamber;

That the Committee have power to send for persons, papers and records, to examine witnesses and to print such papers and evidence from day to day as may be ordered by the Committee;

That the Committee have power to sit during adjournments of the Senate; and

That the Committee be composed of the Honourable Senators Beaubien, Cameron, Carter, Connolly (Ottawa West), Deschatelets, Fergusson, Forsey, Gélinas, Hicks, Lafond, Neiman, O'Leary, Quart, Sullivan and Yuzyk.

After debate,

With leave of the Senate and pursuant to Rule 23, the motion was modified by adding the name of the Honourable Senator Thompson to the list of Senators to serve on the proposed Special Committee.

The question being put on the motion, as modified, it was—

Resolved in the affirmative.

Robert Fortier,
Clerk of the Senate.

Minutes of Proceedings

Thursday, April 10, 1975

Pursuant to adjournment and notice, the Special Senate Committee on the Clerestory of the Senate Chamber met this day at 10.00 a.m.

Present: The Honourable Senators Connolly (*Chairman*), Beaubien, Carter, Fergusson, Lafond, Quart and Yuzyk. (7).

Present but not of the Committee: The Honourable Senators McDonald, Petten and Smith. (3)

The following witnesses were heard by the Committee:

Mr. Robert Fortier,
Clerk of the Senate;

Mr. John F. MacNeill,
Former Clerk of the Senate.

Miss Eleanor Milne,
Sculptress,
Department of Public Works,
(National Capital).

On Motion of the Honourable Senator Fergusson it was *Resolved* to print in this day's proceedings correspondence exchanged between the Chairman of the Committee and the Honourable C. M. Drury, Minister of Public Works. It is printed as Appendix "A".

At 12.05 p.m. the Committee adjourned to the call of the Chairman.

ATTEST:

Mrs. Aline Pritchard,
Clerk of the Committee.

The Special Committee of the Senate on The Clerestory of the Senate Chamber

Evidence

Ottawa, Thursday, April 10, 1975

The Special Committee of the Senate on the Clerestory of the Senate Chamber met this day at 10 a.m. to consider the question of the installation of stained glass windows in the clerestory of the Senate Chamber.

Senator John J. Connolly (*Chairman*) in the Chair.

The Chairman: Honourable senators, we have two witnesses this morning, the Clerk of the Senate and the former Clerk of the Senate. We have decided to call as our first witness Mr. Robert Fortier, the Clerk of the Senate, but if the former Clerk, Mr. John F. MacNeill, would be good enough to come forward also, everyone will be able to get a good look at him and Mr. Fortier and I will have someone to lean on when we need some advice. In due time we will welcome Mr. MacNeill, but at the moment I thank the Clerk of the Senate for coming. We are looking forward to having him clarify some of the questions raised at our organization meeting.

By way of introduction, since this is the first meeting of the committee that is being reported, I should say that for such a committee as this we shall have to improvise and innovate. We may have to do that on a catch as catch can basis, because of the number of major committees of the Senate which seem to be sitting steadily these days. Therefore, I will call meetings as I see opportunities. Sometimes they may be at irregular times—I mean, afternoon meetings, perhaps meetings on Tuesdays if the Senate is sitting on Tuesday evenings. I will consult with the members of the committee before I do that.

A project was envisioned to install stained glass windows in the Senate chamber. Our first problem was to find out whether the Senate had in fact any authority to deal with this matter, and what other authority there was here with respect to the calling of tenders, the letting of contracts, the type of person who should do it, the kind of installation that should be made, and the method of payment.

Before we really go into the question of what is to be done, therefore, we want to know, logically, what authority the Senate itself has to deal with this kind of question within the precincts of the chamber. For that reason, we thought the official authority is the Clerk of the Senate, who is ultimately responsible for the administration of the affairs of the Senate, both when the Senate is sitting and when it is not. We welcome Mr. Fortier to talk to us about this problem.

Mr. Robert Fortier, O.C., Clerk of the Senate and Clerk of the Parliaments: Thank you, Mr. Chairman.

Honourable senators, I will try to convey to you what I have found by way of authority for the work to be performed or for whatever is decided upon for the precincts of

the Senate. I have found some precedents. I shall also say a word or two on the contractual side of the project. Finally, I have obtained some information on the work that was done in the House of Commons, showing how it was done and its ultimate cost.

As far as the authority of the Senate is concerned, several questions come to mind as to what authority the Speaker, or the Clerk, or Black Rod, or the Senate itself might have.

Insofar as the Speaker is concerned, no authority is provided either in the statute or in the Rules of the Senate. The only statute applicable to the Speaker is Chapter S-14, of the Revised Statutes of Canada, 1970 which deals only with absences of the Speaker from the Senate and the appointment of an Acting Speaker. In regard to the Clerk of the Senate it is the same thing: no authority is provided insofar as the precincts of the Senate are concerned.

As the chairman has indicated, the Clerk only has some administrative authority. The only statute referring to the Clerk of the Senate is the Publication of Statutes Act, which gives the Clerk legal authority to certify acts of Parliament and to be the custodian of the acts of Parliament.

Black Rod has no authority insofar as the precincts of the Senate are concerned. The only reference to Black Rod is found in the Rules of the Senate, where, if a senator goes to the House of Commons to appear before a committee thereof, without having been duly authorized by the Senate, Black Rod has the authority to take that senator into custody.

The Chairman: That is interesting. Where would he detain the senator?

Mr. Fortier: Yes, it is interesting. I have not found any jail in the building yet! The Senate has complete authority over the precincts of the chamber, and it can delegate this authority to a committee. It has not delegated any authority to the Speaker, to the Clerk or to Black Rod, so the authority remains with the Senate.

The Chairman: How does that arise? What is the authority for that? Is it the Senate? Is it the rules of the Senate?

Mr. Fortier: It is the precedents. The rules do not deal with it. There is no written rule that authorizes the Senate to approve structural changes to the chamber. There are the six precedents that I have found. The Senate has decided, and has approved recommendations, to make certain changes in the Senate chamber. I may be wrong, but I did not find any written authority. It is just a tradition and a precedent, that the Senate has authority over the precincts of the Senate and over everything that has to do with the Senate itself.

These precedents go as far back as 1886. In 1886, the first one had to do with sanitary conditions of the chamber. On motion, the study was entrusted to a special committee. The report was adopted and the Leader of the Government endeavoured to speak to the Minister of Public Works for remedial measures. I presume that remedial measures were taken. There is no record of any subsequent action after it was recorded in the *Journals* of the Senate that the report of the special committee was adopted.

Senator Beaubien: How long ago was that?

Mr. Fortier: 1886.

The Chairman: What was the complaint.

Mr. Fortier: The complaint had to do with sanitary conditions with respect to sewerage and ventilation of the building.

The Chairman: It would appear that most of those problems have not been eliminated.

Mr. Fortier: I would hope so.

The second precedent, which was in 1910, concerned hygienic conditions of the Senate chamber, rooms and corridors. A special motion was made to have a special committee look into these problems, but the motion was defeated.

In 1928 the enlargement of the public galleries was a concern of the Senate. A special committee was appointed to look into the matter. The committee reported, but the report was defeated in the house, the main argument being that the high expenses involved in enlarging the galleries were unjustified since the galleries were little used by the public.

In 1948 the Senate referred to the then Standing Committee on Public Buildings and Grounds the matter of the improvement of the atmospheric conditions of the chamber. The committee never reported.

We then come, in 1956 and 1957, to the most interesting precedent, because it has to do with the windows of the Senate. The Committee on Internal Economy and Contingent Accounts, as it was then called, undertook a study of the question. As you know, this committee had—as has its successor, the Committee on Internal Economy, Budgets and Administration—general authority whereby it has the power, without special reference by the Senate, to consider any matter affecting the internal economy of the Senate, and such committee shall report the results to the Senate for action. Under that general authority the Internal Economy Committee studied the question of the windows in the Senate chamber and appointed a subcommittee to consider the whole matter. The Department of Public Works was asked to look into the matter of more appropriate windows for the chamber. In accordance with their submission a certain type of glass was installed in one of the windows, but it was found unacceptable because sunlight came through too strongly. The glass was removed, and, eventually, the glass which is now in the windows was installed. That is the history of the present windows.

Most of you will recall that in 1960 a matter arose concerning the installation of a system of simultaneous interpretation in the Senate chamber. The matter was considered by the Standing Senate Committee on Internal Economy and Contingent Accounts, which then referred it to a special committee. The special committee recommended the installation of the system. The main committee

presented its report to the Senate and the report recommended that the Department of Public Works be requested to make the installation. The report was adopted and the system as we now have it was installed.

The Chairman: Perhaps we should try to clarify our views for the committee about what conclusions should be drawn from that, Mr. Fortier. I gather that general authority is vested in the Senate, at least in the house, to exercise certain authority over conditions and over the precincts of the house. Certainly, in consideration of what happened in 1956 and 1957, and then again in 1960, it would seem that the Senate, having at least indicated an interest in making certain changes in the precincts of the chamber, has met with no disputation to its right to do so.

Mr. Fortier: Exactly.

The Chairman: In other words, the Senate is not in the hands of any department of government or any other higher parliamentary authority.

Mr. Fortier: Certainly not so far as approving a project is concerned. The Senate is master of its own precincts. The Senate did not have to consult with or obtain approval from, for example, Treasury Board. Each time something was done in the precincts of the chamber, the requisite funds were included in the Estimates of the Department of Public Works. It was never necessary to make the money available in the Senate budget.

The Chairman: But the Senate's right to assert its position is clear through the years.

Mr. Fortier: It appears to be clear to me.

The Chairman: Whether or not it carries out the projects is another matter.

Mr. Fortier: It appears clear that up to now the Senate has not had to obtain higher approval or authority. Should a change be made in the manner of paying for such work—for instance should Treasury Board or the government decide that all departments, including the Senate, should now be charged with these, of course, before going ahead, the Senate, I assume, would have to obtain money through the estimates. However, up to now we have been able to forget that aspect of it, because it has not so far become necessary.

The Chairman: So far as specific changes are concerned, the Internal Economy Committee of the Senate certainly has authority, as laid out in its terms of reference, to make changes in the precincts of the chamber.

Mr. Fortier: The present general authority given to the Committee on Internal Economy, Budgets and Administration, to consider without special reference by the Senate any matter affecting the internal economy of the Senate, is sufficient, and such committee reports the results of its study to the Senate for action. I take it from that, as it affects the general economy of the Senate, that expenditures for the general administration of the Senate are limited by the budget voted in the Estimates.

The Chairman: Administrative matters generally?

Mr. Fortier: Yes, administration.

The Chairman: I see a former chairman of that committee here, and perhaps he would have something to say when Mr. Fortier is finished.

Senator Beaubien: Are you looking at me, Mr. Chairman?

The Chairman: Well, senator, I was looking through you to Senator Smith; but you were a chairman too, were you not?

Senator Beaubien: Yes, for a very short time.

The Chairman: Well, then, we have two experts, and I think it should be clarified for the record that in establishing this committee the Senate was not in any way attempting to override any authority that the Internal Economy Committee had and has. I think it was felt that the type of project we are now discussing was such that it was one that the Internal Economy Committee might find it a little burdensome to take on; and, furthermore, that the considerations that would motivate this committee might be somewhat different from the general supervision of administrative work.

Mr. Fortier: Of course, the committee has the power of recommendation only; it has to report to the Senate.

The Chairman: But that applies to both committees.

Mr. Fortier: Yes, of course, but I was thinking more of the Internal Economy Committee.

Senator Yuzyk: In that case, Mr. Chairman, would we have to apply for these funds through the Internal Economy Committee or would we do it on a different basis?

Mr. Fortier: I am about to come to that. You are now referring to the cost of whatever is approved by this committee?

Senator Yuzyk: Yes.

Mr. Fortier: Honourable senators will be interested to have a very brief resumé of the history of the installation of stained glass windows in the House of Commons. Miss Milne is here and she can correct me if I am wrong. These windows were installed in the years 1971, 1972 and 1973, and this is how it started. The Speaker, on his own initiative, entrusted the Sergeant-at-Arms with looking at the possibility. Several designs were submitted by various authorities in the field, but were not retained by Mr. Speaker. The task of preparing designs was ultimately given to the official parliamentary sculptor, Miss Eleanor Milne, and her designs were accepted. The windows were cut, coloured and assembled by the artist Russell Goodman under contract from the Department of Public Works. The glass used was imported from Britain, France, Germany and the United States, depending on the colours required. The cost was borne entirely by the Department of Public Works, and I am informed that the cost was roughly \$5,000 per window. Twelve windows were involved and the overall cost was under \$70,000.

The Chairman: Some of the windows were larger than others?

Mr. Fortier: Yes, there were two windows that were smaller than the others. They used them to depict the flowers of the territories. The smaller windows depicted those of the Yukon and the Northwest Territories.

In 1971, at the first sitting of the new session, the Speaker informed the members of the new window in the west wall—just one. He explained that this had been done because of the continuing problem of glare from the sun, and he informed the members that it was the intention to

install stained glass depicting the flora and fauna of the provinces and territories in all the windows. He said this, and I quote, "I should insist that this is an experiment", and he asked for suggestions and comments. I understand that no suggestions were made and no comments were offered. This was done because the action on the one small window had been taken without prior consultation.

The Chairman: Perhaps the authority in both houses is supreme. Certainly, the authority in the House of Commons seems to be unquestioned.

Mr. Fortier: I do not have anything to add to that, Mr. Chairman, except regarding the cost. Senator Yuzyk questioned the source of funds. Everything that has been done so far has been done by the Department of Public Works with funds provided in that department's Estimates.

However, there is something else that might be of interest, and that is the fact that there is a Treasury Board letter that the Senate received recently advising us that as of April 1, 1975 the Senate will be billed by the Department of Public Works for whatever tenant services the department provides—that is, for whatever work it will do in tenant-occupied premises. For example, we are tenants in the Victoria Building, and if the Department of Public Works has to paint the rooms, or something of that nature, then we will be billed for that. But it will not affect structural changes.

If this committee decides to have something done to the windows, I am given to understand that this will be a cost borne by the Department of Public Works. That is all I have to say, Mr. Chairman.

The Chairman: Mr. Fortier, we are very grateful for this overview of where the authority lies. Perhaps I could summarize it briefly. I think it is fair to say that your evidence is that, first, this is not a minor change in the precincts of the Senate that is being considered; it is a structural change and it is more in the nature of a capital rather than an ongoing housekeeping kind of change. Secondly, the Senate is, generally speaking, the master of matters of this kind as they affect the chamber. Thirdly, when these changes are to be made, I would assume from what you have said, the Senate might very well prevent suggested changes by recommending against them. If I am wrong about this then I would like to be corrected, because this is going onto the record. But if the Senate should make recommendations with reference to change, then those changes are not to be carried on by any agency of the Senate, but are to be carried on, presumably, by the Department of Public Works. The Department of Public Works may very well consult with other departmental groups or agencies, but it would be the department which would call for tenders and award contracts and would see to the due execution of the work.

Miss Milne is with us this morning, and her staff has worked in this building for a long time on projects of this kind and, more specifically, on the windows in the House of Commons. I wonder whether what I have said fits into, and if it does, how it fits into the way that her people conduct themselves.

Mr. Fortier: Mr. Chairman, may I add a word before Miss Milne speaks? I think what you have said is right, insofar as the Senate chamber itself is concerned. I do not want to go beyond that in my remarks, because I know that a couple of years ago—and it might still exist—there was a committee of, I think, the two Speakers and the

Minister of Public Works, or the Deputy Minister of Public Works, who were responsible for structural changes in the building, I do not think the Senate could have reversed any decision of that committee, but that does not have anything to do with the Senate chamber itself. However, they could decide to make some changes in the windows, for instance, of the building, outside the chamber.

The Chairman: Yes. Well, I hope what I have said was restricted to the Senate chamber itself, because I do not think the Senate would ever ask for, or ever presume to have, authority to control structural changes that might be made outside of the chamber that would not affect the use of the chamber by the members of the Senate. Is that fair?

Mr. Fortier: Yes, thank you.

The Chairman: Miss Milne, are you and your staff employees of the Department of Public Works?

Miss Eleanor Milne, Federal Government Sculptor: Yes, we are all public servants and employees.

The Chairman: So the general statement I made is presumably reasonably accurate, would you think?

Miss Milne: I am used often as a designer for different departments, or for the Senate in this case, but the stone-cutting staff very seldom has anything to do with any work other than stone carving, so what I am usually asked to do is to find a contractor who can carry out the designs that I have made, whatever they might be, and in this case I have been asked to do that.

The Chairman: But you report to the Department of Public Works?

Miss Milne: That is right. My immediate superior is Mr. Baker, and I report to him, but I also report to Mr. Williams directly.

The Chairman: Mr. Williams being the Assistant Deputy Minister?

Miss Milne: The Senior Assistant Deputy Minister, I think.

The Chairman: And Mr. Baker being . . . ?

Miss Milne: He, I think, is what is called the area manager or area director. I am not sure of his title.

Mr. Fortier: Regional director, I think.

Miss Milne: He has a large area to cover.

The Chairman: All right. Now, honourable senators, I have done a lot of talking here, and I do not want that to become an established part of this operation. Have you any questions for Mr. Fortier?

Senator Beaubien: Mr. Chairman, I think our position is quite clear. There is no question but that we can go ahead and have it done if we want to.

The Chairman: We can make recommendations, in any event.

Senator Beaubien: Yes. If the Senate does not want it, that is another matter. We make recommendations directly to the Senate, then, I suppose; and does the Senate refer the matter to the Internal Economy Committee who in turn will make another recommendation to somebody else?

The Chairman: I think, if the Senate accepts the recommendation of this committee, that is where it rests, and that is the recommendation of the Senate. I suppose from there the Department of Public Works picks up the ball and, if it is government policy to make these changes, starts to do the work. I suppose that if the Senate committee recommended that we have gold leaf on all the walls there might very well be some opposition, either from the department or from the government itself; but I think a reasonable recommendation which a committee might make, and which might be accepted by the Senate, would be rather persuasive to the department concerned.

Senator Yuzyk: Mr. Chairman, could Miss Milne give us an idea of what we are thinking of in terms of cost?

The Chairman: Yes. I am in the hands of the committee here. I had thought we would have this meeting this morning, that we would complete Mr. Fortier's side of the evidence, and then have our old friend John MacNeill talk about the chamber, because he has certainly been around here longer than any of us. If the committee agrees, I propose to schedule another meeting to hear Miss Milne exclusively, because she will be talking with regard to a different kind of realm, really, than the area that is to be covered by the gentlemen we have here with us now. Would that be satisfactory?

Hon. Senators: Agreed.

The Chairman: Senator Smith is not a member of this committee, but I see he is here, and I know he is interested. I wonder whether there are any matters that have arisen in his mind as a result of his experience in the Internal Economy Committee.

Senator Smith: I appreciate very much your giving me the opportunity to make a speech at your expense, Mr. Chairman. I have nothing to add, really. I think we are on the right track, and I do not think there is any doubt about our ability to convince government to make what should be regarded by us and by them as a rather minor expenditure, in view of the long-term artistic benefits that will accrue from the sort of designs we are familiar with around this building. I have never had the opportunity before to know what the rather famous Miss Milne looked like, and I am happy to have had that opportunity this morning.

I do not think any reasonable proposition that the Senate, as a body, would put forward in order to convince the government would meet with any hostility on the part of those on the other side, nor would they ever seek to block it by any action of Treasury Board, or anything else. If, for instance, on our own initiative we designed such an expansion of our facilities to take care of our space requirements, as would cost something in the millions, such as was placed before us several years ago and which up to this time has not been given really serious consideration, I think the government would be quite within their rights, and certainly within their power, to say, "Well, we cannot provide Public Works with that kind of money." The initiative must come from government in that respect. This, however, is a relatively small amount of money in relation to the several millions which would have been spent before if we had filled in any great wells on this side of the building, and which would, perhaps as a by-product of that destruction of the traditional structure, have improved the office facilities for some of our members and staff.

However, I am very glad that we are doing something about the clerestory. That is a rather new word for me, but we learn something new every day. I have always regarded it as something that is not very pleasant to look at, and certainly non-artistic. It does not seem to blend with everything else that we have in the chamber. I realize it was done as an expedient at the time it was done, and presumably rather cheaply. I have every confidence in the chairman and members of this committee, and as a former chairman of the Internal Economy Committee I am very pleased to see the direction in which we are apparently going.

The Chairman: Thank you, Senator Smith.

Senator Yuzyk: I will just ask about the cost again. Will these costs appear as a one-dollar item in the estimates of Public Works?

The Chairman: I would not think so. I would think there would be a realistic estimate.

Mr. Fortier: Well, in the blue book, frankly I do not know. There have been so many changes in the preparation of the estimates since I was in Public Works. I presume there are a number of general votes for maintenance. It would be a specific item known as "Senate Precincts," for example. It would be out of a general vote, but I cannot give you the exact way in which it would be done.

The Chairman: I suppose the breakdown of the general vote being carried out before a committee would disclose the fact that there is "X" number of dollars set aside as an estimate to cover the expenses of a project like this. I should think so, anyway.

Senator Yuzyk: Thank you.

The Chairman: Are there any other questions for Mr. Fortier?

Well, honourable senators, more than 21 years ago I came to this chamber as a very young member, and the first call I made was to the office of the then Clerk of the Senate, an old friend of mine since he had been a distinguished lawyer in the Department of Justice, and then Law Clerk of the Senate for many years. I had been sitting at his feet while I was a very junior member of the Bar, learning about the intricacies of the practice of law before various bodies around Parliament, and I found that by being appointed to the Senate I was still sitting at his feet. I have been doing so, really, ever since.

I think all of us have had a similar experience with John MacNeill. He has not only been a great counsellor for us, but he has been a friend of every senator who has passed through his hands. It is a great pleasure to have him here this morning. He is retired now, and has been for a number of years, but he still retains his vigour and also his good looks, for the benefit of the ladies! It is gratifying that he should come up here and show a continuing interest in our problems, particularly as we struggle with the problem of making this chamber of ours not only more useful but, I hope, even more beautiful. With that kind of motivation all through, he has had many years of fruitful service here.

Mr. MacNeill: we do not want you to be pinned down to anything very specific. All of us in the Senate like to talk about the Senate. I have learned through years of experience, as we all have, that you like to talk about the Senate. That is why you are here. Would you talk about the Senate?

Mr. John F. MacNeill, Q. C., Former Clerk Of The Senate and Clerk of the Parliaments: Mr. Chairman and honorable senators, I like to talk about the Senate. I have done a lot of talking in and around the Senate over the years—and I suppose I have been around here longer than any of you.

I am not going to give you a history of the Senate. My interest in the Senate started when I was sent up here as a very young counsel from the Department of Justice, because no one else in that department wanted to come here to face the Senate committee on certain bills coming before it. The departmental staff thought that if they sent somebody who would look like a lamb for the slaughter, possibly those who were in the Senate at the time would have mercy on him. They thought that probably would be the better way to proceed in order to secure the passing of a certain bill. I was selected and came up in fear and trembling and faced a much larger audience than I face this morning. I do not know whether any of you remember the Honourable Senator Frank Black, who was the Leader of the Government. On the one side was Senator Dandurand and on the other side at that time was Senator Gideon Robertson, who was at one time Minister of Labour and who, as such, of course, was a member of the Cabinet with a portfolio.

Senator Beaubien: Mr. MacNeill, in what year was that?

Mr. MacNeill: This was 1924. That is quite a long while ago. I have become a senior citizen, so I see you can do a little arithmetic.

The Chairman: I do not want to be facetious. I thought that was the year they discovered Tutankhamen's tomb.

Mr. MacNeill: I think that is so. That is why I am very glad I am here this morning. However, having started my career in the Senate with those gentlemen, it was next decided that I should go to the House of Commons.

The Chairman: You were the expert.

Mr. MacNeill: I became an expert, not quite overnight. But from that day until this I have made many trips to Parliament Hill and have talked to many committees of the Senate and of the House of Commons.

The reference to this committee is rather restricted to windows, and that is something that I do not know very much about. I have had the pleasure of looking at the windows in the House of Commons and I must say that they are among the most beautiful that I have ever seen. I am very pleased that the artist, the author of that very lovely work, is here this morning, because I would like to congratulate her publicly. I do not know too many artists, but I do not know of anyone better qualified to do a job for the Senate than Miss Milne. We have been very fortunate in the artists that we have had here. Her predecessor, Mr. Dosterhoff, worked here for some years. He was a great artist, and I had the pleasure of knowing him longer and, of course, I had more to do with him than with Miss Milne.

The Chairman: What did he do?

Mr. MacNeill: He was Miss Milne's predecessor.

The Chairman: Yes, but did he work in the Senate chamber itself?

Mr. MacNeill: He worked in the foyer and on the building. He had not completed that work when you were appointed.

Miss Milne: Mr. Soucy, as far as I know, was the one who was here from 1921 to 1952. Mr. Oosterhoff was here for a very short time—about nine years. Mr. Soucy was responsible for that magnificent door.

Mr. MacNeill: Yes, that is right.

Miss Milne: Mr. Oosterhoff did most of the heads here and in the other place.

Mr. MacNeill: We have had some very good work done here. Not only have we had it done in the stone work but also in the chamber itself. I do not know how many of you remember what happened when the simultaneous interpretation system was put in. The whole of the wall at the south end of the chamber was taken out, and you will notice that those booths were built in there for the interpreters with a one-way glass so that they could see out.

Senator Beaubien: It was beautifully done.

Mr. MacNeill: At that time we had a man here by the name of Desjardins, who was an excellent artist. I am not sure whether it was he or two other men the Department of Public Works obtained who came over and really carved most of that wall, because it had to be rebuilt. This is the Senate record, because when that work was completed the names of those artists were put on the record in the Senate chamber. They did an excellent job, as you can see. No one, who goes in there can possibly visualize just what happened and what they had to do in order to make that part fit into the other parts of the wall that were left. It was very well done.

There is another feature in the Senate chamber. Some of you may have been here when we did the lighting.

The Chairman: It was Senator Brunt who did that; it was a great improvement.

Mr. MacNeill: While he was really the executive who took it on, I think the man who was really responsible for it was our good friend Senator Jean-François Pouliot.

The Chairman: I can correct you on that. Senator Jean-François Pouliot was responsible for the grained windows, but the person who complained about lighting in the chamber was Senator John Haig.

Mr. MacNeill: Yes, Senator John Haig did, because of the glare. You will recall the night when Senator Pouliot came in and he had a pile of books. He has sitting over on the far side and he looked around and said, "I cannot see here. The Department of Public Works does not provide enough light." So he pulled out a big flashlight and proceeded to read by that light. When the laughter died down, he said, "This is not a laughing matter. I want to make a speech here, I want to be heard and I want to read this." So he did. As he went on, he would speak for a few minutes and then pull the flashlight out again and say, "Now I must read this." This went on until the audience broke up. However, as a result of that, everyone started to think about the lighting in the chamber. Senator Brunt was the Chairman of the Senate Committee on Internal Economy at the time. In that case we consulted with the National Research Council, and they sent up some experts on lighting. At that time the only lighting we really had was the main chandelier. Anybody who had to look at that or who had to sit under it, like the Clerk of the Senate, used to be semi-broiled every night in there, because the heat was terrific. You could actually see the heat effect from the chandeliers.

Senator Haig complained that he would be blinded by the lights and, eventually, as a result of complaints, indirect lighting was installed. So the system as we have it now consists of indirect lighting for the actual lighting effects and chandeliers which are there merely as ornaments. The installation could be accomplished by means of access to the ceiling through a crawl space which exists at the ceiling level. You will notice that the lights on one side illuminate the opposite side of the chamber.

The Chairman: It is amazing that that could be done without destroying the border of the ceiling.

Mr. MacNeill: Yes, it did not destroy the ceiling at all. Indeed, anyone looking at it now would hardly realize there was such a thing as a light up there.

Senator Beaubien: How are burned-out bulbs changed now?

Mr. MacNeill: By means of the crawl space.

Senator Beaubien: Of course.

Mr. MacNeill: One of the difficulties at the time was that the glass for that lighting had to be manufactured especially, and this was done by the National Research Council, as a result of which we now have in that chamber one of the best lighting systems anywhere in the world.

The next event that I recall was the decision to put in a simultaneous interpretation system. Senator Mark Drouin, the Speaker at the time, and I went over to look at the system in the House of Commons. As you know, at the time, the microphones in the Commons hung down from the ceiling on long poles. Mark said they resembled children's fishing poles with worms on the ends, as if they were trying to catch something. So he ruled that system out. He instructed me to contact Bell Telephone. Their experts studied the situation, made suggestions, and the system we now have was installed. The money for that was supplied in the Estimates of the Department of Public Works.

Perhaps you remember the visit of the Queen in 1957. It was decided by the government at the time that the proceedings would be televised and that a film would be made by the National Film Board so that we would have a permanent record. I believe that film is called "The Crown and the Mace." In order to produce the film the NFB installed all kinds of lights. In fact, they had so much equipment that they took over a whole corridor of rooms on the first floor which were at that time normally used for divorce proceedings. There were also many cables on the floor and there was some justifiable fear that someone—even the Queen—might stub a toe, fall or otherwise have an accident. Subsequent to all these proceedings, therefore, the Committee on Internal Economy decided that certain steps should be taken. One resolve was that those cables must never be put in there again. The thought was voiced that something else should be done, and the suggestion was made that a permanent, major job should be done on the Senate, and that galleries should be installed on the sides for occasions such as royal visits. As it is, the chamber holds 700 people, and at least 7,000 want to get in on these occasions. The matter was discussed quite thoroughly in committee, and Senator Brunt went over to the Department of Public Works to inquire into it, but, because of a wave of economy hitting the country at the time, it was felt that the cost was prohibitive. In any event, it would have meant that cameras would have to be permanently

installed on the east and west sides of the chamber and that some kind of booth would have to be built in. While that could be accomplished on the west side, because there is a corridor, it could not be done on the east side without finishing the corridor, which would then connect the stairway at the south end with the one at the north end. While we were dealing with that, the Department of Public Works came over here and tapped the wall behind where the pictures are now and they said that there would be no problem there, that you could knock it down in 24 hours because it was nothing but rubble. The reason that it is rubble is because originally the architect had in mind finishing the chamber with galleries on both sides, and therefore all you would have to do would be to knock the rubble out and build the roof out above, and you would then put your corridor on the east side. If you were to build on to the west side, of course, then you would lose the rooms now being used as offices, or practically all of them. That raised the question as to where you were going to put the staff then in them, and so on. This was discussed, but as you know, nothing has been done.

At every opening we have had cameras in there, and they have built platforms to take a very heavy weight of cameras and operators. The architects from the Department of Public Works said that that was a temporary arrangement, but that some day one of those cameras would tumble down and hit a senator, or perhaps a diplomat or a lieutenant governor, on the head and perhaps maim him—if not worse—and then we would probably get around to doing something about this. But, as I say, nothing has been done about that. Every time I go into the Senate Chamber to watch an Opening, I look down at those platforms and wonder when one of those big cameras is going to tumble down, because it would not take very much, since the platforms are very narrow, the cameras are very heavy and the platforms normally are crowded. Personally I would prefer not to sit too close to them.

The Chairman: Mr. MacNeill, do you mind if I interject? I think that while this point is really beyond the purview of our purpose, I am delighted that it has come up, and I am sure all other honourable senators are also, because we should remind ourselves, sometime before this committee dissolves, to have a discussion on problems like this. This is one thing that I feel we should take note of.

Mr. MacNeill: Well, I wanted to get that point in because we discussed it some time ago.

The Chairman: We certainly did not want to see any unnecessary provision of vacant seats in the Senate because of a camera falling from such a platform.

Mr. MacNeill: Yes, there are other ways of getting vacancies that are less objectionable!

I notice that Senator Fergusson is here. I wonder if she remembers the night when we had a lot of trouble trying to get the ice off the roof, and on this particular occasion the water started to come down and Senator Fergusson and Senator Inman had to move from their seats. We had been pleading with the Department of Public Works to repair the roof, and they had said that they would do it in the spring. We had pointed out that when the spring came the roof might not be there, because the ice was building up to such an extent and it was quite plain to see that a dangerous situation was developing. But they did nothing about it until this happened. It destroyed the mural and the panelling above the seats. It cost quite an amount of money to have that repaired. That small catastrophe only had the

effect of moving one or two senators down a couple of seats, but I should like to see something being done before a camera falls and hits somebody, even a more humble person than a senator.

When I first discussed this matter with Senator Connolly, he and I had what you might call a session or a seance, and I had certain ideas about what I thought might be worth talking about. Then just yesterday I had a discussion with Mr. Fortier on the telephone, and then I read the debate in the Senate on this matter. My understanding was that this committee was looking for a theme. I think that is the first thing that has to be decided: What is your theme? What are you going to put up there? Then it would be a question of getting the artist to see what could be done about it. It so happens that the April 9 is a date in my life which I will never forget because it was on the morning of April 9 that the Canadian Corps jumped off and before the end of that day had taken Vimy Ridge. I had the good fortune—and I did not quite think about it at the time—to play a part in that attack which in a sense was rather prominent because I was the first man to jump over the top in the attack at 5.30 that morning on our front. We were well trained and we knew what we were going after, but we did not know what was going to happen. So I got to thinking about Vimy and I thought about the beautiful monuments we have all over the country. This applies in other countries as well. If you go to Paris or to Westminster you find the Tomb of the Unknown Soldier. The theme in most of these cases is the sacrifice made by these men, which is symbolized in this building in the very beautiful chamber which we have in the tower, the Memorial Chamber, where the names of a great many of my friends are written. Occasionally I go up there and have a look at them. So I think it has been very well taken care of in this building, and I do not think we need any more than that. Then we have dealt with the provinces, or the divisions of this country in the very beautiful windows installed in the House of Commons which are more or less dedicated to that theme.

Then I thought about what Sir John A. Macdonald had in mind—and not only Sir John, but the Fathers of Confederation—when they set up this chamber. Sir John referred to it as “a chamber of sober second thought.” I am sure that at the time he set up this chamber the word “sober” was very important, but nowadays, with more enlightened thinking, perhaps we do not need that word to the same extent. But we do need second thought, and even there perhaps we do not need to talk about “second thought” as much as we do about “thought”. That brought me to thinking about another occasion, when I was in on the dedication of another building in this complex.

In 1936 the Justice Building was in the course of construction. It was originally intended to be a police building. Then, when the government changed, the minister of our department was Mr. Lapointe. I had the very good fortune to be in the deputy minister's office one day when the minister came in and said, “I am going down to that new building to have a look at it. I do not think we should fill it up with policemen.” Mr. Edwards agreed with this. Then the minister said, “I am going to walk down. Would you like to come with me?” Mr. Edwards said, “Well, what are you going to do?” I should point out that there were no elevators in the building. The minister said, “I am going to walk up and look at that third floor that they have set up so well.” Mr. Edwards was lame, of course, and he said, “I do not think that I can walk up there very well.” Then Mr. Edwards turned and said, “Here is someone who is young.

He can go with you"—meaning me. So I walked with Mr. Lapointe to the building on Wellington Street.

On the way down the minister said, "I do not know what we will put on that building, or what we will call it. There is this question of language—we have two languages, and so on." So one thing led to another, and I said, "There is one thing you can always do, and that is put a Latin inscription on it. No one will know what it means, anyway, and there will be no difficulty about languages." He said, "That is a good idea." We laughed about this, and went on down to the building. As we came towards it, we saw that there was a big piece of stone above the doorway. He stopped and said, "I have it. One word: "Justice. A Roman will understand it; a Frenchman will understand it; and an Englishman will understand it. Everybody will understand it." If you go down there today you will see the word "Justice" above the entrance.

Then we walked upstairs to the third floor, where they had set up a very nice place for the policemen. As the minister went in there he looked up and he said, "Well, the minister's chair would be over there". I said, "Yes." Right above the spot he was referring to was a plaster space, and he said, "We will put a figure of Justice holding the scale of justice over there, so when the Minister of Justice comes in here in the morning, the first thing he will see is "Justice". Perhaps he will think, "That is what I am here for. It may do some good. It may help people coming into the building to know that we are not here as policemen, but that we are here to administer justice." I thought that was a pretty good idea.

I do not know whether or not we can use one word to do that job in the Senate chamber. I see that they are having a meeting at the Conference Centre.

Senator Quart: A battle!

Mr. MacNeill: They have had them for years. I used to attend them in one capacity or another. I was telling Mr. Fortier this morning that I had the good fortune, or otherwise, to be appointed secretary to the attorney generals' conference after I had come up here as the Law Clerk of the Senate. It happened this way. It was not that I was qualified for the job, but they did not know of anybody else, and they phoned me and said, "Will you take this on?" I said, "No. I do not want to take this now. I am out of the Civil Service." They said, "Well, that is the reason we want you. We do not want anybody in the Civil Service. The attorneys general of the provinces are going to make the appointment. We are down here at the Chateau, and we thought of you. Will you take the job?" I said, "No, not on your life." Well, eventually I received a delegation including the deputy attorney general of Ontario. They came up and said, "Come on, now." So I weakened and I became the secretary. So when I went down to this meeting, Mr. Garson was the chairman. On his right was the attorney general of Ontario, and I sat on his left. Next to me was Mr. Maurice Duplessis, a man I knew very well, because I had quite a lot to do with him during the early part of the war. Well, we were sitting there listening to the usual rigmarole of all the various people talking about their own part of the country, and so on, and Mr. Duplessis said to me, "You know, this is rather a boring proceeding. The first thing you do when you come to one of these conferences is to get all the old files out, read up all the old rows and the old prejudices, and then parade them anew. After you get through with that you go *in camera* and you really start the work. It is too bad we could not live *in camera* for this kind of thing, instead of in the public eye." You know, I think

that sometimes he was a wise man. The more you discuss your differences in public, the less opportunity you have for coming to a reasonable conclusion. That is just my opinion, but I agreed with Duplessis on that.

As I was thinking about that conference I thought, "It is too bad that when we come together we cannot think, not of what divides us, but of what unites us." Then it occurred to me—perhaps Miss Milne might like to give her opinion on this—that if we wanted one word, that word should be "Unity".

Senator Quart: "Unity". That is translatable both ways, too.

Senator Yuzyk: "Unity in diversity."

Mr. MacNeill: I do not want your "diversity"; I like "unity." I would like to see people in this country drop diversity and say, "We are Canadians." I do not think we are going to make a great country out of Canada, or a country in which everybody, diverse or not, can live, unless we are Canadians first, last and always. We have all the diversity we need now. Let us concentrate first on unity, and have something there that will make people think of unity, especially the young people, so that they will think, "What can I do to further this? What can I do to make a better Canada?"

If we do that, I think we will have contributed something to this country, and we will have something that everybody, including our children and our grandchildren, can be proud of.

The Chairman: Mr. MacNeill, I think you have helped us a great deal this morning. This is just the kind of discussion that I think the committee needs to launch itself into, while trying to come up with a recommendation. I am sure that there are a lot of questions that people on the committee have. Certainly I have a lot that I would like to get some opinions from you on. Would anybody like to start?

Senator Yuzyk: I will start on this question of unity, because I am for it, though I cannot see how we can run away from diversity. What does the United States say? "*E pluribus unum*"?

The Chairman: Yes.

Senator Yuzyk: The unity aspect, I think, is very important, but we cannot run away from diversity, because that is what we have.

Mr. MacNeill: We have never even tried it; we have always been diverse.

Senator Yuzyk: That is why I stated "Unity in diversity". It is to recognize the fact that what we have here in Canada is diversity, though we should stress above all the factor of unity. It is not always so easy to convey, because as you know, totalitarian countries express unity, and we do not quite agree with their type of unity.

Miss Milne: It is destructive unity.

Senator Yuzyk: I would just like to give some ideas on the Canadian identity. We have been thinking of multiculturalism; we have been talking about citizenship and brotherhood. These are factors that we should try to bring in in some way. I know it is not very easy, but I think it can be done, because since the B and B commission we have been thinking a great deal about the Canadian identity.

ty, and we should have some concept of Canadianism that would differentiate us, say, from the United States and from other countries. We should be thinking along those lines. The Senate chamber represents not only the regions, but peoples of all kinds; it represents what has been done in the past and what should be done in the future. I do not think we have that kind of setup in the House of Commons. Here we have the provinces, we have the unity of the provinces, but we do not have the unity of the Canadian people or the Canadian nation. We should be thinking along those lines. When anyone comes into the Senate chamber and sees these windows, that should immediately lift them towards that unity, through their diversity, recognizing the diversity that we have. That brings to mind the mosaic idea that came out in the thirties when Mr. McGibbon wrote his book on *The Canadian Mosaic*. It dealt with the history that has been making Canada and it gives us an idea of the Canadian identity.

Mr. MacNeill: May I add one word there? We have neglected to work into that mosaic the original natives, the Indian and the Eskimo. We should try to do away with the idea that they were savages. The more I read about them, the more I think that they were even more civilized in some respects than the people who came here. We should think of them and make them part of this. I doubt whether Champlain or any of the other gentlemen could have got very far had it not been for the Indians and their canoes. Those Indians knew how to handle the canoes and how to live in the forests. We should think about them.

Senator Yuzyk: Some of those ideas do come from looking at our committee room 256-S. We depict some of the ideas there.

The Chairman: That is in the field of transportation and the basic industries, mainly. You are thinking of the broad aspect of it, of society.

Senator Yuzyk: That is right.

Mr. MacNeill: As far as the public is concerned, what they see is the Senate chamber. That is the shrine; that is where you have to focus attention.

Senator Yuzyk: The shrine of Canadian unity.

Mr. MacNeill: That is right. Why not?

The Chairman: The word "shrine" is a very good word to introduce into this discussion. I would like to introduce another word right here, though I wish Senator Carter were here because he objected to it mildly. He might agree with it now. The word is "symbol," the symbolism that must be embodied in this installation to reflect the ideas that are being expressed here this morning and that I hope will continue to be expressed as we continue to sit on this problem. We do this by creating a symbol, so that people can look at it, and so that those who are in the chamber can be motivated by it. It is fine to have symbolism, but I think you also have to have a spur, to encourage, to develop motivation towards the idea of national unity. If we can get that kind of abstract thought expressed in terms of stained glass, we may have achieved something worthwhile for many people for a very long time to come. There is a great opportunity here to do that.

Senator Yuzyk: May I ask what Senator Carter objected to?

The Chairman: He said he was not too much in favour of the idea of symbolic material being in the windows.

Perhaps one does not have to do that to achieve the idea of symbolism. I think the symbol can be something that is concrete. For example, one of the symbols of the early days, to which Mr. MacNeill refers, could very well be the canoe, or the tepee.

Mr. MacNeill: Or the Kayak.

The Chairman: Yes. That is very concrete, but it does become symbolic when it achieves the prominence we are thinking of. Senator Carter's remark was of a general kind, and I do not think he would object to the discussion we are having now.

Senator Beaubien: Mr. Chairman, should we not have a motion, that we agree that we should install some kind of windows in the Senate? Is that the feeling of the committee? Then we could, in time, decide what kind of motif. But are we here to decide that we can put windows in?

The Chairman: I think we are here to decide whether we will recommend that to the Senate.

Senator Beaubien: I so move, then.

The Chairman: I think we are to decide, first of all, an installation, and I would assume that the very fact that the committee is established and that senators have agreed to sit on it is evidence enough of our interest in saying whether this installation is possible and, secondly, that it meets certain standards. At the moment, I do not think we need a motion to proceed with the project. In the end, we would be making a recommendation which would call for proceeding with the project at a particular time. As a matter of fact, I think we have a motion.

Mr. Fortier: The terms of reference say:

To consider and report upon the question of the installation of stained glass windows . . .

The Chairman: At the end of our deliberations, if we decide we do not want to go ahead with this, we shall so recommend to the Senate. I do not think we need a specific motion at this time.

Senator Beaubien: Very well, I withdraw it.

The Chairman: Mr. MacNeill, would you like to talk about the decor of the chamber? I know you are not an expert in decor, but neither are those who are going to work there, nor are those who are going to come in and visit it. The decor is important. Since you have not any administrative responsibility here any more, would you like to talk about the chamber as a place—and perhaps not only the chamber itself but the surroundings, the immediate precincts of the chamber, such as the lobby and the antechamber, as a place worthy of the Parliament and the people of Canada.

Mr. MacNeill: I have not thought too much about that. There is the question of the pictures in the Senate. I do not know who of you were here when they were discussed. You were here, Mr. Chairman.

The Chairman: Yes.

Mr. MacNeill: Perhaps some of you recall the discussions concerning the pictures on the sides of the chamber.

The Chairman: I think everyone here has been involved in such discussions, Mr. MacNeill.

Mr. MacNeill: Those pictures depict the Great War, of course, and there are not many left who remember the devastation of war that those pictures show. I was fond of them in the chamber because I knew that country well. I had crawled around on it on my hands and knees, and at times I felt very close to the paving stones and buildings as the debris was flying around. But I wonder if the pictures are appropriate for the Senate chamber. There is so much violence depicted on television now. What need is there to have such pictures in front of you all the time? In my opinion, they would be better placed in a museum or war art gallery—which was a suggestion of Senator Dandurand's many years ago. Personally, I do not think the pictures should go to the National Defence Headquarters though. I feel they belong in a museum. Was there not talk some time ago of building a war museum on the hills up here?

The Chairman: That was an NCC proposal for a memorial.

Mr. MacNeill: Yes. Such a place would be ideal for those pictures and for the many other war pictures that exist in this country.

The Chairman: Suppose we were to adopt that idea, Mr. MacNeill, what would you suggest?

Mr. MacNeill: My first suggestion is that you must decide whether you want galleries on the east and west sides of the chamber. If you do, then there is no need to worry about the pictures, because they must go anyway.

Senator Beaubien: What is to be found behind the pictures now?

Mr. MacNeill: Rubble, and you could knock that out very quickly.

Senator Beaubien: What would the walls look like if the pictures were removed?

Mr. MacNeill: They would be simply unattractive blank walls. I think you would want to leave the pictures there until you decided what to do with the walls. Incidentally, I doubt if you would want a gallery on one side of the chamber without one on the other side.

The Chairman: Mr. MacNeill, what do you think of the idea of installing galleries only in the centre two panels on each side, rather than the full length of the east and west walls?

Mr. MacNeill: Certainly, if you were to do that, it would leave room for the installation of television cameras, the heavy cables and all the rest of the paraphernalia that would entail. It would be quite feasible to install booths on either side for that purpose. In fact, when the experts from the National Research Council were here studying the lighting one of them suggested doing just that, and having a third camera in the gallery at the very back, as they now have. If that were done, the cameras could be operated at any time they were needed without involving any upset of routine. Apparently that is quite feasible.

Senator Beaubien: Is it not true, however, that if you were to put in those little galleries the Senate would lose a certain amount of office space?

Mr. MacNeill: Only on the west side, because on the east side once you go through the wall you are outside. But on

the west side you would have to do away with the corridor which does give access to the offices along it.

The Chairman: Once you begin to think of galleries, of course the question of the use of galleries then arises. Perhaps, Mr. MacNeill, you could say something from your experience about the functions which take place in the Senate during which extra room is required.

Mr. MacNeill: To start with, there is the Opening of Parliament. There are few places actually to take the people who would like to attend the openings of Parliament. Again, every five years there is the installation of the Governor General. There are many people who would like to attend that ceremony, but it is usually restricted by two factors: one, that the desks of the senators are not removed; and, two, that the north and south galleries will hold relatively few people. Side galleries would certainly make more space available for that type of ceremony.

The Chairman: Those are rather rare functions, of course.

Mr. MacNeill: There is no question about that.

The Chairman: The one ceremony occurs every five years, but, as I understand it now, the formal openings do not take place at the beginning of each session but only at the beginning of a Parliament. There is an opening of each session, but it is not a formal opening in the sense that the senators' desk are removed and benches put in. On those occasions there is sometimes an overflow of seating capacity arranged in the lobby outside of the Senate chamber and even in the antechamber.

Perhaps you would care to say something about the number of people officially, entitled to come to these openings, and about the overcrowding that occurs at openings of Parliament.

Mr. MacNeill: Going back to my own experience, when I first came here, which is a long while ago, the diplomatic corps in Ottawa did not consist of any great numbers. Our Department of External Affairs at that time consisted of Sir Joseph Pope, his secretary and one or two translators. They were over in one corner of the East Block. I do not think they had more than four or five rooms. At that time the Governor General had a suite in the East Block, and when Parliament opened the only people who came here were the guests of the senators and members, the deputy ministers and very few others. There was the mayor of Ottawa, the sheriff, and so on, but it was a very restricted list compared to what we have today. We had lieutenant governors and privy councillors but there were no members of the diplomatic corps at all. But then the diplomatic corps started to grow, and I recall, the last time I had anything to do with it, we had 43 different missions, and they wanted the ambassadors and the ambassadors' wives and their unmarried daughters and secretaries and counsellors and heaven knows how many others invited. Senators were supposed to be allowed two guests each, but if they had all wanted to avail themselves of that I do not know what would have happened. The Prime Minister was supposed to have so many guests, so was the Governor General, and so were the lieutenant governors. By the time you fitted all of them in, sardines in a sardine can would be more comfortable and less crowded. To accommodate this rapid growth they did two things. First of all they cut out the deputy ministers who had traditionally been invited. Then guests were put out in the foyer. They were crowded out there and that meant there was very little room left for

the House of Commons, and with 265 members you know what that is like.

But one thing that could be done, if we are going to continue with that chamber the way it is—and this is not my suggestion, it has been suggested before—is that only heads of missions be invited. At another conference which I attended the suggestion was made that only the dean of the diplomatic corps should be invited. This would cut the numbers down a great deal.

Senator Yuzyk: That would be very drastic. I counted recently that there are now 83 embassies in Ottawa.

Mr. MacNeill: They have grown like mushrooms.

The Chairman: I think, as a matter of fact, about two-thirds of the west side of the floor of the chamber is occupied by diplomatic corps people on the occasion of every formal opening.

Mr. MacNeill: That means there is very little room, with no room for the public at all except for the back row in the north gallery.

The Chairman: And very little room for the members of the Senate.

Mr. Fortier: Since we are dealing with this point, Mr. Chairman, this may be a good time to bring to your attention and to the attention of the senators that after the last formal Opening I received a letter from Senator Hayden and verbal representations from at least one other senators, I think it was Senator Croll, that thought should be given to making arrangements other than the ones now prevailing with these benches on the floor of the Chamber, because Senator Hayden said that he was very uncomfortable and on a couple of occasions almost fell off because the benches were so crowded.

Mr. MacNeill: They are very uncomfortable.

The Chairman: This is a long-range problem for the Senate, and I think it has been before the Senate many times, but it does not really affect the decor of the chamber and it does not affect the installation of stained glass windows or the theme which those windows will reflect. It could, however, have an ultimate effect upon the symbolic place of the Senate and of the chamber of the Senate in the general constitutional structure of the country and in the promoting and development of that idea in a way that is acceptable to people.

Mr. MacNeill: There is also the question of the effect on the acoustics if you put those galleries in.

The Chairman: What do you think yourself, Mr. MacNeill, about the general proportion of the chamber—first of all now and, secondly, if consideration were given to the establishment of galleries, whether large or small?

Mr. MacNeill: I would not like to see that at all. I think it is a beautiful chamber and I dislike even the thought of smashing it out and putting galleries in. So far as the public is concerned, if we put the proper television facilities in there, then a great many more people will have the opportunity of seeing the beauty of that chamber through television than will ever go in there to see it for themselves. It has been said to me by certain people that they would prefer to look at an Opening of Parliament in their own living room than to come up to the Hill and be crowded here where it is almost impossible to move and

almost impossible even to breath. They have said that it is quite all right to come here and see what is going on, but they can see it much better if they stay home.

The Chairman: They also have the added advantage of having commentators.

Senator Fergusson: But, Mr. MacNeill, if you would like to see it remain as it is, you would not want to see the pictures remain, would you? Would you want those changed?

Mr. MacNeill: Well, when that was discussed some years ago, it was suggested that murals should be put in place of those pictures; that these murals should be created as the result of a competition restricted to Canadian artists; and that we should say to them, "What shall we put in here and how can we do it so that it will best express the composition of this country?" When it comes down to that, I am not too sure that you could bring in all the ethnic groups in this country, but I think you could bring in all the ethnic groups in this country, but I think you could bring in all racial groups. We are not all white in this country, and people of other colours have contributed a great deal to the development of Canada, so you could show that in the murals. If I were asked to suggest one word to Miss Milne, then I would suggest the word "peoples".

The Chairman: Of course, Mr. MacNeill, speaking as you do immediately raises a problem for this committee, because in the selection of a theme for stained glass, it seems to me that we must keep in mind the possibility that ultimately those pictures may go and be replaced perhaps by murals. It may well be that the people at that time may only suggest a gallery, but we may want to say that we do not think that the gallery should go in, and perhaps the television substitute which is now available under proper arrangements is the kind of recommendation that we would make. I think we should note in our record the fact that we should think about this when we are preparing a report, but if we are going to select a theme for windows, we should not have a conflict with what will ultimately be done if murals go in.

Mr. MacNeill: That is right. May I add something about that? Going back in memory, on one occasion, and I just cannot remember the date, Mr. Mackenzie King came over here, he had some ideas and he wanted to take those pictures out. They were taken down and some other types of pictures were brought up from the National Art Gallery and placed around the walls. Then everybody went in there and had a look at them and said, "Out with them all. We do not want that at all. We do not want to make this an art gallery." It really did not look very good. You would not like it, I am sure, Miss Milne.

Senator Fergusson: In Mexico they have the most wonderful murals, that tell the history of the country. They are just tremendous. Perhaps something like that type of thing would be suitable.

Mr. MacNeill: That is the type of thing, yes.

The Chairman: That is very stark stuff, is it not? You mean down in the National Palace? It is terribly dramatic.

Senator Fergusson: Yes, and you just start right into the history of Mexico when you look at them.

Mr. MacNeill: I think, if you do that, and you have, "Peoples united to build Canada," that that would be very good.

The Chairman: We have had a very long session. Are there any other points that the members of the committee would like to raise, since we have Mr. MacNeil here today? When we adjourn the meeting, this does not mean that we will not be able to call on Mr. MacNeill again.

Perhaps we will say this to you, first of all, Mr. MacNeill: Thank you very much. You have really helped us immeasurably I am sure the fact that you have come here has given a real lift to the work of this committee. We think we are now on the right road, any you have helped put us there.

Mr. MacNeill: Thank you very much for calling me up here, Mr. Chairman. Remember this: I am still an honorary officer of this house.

The Chairman: I know; that is true.

I think that our next witness should be Miss Milne, and, after Miss Milne, somebody from the Department of Public Works.

When Miss Milne talks to us she will be talking primarily about the windows themselves, and the parts of that project that we will want to know as much about as possible. We are going to have to make up our minds, after we listen to her, what we are going to do about the question of theme, and Miss Milne is bound to be discussing theme with us. She will be discussing artistry, installation, and that kind of thing, but theme is going to be of paramount importance. I hope, therefore, that the members of the committee, even those who are not here today but who will be reading these proceedings, will help all of us to work out solutions for the handling of that aspect of our work.

I have here a copy of a letter that I wrote to the Minister of Public Works on January 20, and a reply from him that was delayed for various reasons but which reached me on April 8, in which he encourages the work of this committee and refers to certain aspects of it. I can hand these copies to the members of the committee who are here, but to make them available to all members of the committee, I would like a motion that the two letters be printed in the record of our proceedings of today, so that they will then be available to all of us.

Hon. Senators: Agreed.

(For text of letters, see Appendix "A" p. 17)

The Chairman: Perhaps we will be able to have another meeting, with Miss Milne, next week, but I will just have to watch and see what the program is for the other committees.

Senator Quart: There are one or two things I would like to bring up. First, do you not think that Mr. MacNeill and, of course, Mr. Fortier, who is with us at all times, should sit in on these meetings for a while?

The Chairman: That is an excellent suggestion, but I feel we should not impose on him.

Senator Quart: Perhaps we should impose on him; I am sure he would like to come.

The Chairman: We will make sure that Mr. MacNeill gets copies of the proceedings.

Senator Quart: We can let him know what is going on.

The Chairman: We will see to it that he gets a copy of the notice of each meeting. If he wants to come, fine; but I am sure he will want to read all about the events here, and we may be calling him back too, Senator Quart.

Senator Fergusson: He will have to be made an honorary member of the committee, just as he is an honorary officer of the Senate.

The Chairman: Well, he would then be disqualified as a witness, so we cannot make him an honorary member of the committee.

Senator Quart: Perhaps he could be an observer.

The Chairman: Well, he is an observer.

Senator Quart: I was going to ask about openings of Parliament, and other functions of the Senate, when we are short of space. Do we not have monitors in the antechamber, where we put extra seats?

Mr. Fortier: Yes. For at least the last two openings we had closed-circuit television, and we had seats not only in the antechamber but also in the foyer. There were quite a number of persons there.

Senator Fergusson: Even so, there is not much room.

Senator Quart: I know, but it is better than nothing. In the antechamber, of course, you cannot see very much. However, Miss Milne, did I understand you to say that these glass panels could be removed?

The Chairman: They can be. They have been removed many times.

Miss Milne: There is one thing, Mr. Chairman. I do not know whether this is appropriate or not, but the Department of Public Works has asked me more than once to try to solve these problems that we have been discussing this morning, and I have information that I could give you if you need it.

Senator Fergusson: That is very good.

The Chairman: Well, perhaps you would make a note of these points, Miss Milne, and perhaps you could just list them when you make an opening statement to us, as our two witnesses have this morning.

Miss Milne: Very well.

The Chairman: Then we will not forget in that cases, to ask you questions about them. Miss Milne cannot be here on Wednesday of next week, but she will be our next witness.

I will now entertain a motion to adjourn.

Senator Beaubien: I so move.

The committee adjourned.

APPENDIX "A"

January 20th, 1975.

Ottawa, Ontario
K1A 0M2
April 8th, 1975Honourable C. M. Drury, P.C.,
Minister of Public Works,
House of Commons,
Ottawa, Ontario.The Honourable John J. Connolly, P.C., Q.C.,
The Senate,
Ottawa, Ontario.
K1A 0A4

Dear Mr. Drury:

Dear Senator Connolly:

A project is in contemplation to install stained glass in the clerestory windows of the Senate. This follows the installation of stained glass in the windows of the House of Commons. The work in the house was undertaken under the direction of the Speaker. The Department of Public Works was involved, and Miss Eleanor Milne had much to do with design, colour and execution.

Re: Senate Stained Glass Windows

There was a short debate on the proposal for the Senate in the spring of 1974. Following that I gave notice of a motion to set up a special committee to consider the problem. My motion will probably be debated in January of 1975, and I think it will be passed. A number of problems must be considered:

I wish to thank you for your letter of January 20, and I apologize for the delay.

1. What will be the probable cost, and is the present an appropriate time for the work to be done?
2. What should be the theme to be depicted?
3. What guidelines are to be recommended for the execution of the project?

To deal specifically with some of the problems you mention, the probable cost, having regard for the expenditures on the windows in the Commons, would be in the order of \$100,000.00 and will probably take two years to complete. These items, however, would be firmed up once a theme is selected.

On page 2—there are numberless possibilities when a theme is selected. While I think a historical topic would be appropriate, this view may not be the view recommended by the Committee. We would expect to have evidence from good historians, and perhaps from other people who would be competent to advise. In any event the theme must be considered from the point of view of its practical application to the windows.

You have properly identified the critical features in that the selection of theme and design to express this theme must be carefully chosen to be appropriate to the Chamber and consistent with other features in the whole of the Houses of Parliament.

We must be careful that the ultimate design and the theme should harmonize with the other features of the Chamber, and that the cost should be reasonable. For this purpose a senior official of the Department of Public Works would be a necessary witness before the Committee, for information and advice. He will not be asked particularly to deal with the question of theme, although the point may arise incidentally. I am at a loss to know to whom we should turn. I would be grateful if you would designate a man with whom I could discuss the matter if the motion is passed.

The idea of a committee to look into this is ideal and I would suggest that it be allied to a committee which is being proposed to consider the ongoing program of completing the carvings throughout the whole of the Centre Block. As a suggestion for the committee to deal with the windows specifically, it might consist of the Speaker of the Senate and or his designated officer, the National Librarian, Dr. J. G. Sylvestre, Dr. Smith, the Dominion Archivist and from this Department, I would suggest Mr. G. B. Williams, Senior Assistant Deputy Minister.

If evidence is to be given by an official of the Department of Public Works, I would think he should not be called until the Committee is able to recommend a theme and has also been informed about design.

If these suggestions for a committee seem appropriate, we could arrange to have Miss Milne the Sculptress present some ideas which she has developed over the last two years, including a proposal for a theme for the Senate windows. It may well be that after the initial examination by the committee, we may wish to supplement its membership by additional professionals in architecture and art or one of the learned societies. The core of the committee, I would suggest however, should be looked to as continuing in operation to deal with the ongoing program of carvings throughout the Centre Block joining with representatives of the Commons. I would be pleased to have your reaction to these suggestions.

I need not add that the Committee will only have authority to recommend. I would think that the Senate's role is also restricted to a recommendation. The recommendation, however, may be helpful.

Yours sincerely,

(C. M. Drury).

Yours sincerely,

John J. Connolly.

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FIRST SESSION—THIRTIETH PARLIAMENT
1973

THE SENATE OF CANADA

PROCEEDINGS OF THE
SPECIAL SENATE COMMITTEE ON

THE CLERESTORY
OF THE SENATE CHAMBER

The Honourable JOHN J. CONNOLLY, *Chairman*

Issue No. 2

WEDNESDAY, MAY 7, 1973

(Witnesses and Appendixes: See Minutes of Proceedings)



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SPECIAL SENATE COMMITTEE ON
CLERESTORY OF THE SENATE CHAMBER

The Honourable J. J. Connolly, *Chairman*.

The Honourable Senators:

Beaubien	Hicks
Cameron	Lafond
Carter	Neiman
Connolly (<i>Ottawa West</i>)	O'Leary
Deschatelets	Quart
Fergusson	Sullivan
Forsey	Thompson
Gélinas	Yuzyk—(16)

(Quorum 6)

THE CLERESTORY

OF THE SENATE CHAMBER

The Honourable JOHN J. CONNOLLY, Chairman

Issue No. 2

WEDNESDAY, MAY 7, 1973

(Witnesses and Appendixes: See Minutes of Proceedings)

The Standing Senate Committee on the Order of Reference

Evidence

Ottawa, Wednesday, May 7, 1975

Extract from the Minutes of the Proceedings of the Senate of Wednesday, January 29, 1975:

The Honourable Senator Connolly, P.C., moved, seconded by the Honourable Senator Cook:

That a Special Committee of the Senate be appointed to consider and report upon the question of the installation of stained glass windows in the clerestory of the Senate Chamber;

That the Committee have power to send for persons, papers and records, to examine witnesses and to print such papers and evidence from day to day as may be ordered by the Committee;

That the Committee have power to sit during adjournments of the Senate; and

That the Committee be composed of the Honourable Senators Beaubien, Cameron, Carter, Connolly (Ottawa West), Deschatelets, Fergusson, Forsey, Gélinas, Hicks, Lafond, Neiman, O'Leary, Quart, Sullivan and Yuzyk.

After debate,

With leave of the Senate and pursuant to Rule 23, the motion was modified by adding the name of the Honourable Senator Thompson to the list of Senators to serve on the proposed Special Committee.

The question being put on the motion, as modified, it was—

Resolved in the affirmative.

Robert Fortier,
Clerk of the Senate.

Minutes of Proceedings

Order of Reference

Wednesday, May 7, 1975.

(2)

Pursuant to adjournment and notice, the Special Committee of the Senate on Clerestory of the Chamber met this day at 9.30 a.m.

Present: The Honourable Senators Connolly, (*Ottawa West*), (*Chairman*), Beaubien, Carter, Fergusson, Hicks and Lafond. (6)

Present but not of the Committee: The Honourable Senator Molson. (1)

In attendance: Robert Fortier, Clerk of the Senate and J. F. MacNeill, immediate former Clerk of the Senate.

WITNESS:

Miss Eleanor Milne,
Federal Government Sculptor.

The Committee continued with its studies and the examination of the witness.

After discussion, the Committee adjourned at the call of the Chairman.

ATTEST:

Georges A. Coderre,
Clerk of the Committee.

The Standing Senate Committee on the Clerestory of the Senate Chamber

Evidence

Ottawa, Wednesday, May 7, 1975

The Special Committee of the Senate on the Clerestory of the Senate Chamber met this day at 9.30 a.m. to consider the question of the installation of stained glass windows in the clerestory of the Senate Chamber.

Senator John J. Connolly (*Chairman*) in the Chair.

The Chairman: Honourable senators, before we begin our morning's proceedings, I should like to make one correction to the proceedings of April 10. At page 1:9 of those proceedings it is stated in Mr. MacNeill's testimony that the Honourable Frank Black was the Leader of the Government. Mr. MacNeill has asked that a correction be made: Senator Black was, in fact, the chairman of the Senate Banking and Commerce Committee.

Honourable senators, this morning Miss Eleanor Milne is our witness. As you all know, for many years Miss Milne has had the responsibility in this building of seeing to the carving, particularly of stone, that has gone on and, generally, for the decoration and embellishment of the building. More particularly, she designed the stained glass for the House of Commons chamber and then supervised its installation.

It is really superfluous to add that over the years Miss Milne has made an immense contribution to the enhancement of the beauty of this magnificent building. We are more than delighted to have her here.

Hon. Senators: Hear, hear!

The Chairman: The insertion of the stained glass in the Senate chamber clerestory windows will obviously embellish the building further in a significant place. However, it is not simply to provide more beauty to the chamber that the stained windows are to be added; there is as well the practical purpose of stimulating interest in the institution of Parliament and its processes, and of inspiring the visitors—and perhaps ourselves—as much as possible with the majesty of this country.

Miss Milne, I suggest that it would be helpful to the committee if, in the course of your discussion, you dealt with the project itself, the windows, the existing design, the fitness of that design to have stained glass installed in it, the use of colour and sources of materials. And, of course, we will be asking you questions about your experience in the House of Commons. After that part has been handled to the satisfaction of the committee, we will ask you to say something about a theme which might be proposed for the Senate clerestory windows.

Miss Eleanor Milne, Federal Government Sculptor: Honourable senators, I think the best way to begin is by trying to explain how these windows are built. With that in mind, I have brought some samples to show you, since it is

difficult to describe in words something with which people are not familiar. I have here several pieces of coloured glass which you can examine at your leisure. When we make a colour in glass, it is not done by painting the glass; the colour is in the glass itself. I also have here some examples of proposals for the Senate windows, and these are simply paintings.

The Chairman: Miss Milne, how does the colour get into the glass? Is it baked in?

Miss Milne: Chemicals and ground-up rock are mixed with white glass—ordinary window glass, for example.

The Chairman: In a flux?

Miss Milne: In a flux, yes. Then the sheets of glass are hand-blown on a pipe, just the way a jug is blown or anything is made in glass if it is made by hand. In this case we are using hand-made glass because we want the most beautiful colours we can possibly have.

The Chairman: Perhaps we could pass these samples around to the members of the committee.

Senator Beaubien: Where would that glass be made, Miss Milne? Would it be made in Canada?

Miss Milne: Unfortunately, no. We did have someone making this type of glass somewhere near Perth, but unfortunately they could not survive owing to the costly process.

Here is a rather unusual piece of glass which you might like to look at. This piece of glass shows you how it is actually done. You can see that it is very rough.

The Chairman: Unfortunately, we cannot do anything to record what we are looking at at the moment, but for the record I might say that there are various pieces of coloured glass that have been submitted to the committee and the members are now examining them against the light.

Miss Milne: These pieces of glass which you are examining are bits left from the windows which we installed in the chamber of the House of Commons two years ago. When a window is assembled—when the colours are brought together to make a picture—we cut the glass as you can see and mount it in lead. That is really how the picture is made. Some people like to paint, but I prefer to use much simpler colours.

Senator Hicks: But all the good stained glass is made by chemically colouring the silica that makes the glass.

Miss Milne: That is right. There are two types of glass. In this case it is hand blown, although you can buy what is called "cathedral glass" in the trade, which is made by machine.

Senator Hicks: And it does not have the nice lines and patterns through it.

Miss Milne: No. It does not have the brilliance either.

The Chairman: I suppose, then, as a result of this process the colour is fast in the glass and there is very little danger of deterioration.

Miss Milne: Interestingly enough, when I was in Europe last spring I discovered that all the stained glass windows, all across Europe, which were made in the same 200 years have got to the point where they will have to be replaced.

Senator Beaubien: They have faded, you mean?

Miss Milne: They have holes in them. It is just age. Sad to say, if people do not go quickly to see these windows they will not see the originals because they are being taken out now; but that, after all, is after 700 years.

The Chairman: These are the medieval windows you are talking about.

Miss Milne: Yes.

Senator Hicks: Would that apply to a place like Chartres as well?

Miss Milne: That is right. They are deteriorating now, but of course they last a long time. They do not fade; they get holes in them. The glass itself just wears down from surface tension; it breaks up.

Senator Carter: And you cut these pieces of glass and fit them together as you would a jigsaw puzzle, do you?

Miss Milne: Yes. The art of stained glass arose from the mosaic, and for about 300 years they were beautifully built. Then painting came into vogue and people began to try to paint on the glass. Many of us feel that these windows are not as beautiful, because it is important to stick to the medium and not try to do something with it which is not by nature the right thing. So what I hope to do for you is to use the ancient method rather than the more recent one.

Senator Carter: Would the sun come through the painted glass and give the same brilliance as it would through the chemically coloured glass? Would you get the same effect? Is the effect from the painted glass as good as from the chemically coloured glass?

Miss Milne: No, because when glass is painted we have to use what are called iron filings. It is a mixture of vinegar and iron filings. The colour of the glass is therefore muted. In fact, when the windows were built in the chamber of the House of Commons we had to coat them with paint on the outside to cut down the light, otherwise people would have been blinded. So actually they have a thin sheet of paint on them on the outside.

Senator Hicks: But that can be replaced relatively easily as and when it is necessary.

Miss Milne: It is fired in, and will probably never have to be replaced.

Senator Hicks: It will last a long time too.

Miss Milne: As long as the windows will last.

The Chairman: Talking about the actual windows in this chamber, would you have to treat the outside of the windows of the Senate on both the west and the east sides?

Miss Milne: We would have to treat only the west side. One the east side the light is soft; it is the morning sun, and it does not angle in quite as sharply.

The Chairman: Yes. And the chamber is seldom used in the mornings.

Miss Milne: I think the best thing, really, is for you to ask me questions so that I can find out what you need to know. It is such a broad subject.

Senator Hicks: Senator Connolly, while it is true that the Senate chamber is not used frequently in the mornings, if you did have windows that built up a lot of heat you would add problems to your air conditioning, and other related matters; but your feeling is that there will not be enough of the sun's rays striking the east side in the morning to cause problems.

Miss Milne: No, I do not think so. The windows that are now in the House of Commons have been there a year and a half, and nobody has found any difficulty, because we painted them on the outside with a very thin glaze.

Senator Hicks: What I mean, though, is that perhaps you should do both the east and the west sides. My comment only related to that.

Miss Milne: What happens is that because of the way the building is situated, on the east side the sun's rays do not come in directly in the mornings, so I do not think you would have any problem there. Furthermore, we do not want to mute the colours any more than we have to, or we will lose what we are aiming for in the first place, which is, I think—at least, this is how I have been approaching it—to build a series of jewels, really, which would not overpower the chamber but which would enhance it and yet keep their place.

The Chairman: You suggest that we ask you questions. Perhaps you would direct your attention to the actual structure of the windows themselves. My personal view is that they are very beautiful windows. The design is good, and they are complex; they are not simply openings in the wall. There are fluted columns of coloured granite; there are various lights, and the lights are long. Perhaps you would like to talk about the architectural feature and its adaptability to stained glass.

Miss Milne: Yes. We are dealing in this building with Gothic architecture, which is based on geometry, and so I feel that our windows ought to have a geometric structure. What I mean by that is that when windows are built they are made of bits of glass, like a mosaic, but they have to be held together, and so in these designs, for example, that I have brought with me, the forms which hold the picture story are geometrically set. All the iron work—and there will be iron work to hold these windows together—is set into roundels.

The Chairman: What is a roundel?

Miss Milne: This medallion here is a roundel. It is hard to put it into words; that is why I brought so many illustrations to show you.

The Chairman: But a roundel is something that you construct as you are making your design with the glass.

Miss Milne: That is right. I have tried to keep to a geometric pattern generally. Even in the third design to the right here, which is the complete figure of a man, all the background is designed geometrically.

The Chairman: I hope the committee does not mind my doing this, but I am concerned about what the record will show. What you are showing us now, Miss Milne, is three sketches of a single light in the windows in the main part of the chamber. How many such lights are there in there?

Miss Milne: There are 62.

The Chairman: Sixty-two such lights.

Senator Carter: Are you talking about the Commons chamber now?

Miss Milne: No, these are suggestions for the Senate chamber. They are working drawings.

The Chairman: You have here three different sketches for the same single, preponderant type of light: one has a single figure in it, roughly speaking; the second has two figures in it; the third has five in it. Now, all of these are to be in the clerestory of the chamber, which is perhaps, what, fifty feet above floor level?

Miss Milne: Yes. The top of the windows is 45 feet above.

The Chairman: All right. Would you like to talk, then, about the application of these designs to the windows themselves?

Senator Carter: Mr. Chairman, before we do that, would it not be more useful for us to find out the theme? Are we settling on a particular theme? Is there a theme woven into these three lights?

The Chairman: Senator Carter, earlier, while you were otherwise engaged on this committee's business, I suggested to Miss Milne that she might talk to us primarily about the physical structure of the chamber, the installation of the glass, and that kind of thing; and, after we have satisfied ourselves about such problems, we might come to theme, and have her talk about theme. We will be having others, as well, who will not be talking about design but about theme. Is that satisfactory?

Senator Carter: Yes. I was just wondering whether there was any theme in the designs that Miss Milne was showing to us.

The Chairman: These, I think, are just samples of designs, without giving any special attention to theme.

Senator Hicks: From the first meeting of this committee, Mr. Chairman, the thought occurred to me that the windows were small, and here I am referring to the individual openings, and that this might have serious influences on the range of choice for design or theme or motif that we could accept. I would like Miss Milne, if she could, to reassure me on this point or to indicate the extent, in her view, to which the size of the apertures is a restricting factor.

Miss Milne: The windows are 7 feet 6 inches by 21 inches, which means that the designs are restricted in the sense that we cannot put too much in each window because otherwise people would have to use binoculars to figure out what was there. Yet when I was studying the situation, partly for this work, I noticed that wherever I

went the windows were relatively small although they filled a very large opening.

Senator Hicks: So that you could get a continuous design that went across the individual openings.

Miss Milne: Yes.

Senator Hicks: But, in my view, it is going to be difficult for us to use designs that depend upon a group of openings to create the whole picture.

Miss Milne: Yes, this was one of my problems when I was trying to figure out how to approach the windows and in considering what I thought might fit. That is important, so I think we will have to work that out when the theme is decided on, because this will limit us to a certain extent, but not entirely. I say that because what we could do is to draw together five windows and make a story.

Senator Hicks: Five individual openings 7-foot six by 21-inches size?

Miss Milne: Yes.

Senator Hicks: How are they grouped in the chamber?

Miss Milne: There are two groups of six windows together; then there are four together; and then there are seven together.

Senator Hicks: I see. And you think that they are not so far apart, or they are not separated so much by the stone columns, that this would prevent our having a design which depended upon the relationship involving more than one aperture?

Miss Milne: That is right. But I do feel we should mix them, and have, perhaps, five windows telling one story and then, perhaps, have three others together.

The Chairman: In the main part of the chamber we have eight large apertures, and in each aperture we have how many of these 7-foot six by 21-inch openings?

Miss Milne: Twenty-four on each side, I think.

Senator Hicks: We must examine it in a little more detail when next we enter the chamber.

Senator Fergusson: Mr. Chairman, I suppose it would not be possible, but it would be wonderful if this committee could meet in the chamber.

The Chairman: And this is the witness we should have with us if we were to do so.

Senator Hicks: At some stage we probably should do that.

Miss Milne: When I was designing windows for the chamber of the House of Commons, I went in there at night and did all my work because you need to get the feel of the Chamber and I felt that that was the best way to do it.

The Chairman: Would the committee like to go down to the chamber now with Miss Milne, or should we continue our work here and then go down when the meeting is over?

Senator Hicks: Perhaps that would be better.

The Chairman: All right, let us continue.

Miss Milne: A little earlier someone asked about the glass and where it came from. We do not make this kind of glass in Canada. It is made in Great Britain, the United States, West Germany—perhaps in East Germany as well but we do not buy it from East Germany—France and Belgium. This red glass cannot be made without using pure gold.

Senator Beaubien: We won't have any red then!

Miss Milne: It is rather costly at times. Then selenium glass, which is a yellow, is very difficult to get right now because the industry began to sag and is just now reviving.

Senator Hicks: Where does it come from?

Miss Milne: Selenium is made in all the countries I have mentioned, but the best comes from England. I have been in touch with them and they have saved us some glass, so we do not have to worry about that.

Senator Ferguson: Where did you get the glass for the House of Commons?

Miss Milne: Belgium, France, Great Britain, West Germany and the United States.

Senator Hicks: Were the windows made up in Canada then?

Miss Milne: Yes, we made them; we made them on Kent Street.

Senator Hicks: Did you supervise the assembling of the windows?

Miss Milne: I helped to build them. I found someone who lives in Toronto and who was capable of building these windows. His name is Russell Goodman. Then I worked with him every day, choosing the colours.

Senator Beaubien: Miss Milne, do you order each little piece of glass individually, showing the colour?

Miss Milne: No, what we do is this. Our supplier is in New York and we go down there and choose the colours we need. The sheets are 2 feet by just under 3 feet. So we bring them back with us, all these different colours, and cut them to a pattern. It is just like making a dress.

The Chairman: Well, some of us have not made too many dresses.

Miss Milne: Then, of course, the drawings for the windows have to be made full size. I do those. In fact, I did most of those up at my father's house, on the floor, because they were 27 feet long and my house was not big enough. Then we trace through the glass from the original cartoons, as they are called, and the window is assembled in little pieces—just like a mosaic—and then you put them in the lights.

The Chairman: Do you have colour in the cartoons?

Miss Milne: No. Some people do, but what I do is I stand on the table—we have a very long table—and just say, "I want some blue here . . . I want some orange there . . ." and work that way. It is like doing a painting really.

The Chairman: But you have previously done a colour drawing?

Miss Milne: No, I never do that. I have a design here which would give you an idea of what the windows would look like, but I could not follow this because these are all opaque colours, and what we are dealing with are translucencies. Now, if blue and red are put together in a window, which I often do, the red line disappears and it looks purple because blue and red bleed together. This room is too dark to show you what I mean, but if you put those two colours together and put them in a bright window, then where they touch you would see purple. But yellow contains itself and does not bleed, so you have to be very careful when you use yellow or you might have something that looks like a hole. The same thing applies to white; it too has to be handled carefully.

The Chairman: What do you think about the possibility of having a theme in those windows taking into account the fact that they are so far from the floor. When it is 50 or 48 feet from the top of the window to the floor, can we have a theme that will run right through the windows?

Miss Milne: Yes, we can. I brought a small example because I think this might help. It is a very small design, but it is very clear.

The Chairman: Where did you get that?

Miss Milne: It is a Christmas card.

The Chairman: This is entitled "Sun, Moon, and Stars", a stained glass window from Schlosskapelle at Ebreichsdorf, Austrian, XIV century. It is in the Metropolitan Museum of Art. Perhaps you would like to describe that in general?

Miss Milne: I think I can. What happens is, because we are dealing with translucent material, if, for example, we put a face on the glass a few lines will tell the whole story, whereas in a painting it might not and tones and shadings and so forth might be necessary. So what I am really after for the Senate Chamber is a very simple approach, using colour almost entirely.

Senator Hicks: That glass has painting on it to make the face of the Moon, for example.

Miss Milne: Yes, and we would have to do that.

Senator Hicks: In some places we would also do that?

Miss Milne: Yes, but we would do it as little as possible, because we would achieve greater beauty by keeping it simple. The method of building windows is so complicated that, in my opinion, the simpler the design the better, because it is full of lines and broken up already.

The Chairman: I suppose that point is more important as the window size diminishes and its height from the floor level increases?

Miss Milne: That is right. Would you like to see these illustrations?

The Chairman: We would like you to describe them, first.

Miss Milne: As you know, no theme has been decided yet, so I had to choose one arbitrarily. In the event, I chose two, so that I could have some working drawings for you. My idea was to attempt to make a series of designs which would show how this country was explored, choosing people who did something unusual. For instance, Mr. Frobisher accidentally found the Arctic—not the North Pole,

but he was on the way and realized he had reached the Arctic. The second theme I thought of was to describe what senators do, because no one seems to know what senators do, because no one seems to know what they do or what they stand for.

Senator Molson: Undoubtedly stained glass windows would make that point!

Miss Milne: I do not know.

Senator Hicks: It might help a little.

Miss Milne: I might try, by using symbols as far as I can and keeping in mind that the Senate exists to keep reason in government.

Hon. Senators: Hear, hear.

The Chairman: "Peu à peu l'oiseau fait son nid." As one of the aphorisms on the wall in the Speaker's Chambers says, "Sapere aude". It means, "Dare to be prudent" and is from Horace. In my opinion, that is appropriate.

Miss Milne: So this third design, the one on your left, is really a series of symbolic figures in an endeavour to describe the aims of the Senate. I included the wise owl, the wily ferret, because one must be wily to be a good senator in my opinion; the salamander, which for centuries was thought to be capable of surviving fire, which it can up to a point—

Senator Carter: That is very appropriate.

The Chairman: As Harry Truman once said, "If you can't stand the heat, get out of the kitchen."

Miss Milne: —the rare salmon, which is becoming more rare every day, according to what I read—

Senator Molson: I hope it is an Atlantic salmon.

Miss Milne: —and the innocence of the unicorn.

The Chairman: The innocence of the unicorn?

Miss Milne: Yes; it could not be captured by anyone who was not innocent, because it is innocent itself in the sense of being honest.

Senator Hicks: That is very amusing; I commend you for introducing some aspects of humour into the design, which is not inappropriate.

The Chairman: Also, this is the kind of thing that we do find in medieval cathedrals, humour of all types. As a matter of fact, some of the carvings in our antechamber have some humorous themes.

Miss Milne: Yes.

The Chairman: That is one design?

Miss Milne: That is right, and this can be carried through two or three.

The Chairman: But you could not carry that throughout these 62 windows?

Miss Milne: No, so another thought I had was that there is no sculpture or art work in this building which describes what the different nations and peoples have done who came here. My brother gave me a book a couple of Christmases ago, entitled "The Macmillan Dictionary of Canadian Biography." In this I found Indians—no

Eskimos yet, but I am still hoping—people from Poland and the various countries who have come here and added to our nation. They are people who lived, so I thought if there was some way of including them, which I have not done yet because it is a new idea, we would have something unique in the Senate which would also tie in with what I feel the Senate does—that is, to keep a balance and recognize persons who should be recognized.

The Chairman: Did you incorporate that in one of those designs?

Miss Milne: No, because this is a new idea.

The Chairman: What comments have you to make regarding the centre design?

Miss Milne: We have the bilingual theme; it is not a problem.

The Chairman: The character?

Miss Milne: Yes, the character with which to deal. So I thought that perhaps in some of the windows we could have a French person and an English person together in the same window. So David Thompson, who was a very unusual and very good cartographer, is in this bottom medallion. These little things are called medallions.

The Chairman: "These little things" being one of two designs in the same light?

Miss Milne: Yes. Any enclosed picture is called a medallion, and there are two in this particular light. At the top is LaSalle. They were both explorers: One went on his own, more or less, using his own money and resources; the other was hired by the North West Company—that is why he has a little flag in his hand with "North West Company" on it. All of these things must be identified. The interesting thing about designing any sculpture or stained glass, or anything for a building such as this, is that every detail must tell the story, without words. So you will find that I have put a flag in the man's hands.

The Chairman: Miss Milne, will you refer to that design and explain what you have done for Thompson? Just tell us what is in the medallion itself.

Miss Milne: Mr. Thompson was a surveyor, and a very good one. In fact, he discovered that the Americans who had surveyed the area of Washington had placed it 10 miles from where it should be, so he told them it was at the wrong place on the map. He used rather crude instruments, but I suppose he had the gift. He spent his life going right across our West and mapping it. I have tried to show how he went through hilly country and low mountains—there in the background; through swamps—so there is swamp grass on the left of the picture; up rapids and through rough rivers—there are rapids in the centre; rough looking water; and across flat land. All this I have tried to get into that one picture. Because he worked for the North West Company, I have put the flag in his hand. We do not have to do this.

In the case of LaSalle, he spent most of his time exploring rivers—

The Chairman: This is the upper medallion?

Miss Milne: Yes, the upper medallion. LaSalle spent most of his time exploring rivers, so I have put him in a canoe, with his helpers. It is a simpler picture, really.

The Chairman: Are there any questions on that design? Would you take the first one—the one on the left?

Miss Milne: This is Frobisher. He came over from England and explored our northern waters. He did not get very far, but considering when he came he did. He was here in the sixteenth century. He was the first one to go back and write clearly—he wrote good journals—about his discoveries. That is why at the bottom of this design there is a little picture of an Eskimo in his kayak—because he went back to England and told them what he had seen and then wrote it down.

Senator Hicks: Was this, in fact, one of the things he described?

Miss Milne: That is right. This drawing is from one of his journals.

The Chairman: This is the drawing below the figure of Frobisher on the sketch?

Miss Milne: That is right. Much of what I hope to put in these windows will be taken from journals, so they will be the real thing, rather than my idea of what they saw—because I feel we should try to be historically accurate if we can.

Senator Hicks: May we glance at that?

The Chairman: Miss Milne, relating back to what you said about the glass, you have in those sketches a great deal of colour. Would they necessarily be the colours that would be shown if one of these designs were chosen?

Miss Milne: No, the colour in the glass would be much more subtle.

The Chairman: But generally speaking the disposition of the reds, blues and yellows would be approximately the way they are shown in the sketch?

Miss Milne: Yes. But when you are trying to paint a window—which, of course, is impossible, but at least you try to get the idea of colours—the colours have to be more dramatic, so they would be much softer.

The Chairman: Have you any further designs?

Miss Milne: I have a copy of one. It is not in colour.

Senator Hicks: Miss Milne, the complexity of this theme—assuming it is adopted along these lines—makes the effort in the House of Commons look pretty simple, does it not?

Miss Milne: It does, yes.

Senator Hicks: You could choose the floral emblems of the provinces pretty easily.

Miss Milne: I was going to say that the theme for the House of Commons was chosen by Mr. Lamoureux, who was then the Speaker, so all I had to do was work on his ideas.

Senator Hicks: Whereas here a great many decisions have to be made as to the priorities that would be featured among people, events and so on.

Miss Milne: That is right.

Senator Hicks: And then the execution of the designs will be much more complicated than the floral emblems.

Miss Milne: Yes. This, for example, is some of my research. These are maps of the areas which different explorers covered. If we decide to do this, it is all there, ready to go; but it is taking a long time.

The Chairman: But the maps themselves would not show in the windows?

Miss Milne: No. We might put some in, but I am trying to show in story form—that is, with figures and animals—where these people went. So when you are looking at that coloured sketch, you will find little notes that I have put on the side. The leaves, for example, are leaves of trees that grow in the West, and the ferns would be ferns that are native to whichever area the story is cast in.

Senator Fergusson: You have done a tremendous amount of research on this.

The Chairman: We have been talking about it for well over a year, perhaps a year and a half, and she has been working at it steadily. For the record, I might say that when we last heard Miss Milne she talked about some of the details to be shown in these windows. They may not be immediately visible or understandable to the casual observer, but I think that, if designs of this character are used for the windows, this committee may wish to recommend that a booklet—probably in colour—be prepared once the windows are installed, with a complete description of what is in the windows, so that those who are interested will have full access to the background upon which the design of the windows is based. I simply put that on the record for our guidance.

Senator Hicks: I am sure that with anything as complicated as this it is essential that that be done.

The Chairman: Miss Milne is showing us another black and white design. Perhaps, Miss Milne, you would tell us what is on there.

Miss Milne: One is the original of the coloured design—the Frobisher; and the second is a different treatment of one of the lights, with only three roundels in it, and a little more humorous in its approach. I think we should insert in these windows a touch of humour here and there; otherwise we will have a very serious, rather heavy approach, which I feel is un-Canadian. I discovered something very interesting while I was travelling, that people find us refreshing because we are not too serious—I mean, self-interested.

Senator Hicks: Self-important.

Miss Milne: That's right. I would like to get a little of this feeling in the windows, if possible. So the first of the three designs here is of John Cabot setting out from Bristol. He discovered the Grand Banks. Lots of people knew about the Grand Banks, but he published the fact that they existed. Then Cartier with the Indians—speaking to an Indian Chief about God. The Indian is speaking of his god and Cartier is speaking about his idea of God. The third is of Frobisher discovering the Arctic. This is how the ideas are begun. Here it is in colour.

The Chairman: We have that in black and white and also in colour. This is the design of the three medallions in colour.

Miss Milne: I have two examples of a very simple approach. This way my first idea, and I find it too simple. I would like to show them to you anyway. These are what

you might call portraits, I suppose, of Mackenzie and Fraser, both of whom were early explorers in Canada. These are just imaginative ideas of what they might have looked like. The pictures themselves are full of symbols. For example, Mackenzie travelled rivers by canoe, so he is shown holding a large paddle in his hand. He also went into the North by accident. Quite a few of them ended up in the North by accident because, of course, they did not know where they were going. He knew he was there because he saw a whale.

Mr. Fraser was a very happy personality. It was almost impossible for him to be cast down. For that reason, I show the sun behind his hand to indicate that it was really his tenacity and strength of character that got him through. He also explored the West, so I have used the symbol of the western sun. Between his feet you will see what looks like green lighting. That is really water. As I said, I find these too simple.

The Chairman: I have some clippings here with illustrations showing some very large but unusually shaped windows in which stained glass has been inserted. These windows are probably very high up and have many designs in them.

Senator Hicks: I hesitate to interrupt, Mr. Chairman, but before we move on to something new might I ask Miss Milne to elaborate on her stated conclusion that these designs are too simple? Looking at the designs specifically, I do not think they look as nice as do the others we have been shown, but that does not make any difference. They are the kinds of design which, from the floor of the Senate, would be more easily interpreted.

Miss Milne: That is right, but one of our problems is that the Senate chamber is already built. In order to fit the chamber, I think we need designs a little more sophisticated than those. They are a little too simple.

In studying windows overseas, I have found that it is perfectly normal for everyone to use binoculars. I do not know what the people did in the twelfth century. The idea behind these windows was to teach and put ideas across, and I think we are after the same thing. We want the people to understand our history and the history and functions of the Senate. I think it is very important to describe the Senate. Everywhere I go I find people know very little about the Senate, and I think it is important that they understand what it is all about. To have the designs a little more sophisticated, with the windows containing a little more information, would be better than using simple designs which, although readily understood at first glance, might go unnoticed thereafter, because they are too simple.

Senator Fergusson: I notice you did these in 1973, which was the time at which you were just entering this field.

Miss Milne: Yes.

The Chairman: These were the first productions.

Senator Carter: While we are on this theme, did you say there are 64 lights altogether?

Miss Milne: Sixty-two.

Senator Carter: And how many lights would be required to develop a single theme?

Miss Milne: We could use one; we could use five; or we could use 62.

Senator Carter: So, with 62 lights we could develop a number of themes?

The Chairman: I do not think you have five. I think you have six.

Miss Milne: Well, we have six, but from the point of view of design, one never uses an even number. Design is like rhythm; it is like music. One never puts two windows, or four windows, or six, or eight, because two cancel each other out. You use three, five, seven, nine, and so on.

Senator Hicks: And then interpose something different before you start the next design?

Miss Milne: That is right.

Senator Hicks: This is where you might interpose your little humorous compliments about the sagacity and durability of the Senate.

Miss Milne: Yes.

Senator Carter: What I am trying to determine is how many themes you think could be covered.

Miss Milne: We could have 62, or we could have one.

Senator Carter: So, somewhere between one and 62?

Miss Milne: That is right. That is the problem.

Senator Carter: Taking the two themes you mentioned, one being the significance of the Senate and the other being historical exploration in this country, what would be the ideal number of lights to deal with each of those themes?

Miss Milne: I think we really should have three themes: the first being to explain the Senate— what it does and what it stands for; the second being to show the history of our explorers, because there are no complete annals in the Parliament Buildings as to what the explorers did; and thirdly, to try to show what Canadians have done. That is why I chose the ethnic theme. We have a great amount of history about Scottish, English, Irish and French people, but almost nothing about the other ethnic groups.

Senator Hicks: But you would still acknowledge the main founding races?

Miss Milne: Yes, we cannot avoid that.

The Chairman: We have something along this line in the ceiling design of the Senate chamber, but that is restricted to the founding races, the English, French, Irish, Welch and Scottish.

Senator Hicks: Of course, the explorers were mostly French, English and Scottish people.

Miss Milne: That is right, and there were also the Portuguese.

The Chairman: There are also other explorations going on in Canada constantly. We have had the Alouette satellite, for example, and other satellites launched into space by Canada for purposes of communications. This might be a feature of exploration depicted in the designs.

Perhaps I might take a moment here to talk about the mural that is right in front of me in this room, 256-S, the banking committee room of the Senate, which, along with five other murals, depicts various forms of transportation. The one in the middle is descriptive of air transport, and

you can see in the foreground the lighter-than-air dirigible and coming out of the very obscure mist is a heavier-than-air aircraft. It looks like one of the modern jets, but that picture was painted back in the 'twenties, before they were known. I think that is a good example of an attempt to forecast what might develop. Perhaps you could do something like that in these windows.

Miss Milne: There is a tradition in this building of ending all our design work at the first world war. These were the instructions I was given when I first came here eleven years ago. I would like to follow your idea and go beyond that now.

Senator Fergusson: That is good.

Senator Hicks: You have to be careful. If you are going to depict the discoveries that have been made in Canada all along, you are faced with Dr. Banting and insulin. If you are looking at international dictionaries and so on, this is the most significant thing Canada has contributed to the world of modern man. I do not know whether we want to go that far or not. These are some of the things we will have to look at. That might be considered as introducing an entirely new theme, not just expanding one of your existing themes.

Miss Milne: That is true. One of the biggest problems we have is where to stop.

Senator Hicks: That is right.

Miss Milne: Who are we going to leave out?

Senator Hicks: Before you pick your examples of the explorers and so on, we will need the advice of some historians and make some careful choices.

The Chairman: Quite so.

Senator Hicks: There is, of course, the very glamorous story of Madame La Tour and Charnisay in Acadia.

The Chairman: I am very glad Senator Hicks has raised that matter of having historians come. Mr. MacNeill, who is present this morning, was also present at our last meeting, when he spoke in a very moving way about the opportunities that we have here to depict incidents from our history which excite and stimulate people. We should have some good historians appear. I would like to think we might have people who are not only good historians but who could stimulate and inspire the discussion in a meaningful way for the committee. I believe it would be useful to try to reflect that idea in whatever report we make to the Senate. I would be most grateful if members of the committee would think of some individuals we might consider inviting to appear.

Senator Hicks: More than that, Mr. Chairman, I think we ought to select someone, or perhaps more than one person, and ask them to submit a list of significant events relating to our theme, from which, in consultation with Miss Milne, we would eventually derive the specific episodes that would result in window designs.

The Chairman: That is a very good idea. Thank you. In the meantime, I wish members of the committee would think about people whom we might consult on this point.

Senator Hicks: Mr. Chairman, I am very sorry but, although I maintain my interest and think this has been an excellent session, I must now go to look at our new communications satellite.

The Chairman: We can have Miss Milne come back whenever the committee might want her to attend. Probably we will hear from her after we have listened to historians and others on the theme.

Senator Carter: I think we will need her several times.

Senator Fergusson: I think so too.

The Chairman: Miss Milne intends to come to every meeting of the committee, although she will not always be a witness. When we want her as a witness we can ask her to appear. Perhaps, Miss Milne, you will take this last point and maybe that will be enough for this morning.

Miss Milne: Until now we have been looking at single lights, a story or more than one story contained in single lights. This is an example of how we could treat the windows using a series of lights.

The Chairman: Would you tell us what we are looking at? It is in black and white and it is a photograph.

Miss Milne: It is a window that has been built for a monastery. The story is the story of Christ. Therefore, it is a series of figures of Christ in different situations. What the artist has done is bring it together as a whole; he has tried to express different situations when Christ was teaching, in one large window, or wall really, but using a series of lights. If, for example, we wanted to try to describe the Senate, we could take three or four windows and make one story.

The Chairman: If I might interrupt, what we are looking at here is an aperture in a very large wall that is almost triangular in shape, with long narrow lights separated by stone. These lights are perhaps 15 to 20 feet long, and perhaps two feet wide. There are as many as four figures, reading from the bottom to the top, in each of these lights.

Miss Milne: When a window is built, I should have told you earlier that because the whole is put together in soft material, lead, bars are necessary across the window. Usually they are two feet six inches apart, so that the whole will not buckle. You can see the bars. That makes a natural division if you want to put a series of stories in one light. It is naturally divided by these bars anyway. In this case, the artist has drawn bars across some of the figures. That can be done too, because once the window is up any supports visually tend to disappear, especially if the colour is handled right. You can make them disappear, as I was telling you earlier, by putting red and blue together, which makes a purple line, if you try to do this where the leads are in the brightest setting.

Senator Lafond: In view of the size of the lights of the Senate chamber now, this would mean, according to the dimensions you have just given, that you would require one or two bars horizontally.

Miss Milne: That is right. With seven feet six inches it is best to have two bars. I brought some books to show you. I do not know whether you would like to see them today, or perhaps you would like to see them another day.

The Chairman: Miss Milne has a series of books descriptive of windows in various cathedrals, such as Canterbury and York Minster. Perhaps we should get this on the record.

Miss Milne: One way of trying to get the idea across, that this country is made up of those from many countries

and yet we are all Canadian now, is to take the peasant designs of Poland, Turkey, India, and incorporate them in the bands around the edges of the window so that they will enhance the window, because they are lovely patterns. I have examples here. Also, persons who came from these countries might recognize these and say, "That is the old country," just as they say, when visiting the House of Commons, "Oh, yes, that is our province." I have overheard them; they are quite excited to see it.

Senator Fergusson: I think those windows are wonderful.

Miss Milne: Thank you very much.

Senator Fergusson: Who selects the theme?

Miss Milne: Usually I am given the theme, because I feel that many people are involved.

Senator Fergusson: Certainly they are a great success.

Miss Milne: Thank you.

The Chairman: Miss Milne, when you come back to us, one of the things the committee might like to discuss is the importance of harmonizing the theme which is ultimately decided for the windows with other features of the chamber in general, and in particular, bearing in mind Mr. MacNeill's testimony at the last meeting, what might be done by way of having murals or paintings in the chamber other than the war paintings that we now have there. I do not think we want to go into that this morning. It might be an important aspect of our work, because we must not duplicate and we must not install anything that is going to clash with what will ultimately be the final disposition of the embellishment of the Senate chamber.

Miss Milne: Yes.

Senator Carter: These pictures are themselves historical now, are they not? We have had them for how long—50 years?

The Chairman: Yes, I would think they have been there since shortly after the first world war—perhaps since 1922.

Senator Lafond: They had nothing to do with my war.

The Chairman: Perhaps Mr. MacNeill would know.

Mr. MacNeill: They were hung in the chamber when it was first opened and was being used by the Senate.

The Chairman: That was in the 1920s?

Mr. MacNeill: I am not sure. You should check that.

The Chairman: Is the carving in the chamber finished?

Miss Milne: Yes.

The Chairman: So that we know now anything that anybody will ever know about the carvings?

Miss Milne: We know very little about them; the records were all burned.

The Chairman: But we know what is there.

Miss Milne: Yes. People usually ask me who made them. I get letters from the United States and England, and also photographs, saying "My grandfather carved this"—and this is how we re-build our records. This is good because twice the records in the Department of Public Works

record room have been burned and we have not got much, really.

Senator Carter: While we are on ethnic origins, the ceiling of the chamber, as it is now, has designs and emblems of ethnic groups and not only the founding races. I understand that ethnic groups who have come to Canada are included too.

Miss Milne: No, senator.

Senator Fergusson: I think it is just the founding races.

The Chairman: I went into this at one time with Mr. MacNeill. We have English, Scottish, Irish, Welsh, the fleur de lis for the French, and a three-pronged sprig of maple leaves. I have always said that that sprig represents all the others, but it was put up there before we were really very conscious of the ethnic character of the country and really before it had been developed significantly, except perhaps in the West.

Senator Carter: We also have the patron saints of these groups—St. David, St. Joan of Arc—

The Chairman: I forget the fourth.

Senator Carter:—St. George of Merrie England.

Senator Fergusson: They are still the founding races.

The Chairman: And St. Patrick—to keep the snakes out. We cannot leave him out.

Miss Milne: There is really nothing in this building to represent the other nations. This will be something new.

Senator Carter: I think that is an omission that should be taken care of. I was under the impression that the symbols of all the ethnic groups were there.

The Chairman: I don't think so.

Senator Carter: Just this general one, the maple leaf sprig?

The Chairman: Unless members of the committee have further questions to ask Miss Milne, I would say this meeting could now be adjourned. I hope that our next meeting will involve hearing some evidence from someone in the Department of Public Works, to talk about the practical side, the calling of contracts, the cost, the timing and things like that. Miss Milne tells me that is her job too.

Senator Carter: The Department of Public Works cannot prepare an estimate until they know what you really want.

Miss Milne: They asked me to make estimates and to find the contractor because one has to know about the work in order to choose the right contractor, so I have done that for them.

The Chairman: Perhaps the committee would leave it in my hands to discuss this matter with Miss Milne and perhaps with Mr. G. B. Williams, the Senior Assistant Deputy Minister in the Department of Public Works, and I will try to arrange to have a meeting at some convenient time.

I am a little concerned about one thing. Parliament will probably recess towards the end of June. I wonder whether we are under pressure to complete our hearings by that time. I raise the question because it is a practical problem.

We still do not know what historians we would like to hear. I think it would take a little longer for an historian, who has not had the familiarity with this problem that Miss Milne has had, to come in here and give us useful information quickly.

Does the committee think that we should take our time about that and perhaps have those hearings in the fall, or should I try to speed it up to have them before the summer recess?

Senator Carter: I do not see how we could be in a position to give a meaningful report, Mr. Chairman, in view of the limited time at our disposal, before we adjourn for the summer. We have only six weeks left.

The Chairman: Yes, that is right.

Senator Carter: Perhaps we could produce an interim report, but, even so, there is the problem of contacting the

historians, or the slate of historians as Senator Hicks suggested.

Senator Lafond: Yes. If we are inviting them to appear before us they should have the advantage of reading the proceedings of the meetings we have held so far. I think they should be given the advantage of the summer break to prepare themselves for meetings in the fall.

The Chairman: Obviously, the committee would not feel that the work was being neglected if we planned to have the historians appear in the fall. That is the only sensible way to handle the business.

Senator Carter: Yes. If we make our plans now we can start right off when Parliament reassembles in September.

The committee adjourned.

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FIRST SESSION—THIRTIETH PARLIAMENT

1975

THE SENATE OF CANADA

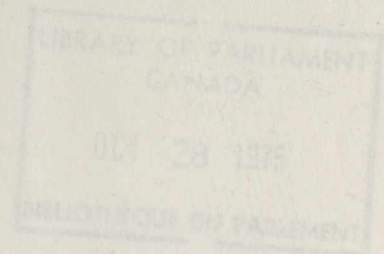
PROCEEDINGS OF THE
SPECIAL SENATE COMMITTEE ON

THE CLERESTORY OF THE SENATE CHAMBER

The Honorable JOHN J. CONNOLLY, *Chairman*

Issue No. 3

THURSDAY, OCTOBER 23, 1975



(Witnesses and Appendices: See Minutes of Proceedings)



FIRST SESSION—THIRTIETH PARLIAMENT

1975

THE SENATE OF CANADA

PROCEEDINGS OF THE

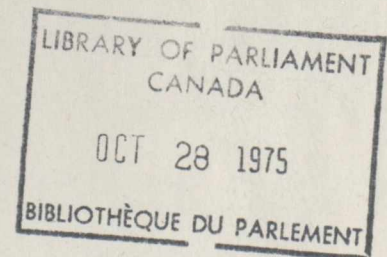
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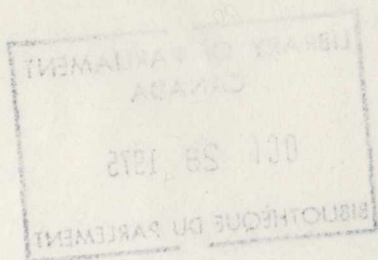
The Honourable J. J. Connolly, *Chairman*.

The Honourable Senators:

Beaubien	Hicks
Cameron	Lafond
Carter	Neiman
Connolly	O'Leary
Deschatelets	Quart
Fergusson	Sullivan
Forsey	Thompson
Gélinas	Yuzyk

16 Members

(Quorum 6)



(Witnesses and Appendices: See Minutes of Proceedings)

Order of Reference

Committee of the Senate
Clerestory of the Senate Chamber

Evidence

January 29, 1975

Extract from the Minutes of the Proceedings of the Senate of Thursday, January 29, 1975:

The Honourable Senator Connolly, P.C., moved, seconded by the Honourable Senator Cook:

That a Special Committee of the Senate be appointed to consider and report upon the question of the installation of stained glass windows in the clerestory of the Senate Chamber;

That the Committee have power to send for persons, papers and records, to examine witnesses and to print such papers and evidence from day to day as may be ordered by the Committee;

That the Committee have power to sit during adjournments of the Senate; and

That the Committee be composed of the Honourable Senators Beaubien, Cameron, Carter, Connolly (Ottawa West), Deschatelets, Fergusson, Forsey, Gélinas, Hicks, Lafond, Neiman, O'Leary, Quart, Sullivan and Yuzyk.

After debate,

With leave of the Senate and pursuant to Rule 23, the motion was modified by adding the name of the Honourable Senator Thompson to the list of Senators to serve on the proposed Special Committee.

The question being put on the motion, as modified, it was—

Resolved in the affirmative.

Robert Fortier,
Clerk of the Senate.

Minutes of Proceedings

Thursday, October 23, 1975

Pursuant to adjournment and notice the Special Committee of the Senate on Clerestory of the Senate Chamber met this day at 10:00 a.m.

Present: The Honourable Senators Connolly (Ottawa West), (Chairman), Beaubien, Carter, Deschatelets, Forsey and Lafond. (6)

Present, but not of the Committee: The Honourable Senators Inman and D. Smith. (2)

In attendance: Robert Fortier, Clerk of the Senate; J. F. MacNeil, former Clerk of the Senate and Louis Audet, retired senior civil servant.

WITNESS:

Dr. Jacques Monet,
Canadian Historical Association,
Department of History at the University of Ottawa.

After the opening presentation of the witness, a question period followed to which the witness answered.

The Committee adjourned to the call of the Chairman.

ATTEST:

Georges A. Coderre,
Clerk of the Committee.

The Special Committee of the Senate on the Clerestory of the Senate Chamber

Evidence

Ottawa, October 23, 1975.

The Special Committee of the Senate on the Clerestory of the Senate Chamber met this day at 10 a.m. to consider the question of the installation of stained glass windows in the clerestory of the Senate Chamber.

Senator John J. Connolly (*Chairman*) in the Chair.

The Chairman: Honourable senators, good morning; as usual, we have difficulty with attendance at this committee because of the demands of the other committees and the pressure of some of the work that they are carrying on. However, I have been informed that some of the members who are attending meetings at 10 o'clock will soon be coming here. I am delighted to see as many members as we have this morning. I wish to tell you in the first place that during the summer months the steering committee met on a number of occasions. I informed you in a memorandum that we had arranged for meetings this fall, this morning being the first. We have with us this morning Dr. Jacques Monet, Chairman of the Department of History at the University of Ottawa. I will introduce Dr. Monet to you in a moment. Our next witness, who will appear one week from today, will be an expert in stained glass and its installation. He was recommended to me by the President of the Royal Canadian Academy of the Arts, Mr. John C. Parkin of Toronto. Also at the instance of Mr. Parkin, we have arranged for the appearance of a lady stained glass artist from Toronto, who will be in attendance in mid-November. We hope, through the kind offices of Dr. Monet, to have Dr. J. M. S. Careless, of the Department of History of the University of Toronto, appear a little later in November or perhaps early in December. Those are the four meetings we have scheduled. You will receive notices but I would ask you to do what you can and I will use my own powers of persuasion, if any, to achieve as good attendance as possible.

It will be desirable for the committee to endeavour to conclude its work and make its report to the Senate before Christmas. If we do that, I believe we will be in fairly good shape.

May I introduce Dr. Jacques Monet to you. Dr. Monet is Chairman of the Department of History at the University of Ottawa; he is also President of the Canadian Historical Association. His University studies were carried on in Montreal and he took his philosophy and theology at the Jesuit School of Philosophy and Theology in Montreal. His history work, in which he is now an eminent specialist, was taken at the University of Toronto, where he took his master's degree in 1961 and his doctor's degree in 1964. He has been in the teaching business for quite a while, at Saint Mary's University in Halifax, Loyola College in Montreal, Loyola College in Toronto—I did not know there was one there.

Dr. Jacques Monet, President, Canadian Historical Association; Chairman, Department of History, University of Ottawa: There isn't. That was a mistake.

The Chairman: He taught at the University of Toronto in 1968 and 1969 and has since joined the staff at the University of Ottawa. Dr. Monet has published a good deal. I do not propose to read the entire list of his publications.

Perhaps I should say that included in his professional activities he was for three years a member of the Comité consultatif d'histoire, gouvernement du Québec. He was editor of Historical Communications, he is a member of Huronia Historical Development Council, a member of the Executive of the Social Science Research Council of Canada. He has been associated for many years with the Canadian Historical Association; he became Vice President and this year is President.

I mentioned his publications. They include books. I have a record of one here called *A New Vision of History and The Heart, Man's Search for Values*, published in 1966.

He has been a very extensive contributor to the Dictionary of Canadian Biography, contributing biographies of many people during the French period and subsequently. In 1969 he published *Electoral Battles in Lower Canada, 1791-1848; Baldwin et LaFontaine*; and *A Study of French Canadian Nationalism*.

It seems to me that we have with us this morning the kind of expert in the field of Canadian history that we have been looking for in order to obtain advice as we approach the problem of the kind of theme we should have, or recommend that we have, in the windows of the clerestory of the Senate.

We will be talking more about theme this morning—obviously an historical theme—rather than the composition of the windows and the technical problems regarding installation.

We welcome you, Dr. Monet, and would ask you to address the committee.

Dr. Monet: Thank you very much, Mr. Chairman. Honourable senators, after an introduction like that I hope I will satisfy your expectations.

First I want to say how grateful I am for this opportunity to meet you, and how profoundly honoured I feel to have been invited here. I know it is not intended for me personally, but I feel personally honoured. The members of the Canadian Historical Association, I know, are very happy to have this opportunity of contributing to the work of the Senate and provoking in the Senate a sober second thought. May I say that?

The Chairman: Yes, indeed. That is historical, too.

Dr. Monet: If I may, I will plunge immediately in medias res. Many of you are in a hurry, I assume, and have a good deal of work to do today.

The Chairman: Do not assume that. Take your time.

Dr. Monet: What I would like to do—and the chairman has suggested this—is suggest some general thoughts and themes which would be pertinent, and then, more precisely, talk about some specific images that could be put into the windows. We might then discuss points which I may not have made clear.

I have read with great interest the record of your previous meetings and the suggestions which have been made so far about themes. Themes were suggested about unity, sacrifice, peoples, discoverers, animals, explorers, and even illustrations of the talents and duties of senators.

I would advise that you retain themes which have to do with the Senate chamber and the institution of the Senate, and not others. Explorers, discoverers and such themes are good, they are exciting, wonderful and breathtaking, but I think they are not *ad rem* in the Senate chamber.

My suggestion would be to retain themes from Canadian history and the Canadian experience which touch on and illustrate something that has to do with the Senate. I do not wish to make a pun here or use a mixed metaphor, but, since we are talking about windows, I suggest themes which show the Senate in a good light. In reflecting upon this, I tried to think of points—it was not difficult to find points—that are characteristic of the work of the Senate and illustrative of the Senate chamber itself.

As the chairman brought out in his speech last April in the Senate, a speech which led to the setting up of this committee, the Senate chamber is the place that unites the three branches of Parliament—the Crown, the Senate and the Commons. Furthermore, in the Senate chamber are united, at the opening of Parliament or at the installation of the Governor General, the three powers of government—the executive the legislative and the judicial. In this the Senate chamber is unique. It is the only place where the three branches of Parliament and the three powers of government are actually united.

This is a rather important fact and a rather powerful theme that could be exploited in the decoration of the Senate chamber. It is a unique institution. It is the *locus in quo*, of these double three, if you will—of the three branches of Parliament and the three powers of government. In that sense the Senate chamber itself is the symbol of unity. It is the only place in which all of this is united and brought together. So that the theme of unity is one that would be very appropriate to this kind of decoration and this kind of work. That is the Senate chamber itself. You can see that there are possibilities for the development of this theme of unity, of the three powers of government and of the three branches of Parliament.

The second point connected with the Senate of Canada is that it is, I believe, the only appointive upper house in the New World. I am subject to correction here because perhaps in Jamaica or British Guyana, or some other country which has connections with the British parliamentary system, a similar situation may apply.

In this I believe the Senate is a characteristic Canadian institution that is unique. The House of Lords is hereditary, for example. It is not appointed, in the same sense. Unless the Legislative Councils of Jamaica and British Guyana are appointed—I am not sure—the Canadian

Senate is a unique institution in the New World. The Senate of Australia is also elected, I believe.

The Chairman: Certainly at the time the Senate was established it was the only appointive Chamber in the New World.

Dr. Monet: That is characteristic of the institution of the Senate, and places it in direct succession in Canadian history to the Sovereign Council of New France, the Legislative Council of Nova Scotia in 1758 and the councils of Upper and Lower Canada. These two characteristics of the Senate—the Senate chamber itself as the focus of unity and the idea of the appointive upper chamber—are in a sense, reflective of the unity and sovereignty of Parliament—the three powers and the three branches—and of the non-elective appointive character of many Canadian institutions. So these, I believe, are two permanent themes in the Canadian experience.

There are other themes, and they have been referred to in previous testimony. As I say, they are legitimate and good. They are themes of the Canadian experience, which have to do with the Northern climate. Mon pays, ce n'est pas un pays, c'est l'hiver. That is a very permanent and deep characteristic of the Canadian experience.

The idea of discoveries, the unity of church and state in Canada, the links with Western Europe, the connections with the United States, and so forth, are examples of such themes. What I am suggesting is that those themes are not *ad rem* in the Senate. To bring out the quality of the chamber and the institution, I believe we should focus on the Canadian people and the institution of Parliament—the experience of the Canadian people, which is in organized settlements, and the experience of Parliament. Perhaps I can say something about each one of those two themes before becoming a bit more specific about precise images.

The first theme is tied in with the idea of the appointive upper chamber. One of the traits or characteristics of the Canadian experience is that of institutions which go from the top down instead of from the bottom up. It will become apparent what I mean by that. To take one symbol which is very well known to all of us, the symbol of the settlement of the Canadian West, as opposed to that of the American West, is an RCMP officer. The Canadian experience is not one of a wild West, with cowboys, posses, frontier excitement, and so forth, out of which democracy emerges and the various settlements elect people and ask to become members of the union. Our symbol is simply an RCMP officer. It is a very different kind of symbol to that of the American West, and it is a very different kind of experience that is being symbolized.

The Canadian experience is that organization, law and order, come first, followed by the settlers. The kind of organized settlement which is characteristic of the Canadian West is a characteristic of all the Canadian people, of all the major settlement groups, including Champlain, Cornwallis, the Loyalists, Lord Selkirk, and each one of the other main settlement groups. In all cases in the Canadian experience, the values and principles of authority, hierarchy, order, tolerance, organization, law and order—and I am thinking of Sir James Douglas and the gold rush of the Fraser Valley, and so forth—respect for the rights of others—the motto of the RCMP is “Maintiens le droit”—came before the settlers. In other words, the framework was put in place and then the settlers were brought in and placed in that framework.

The Canadian characteristic of prior government initiative, of prior intervention from above, if you will, is reflected in the institution of an appointive upper chamber. In that respect I am thinking of such things as the settlement of New France in the seigneurial system whereby the land was carved out, the seigneuries were carved out, and then the people were brought in and placed in them. I am also thinking in terms of the naval and military establishments at St. John's and Halifax; the surveying of Upper Canada and the allocation of lands to the Loyalists; the ordinance regulating the gold discoveries in the Thompson and Fraser River areas, and so forth.

In any event, without giving a course in Canadian history, it becomes clear that this theme of prior organization of the territories and the appointment of people first, and then bringing the settlers in, is something that is characteristic of the Canadian experience and, as I said, is something which is reflected in the institution of an appointive upper chamber. It is a pattern of government foundations organized by military and civil officials accompanied almost all the time by representatives of the churches and of commerce.

So, in the Canadian experience the strong state comes first and then the immigrants, the pioneers, the covered wagons. This was true for New France, Newfoundland, Nova Scotia, Upper Canada and the West.

The point I am trying to make is that the idea of an appointive upper chamber, the idea of government intervention, the idea of going from the top down instead of from the bottom up, is something which is connected with the Senate and is something which is deeply rooted in the experience of settlements in Canada and of the Canadian people.

The second characteristic of the Canadian experience which is tied in with the Senate is that of the parliamentary manner in which Canadian democracy, Canadian independence, Canadian sovereignty, has been affirmed. There again, just to summarize quickly, it was in the Assembly of Nova Scotia that the Maritimes declared their independence from the other British colonies and refused to join the American Revolution. That is why there came into existence a British North America. It was in the assemblies at Niagara and then at York, not in town meetings and in riots, that the Loyalists of Upper Canada expressed their distinctive identity. It was in the Assembly of Lower Canada, not in national armies or in a populace at the barricades, that the French Canadian community defended "notre langue, nos institutions et nos droits." In other words, the Canadian experience is differentiated from that of the experiences of other peoples in the same period.

It was through the parliamentary technique of responsible government, which again is a parliamentary technique and procedure, that nineteenth century politicians achieved political independence for Canada. Confederation was an act of Parliament. The confederation of each one of the provinces was brought about by act of Parliament, not by military conquest or international treaty as was the case with many states of the Union, and I am thinking, for example, of the Spanish-American War and the conquest of Texas.

Canadian citizenship was declared by act of Parliament. The Canadian flag was chosen by Parliament. It did not come into existence through an individual such as Betsy Ross stitching stars onto a blue field, or like three crosses

of the Union Jack, or something of that nature. The point I am trying to make is that in Canada these symbols and institutions, and the important turning points in the Canadian experience, in Canadian history, were all brought about through acts of Parliament. The flags of each one of the provinces were adopted by acts of Parliament. Even the flag of Nova Scotia, which goes back to the 1600s and which was proclaimed by James I, was adopted by the Nova Scotia Legislature later, in the twentieth century.

I could continue in that vein for most of the major turning points in Canadian history, all of which were effected through Parliament.

The different stages of the "Quiet Revolution" in Quebec in the 1960s were achieved through acts of the assembly. I am thinking, for example, of the reform of education, which was worked out in the assembly of Quebec. In other words, the characteristic of the Canadian experience is a parliamentary one.

The Chairman: If I might interrupt you for a moment, Dr. Monet, in the listings of the various parliamentary steps that have been taken in this development, would you include, from the point of view of the independence that this country has, the development of the Statute of Westminster?

Dr. Monet: Yes.

The Chairman: It seems to me that this would be very important from a global point of view.

Dr. Monet: Yes, precisely. Whether the Statute of Westminster was ratified within the parliaments of the Commonwealth, I am not sure. Senator Forsey, I am sure, would have more details on that. I know it was decided in a Commonwealth Conference, but whether it was ratified by the parliaments of the Commonwealth—

Senator Forsey: I don't think it was except, perhaps, in Australia and New Zealand. Certain sections, as I recall it, were coming into force in those jurisdictions only if adopted by the Australian and New Zealand parliaments, but that is a very hazy recollection. I am sure that it is substantially correct, but here it just went into effect.

Dr. Monet: I cannot remember a specific bill, but I am subject to correction on that.

The Chairman: But there was legislation which flowed from it, such as the decision to have a Supreme Court of Canada as the court of final resort, and that sort of thing.

Senator Forsey: Then, of course, there was a Dominion-Provincial Conference which considered the matter, which obviously was made up of representatives of the various legislatures.

Dr. Monet: In fact, the Dominion-Provincial Conference is a development in the Canadian constitution which we see reflected in the Victoria Charter, and which is a kind of parliamentary institution which brings together the representatives of the various parliaments.

The Chairman: I am sorry I interrupted, Dr. Monet.

Dr. Monet: No, it was a good point. So these two themes, then, the settlement theme—that is, the organized settlement which is at the root of the experience of the Canadian people—and the theme of parliament—where all the

people and all their powers are represented—are the two themes I would suggest as being ably interlaced in the Senate symbolism.

How those themes would be arranged and grouped, I would leave to the artist. I do have some suggestions, but in reading Miss Milne's testimony I realized that it could go from one to sixty-four in terms of the possible combinations and permutations in the working out of these themes in the actual windows. I do have some suggestions of things I think should be there, leaving their arrangement to people with more talent than I have for that kind of thing.

There should be something evocative or representative of each of the major settlement groups in the country. How does one arrive at what is a "major settlement group"? I took the last census and looked at the ethnic origins of people who formed more than 1 per cent of the population. If we do that, we arrive at the French, the British, the Germans, the Dutch, the Ukrainians, the Poles, the Jews, and so on.

The Chairman: And the Irish.

Dr. Monet: Well, I have listed here the Germans, Italians, Poles, Ukrainians, the Dutch and the Jews. The British Isles people I counted as one group.

The Chairman: Well, that is not right. Even the Scots would object to that.

Dr. Monet: I will bring them in. So whether it be one window, or one of the arches with the three different windows, that is something I would leave to the artist. There should be something on the French, the Loyalists, the major settlement groups. There are the immigrants from the British Isles who are not of Loyalist origin. I distinguish those because they are distinguished in the Canadian experience. And there I mean the founding of settlements in Halifax, Nova Scotia, and in Newfoundland; the Selkirk settlement and the British immigrants from 1815 to 1850, who were mainly of Irish and Scottish descent. In other words, the famine Irish and the canalers and so forth who came in those years.

So I would distinguish in the settlement groups of British origin the Loyalists, who were in fact Americans, and the other settlers who came directly from Britain in big groups such as Nova Scotia experienced in the 1750s, who were here before the Loyalists, and those in Newfoundland and the Selkirk settlement and the immigrants of the 19th century.

You will notice here that I am emphasizing "English, Irish, Scottish and Welsh." I am emphasizing them from the point of view of the Canadian locus and Canadian experience, rather than as is depicted in the ceiling of the Senate by their countries of origin, or by way of saying that we have people who come from England, Scotland, Ireland and Wales.

The Canadian experience is not so much that but rather that we had people who were Loyalists, people who were Nova Scotians and Newfoundlanders, Maritimers, people who were Selkirk settlers and people who were British immigrants—that is, Irish and Scotch mainly in the 19th century. Again, I think the Canadian experience is more reflected in that kind of division than in the European side of it. How this is brought out in the windows—whether by three windows or one window in three parts or four windows—is another point.

I would certainly have a section, or a window or group, for the new Canadians whose settlement groups now constitute more than 1 per cent of the Canadian population, that is, the Germans, the Italians, the Poles, the Ukrainians, the Dutch and the Jews. I liked Miss Milne's suggestion there of the traditional patterns of design as something which might be worked into the windows, but something which would be evocative of those settlement groups as well. I believe we should have one section or one window or one theme or one representation on the native peoples, the Indians and the Inuits who constitute the first of the major settlement groups in this country.

So, there are the five windows or five representations: the French, the Loyalists, the settlers from the British Isles, the new Canadians and the native peoples. I believe for each one of those there ought to be figures or designs or scenes that will illustrate the settlements, illustrate the history of those people from the theme of organized, appointive, military, ecclesiastical, top-down, settlements. If you want to name them, the people or characters who should be represented there are: Frontenac, Cornwallis, an RCMP officer, Sir James Douglas, Major Holland, who was the engineer who mapped out the Loyalist settlements in Upper Canada; and officers of the Demeuron regiment; Colonel By, the Marquis the Tracy, Bishop Laval, Bishop Strachan, a Methodist circuit rider. I am just naming people who came to my mind in the last few days trying to bunch these things together.

There is a multitude of symbols and people who work into this particular theme. There is Father Lacombe, Reverend McDougal, who founded the first Methodist Church in the West. There are in the themes of the settlers again, nuns, Marguerite Bourgeois, Marie de l'Incarnation, Laura Secord, Flora MacDonald—not the present one but Bonnie Prince Charlie's saviour who settled in Nova Scotia; Louis Hébert, Miles Macdonnell. These are all figures and representatives of events which you can recognize are military or civil organizers, appointed, ecclesiastical people.

You could symbolize the Indian treaties: Haldimand, Joseph Brant, Tecumseh, Crowfoot. You could have representations of Louisbourg, of Fort Ste. Marie, of Fort Churchill, Fort Garry. It was around forts, citadels and naval establishments that settlements began. This is characteristic of Canadian settlement. I am not, unfortunately, as expert in the recent history of the new Canadian populations to find people and events there; but I am sure that your artists and designers can make the appropriate consultations to get those.

In those kinds of representations, focussing individually on each one, whether they are French, British, Loyalist, Scots-Maritimers, New Canadians or native peoples, you are illustrating the same theme, that is, how the idea of Canadian unity comes out, and the idea of the unity of the experience of settlement. In other words, you have the same type of character, whether it is Frontenac or Cornwallis or an RCMP officer. You have different generations of people with the same type of character, whether it is Bishop Laval or Bishop Strachan or a Methodist circuit rider. You have the same type of person. This is how I think the unity of the country and the unity of the Canadian people could be brought out in the Senate at the same time. It would be people and events and themes that are linked with the idea of hierarchy, or authority, or organization, and appointive institutions. A series like that, of perhaps five windows or five parts of windows or five

blocks might be appropriate. What I have just been referring to would be on the theme of people.

The theme of Parliament, I suggest, should consist of a series on parliamentary events in Canadian history that are characteristic of our evolution. I have mentioned all kinds of parliamentary acts. I would suggest that there be some kind of division reserved for these that would be along the lines of the division of Canada into the regions for which senators are appointed. In the House of Commons the representation is based on the provincial populations, so they have provincial coats of arms and flowers, and so forth; but the division by provinces is less appropriate for the Senate, because in fact the senators are appointed according to the major regions: the maritimes plus Newfoundland, Quebec, Ontario and the west. I therefore would suggest that, if there were to be four windows, or parts of windows reserved for this, themes dealing with parliamentary history be grouped according to those four divisions rather than according to provincial divisions. This will be more illustrative of the Senate and of its activities and origins. I therefore feel there should be a window, or group of windows, or a block, on the Maritimes and Newfoundland, another on Quebec and Ontario, one on the west, and perhaps one on parliamentary events or themes that have to do with the whole of Canada, and which are not peculiar or particular to one region. You have there the possibility of five divisions, that could be parallel to the other five of the peoples.

Without going through all of Canadian history, all kinds of events, people, groups, institutions and organizations come to mind dealing with parliamentary history with regard to each one of these regions or sections. For the Maritimes,—and you can think up as many as I can—there is the first legislature in 1758 in Halifax; and you could have something about Joseph Howe, or something about Tupper, or something about Angus L. MacDonald.

Here is just a footnote. As I am naming people I am wondering whether this committee would want to follow the rule with regard to stamps, and other such matters, that only people who are dead be represented, except for the Queen or the Governor-General. That is something you will have to think about.

Senator Forsey: You are not suggesting we put Mr. Smallwood in, are you?

Dr. Monet: Well, it was when I thought of Mr. Smallwood that I wondered if you would want to confine yourselves to people who are dead. There is no doubt it is always difficult to talk about living people in a non-partisan way, but there is no doubt either that the entry of Newfoundland into Confederation is a parliamentary experience and that Mr. Smallwood had something to do with it. His name is attached to it. Am I at liberty to say, before this gathering, that I always wondered why he always called himself the only living Father of Confederation, while Mr. St. Laurent was still alive? However, that should perhaps be the subject of another discussion.

As I said, that was just a footnote about how you wanted to select these personages, but these are all names of people that occur to me: Governor Thomas Carleton of New Brunswick; perhaps a scene of an election in the nineteenth century in the Maritimes, and in particular an election with the open vote on the hustings; and Sir Edmund Head, who was the main governor responsible for the bringing in of responsible government in New Brunswick. If you would prefer not to put in living people,

perhaps there could be included a picture of the new legislative buildings in St. John's, Newfoundland. At all events, we should have pictures and people that will illustrate the parliamentary history of the Maritime provinces.

For the province of Quebec, again there is a plethora of suggestions. There is Pierre Bédard, LaFontaine, Sir Joseph Chapleau, Duplessis; Senator Raoul Dandurand, who was a president of the League of Nations; perhaps the Quebec flag; perhaps a scene of an election. These things could be arranged in different places, in different ways. Then there is Lord Dorchester, who is the father of parliamentary institutions in Lower and Upper Canada. There is Henri Bourassa, D'Arcy McGee, and I would even suggest Mr. Laporte, whose fifth anniversary we are commemorating this month, who was a parliamentarian, essentially.

The mention of Mr. Laporte, and also of Henri Bourassa and D'Arcy McGee reminds me that there is a connection through parliamentary history with the newspapers. So many parliamentarians, both members of Parliament and senators, were newspapermen. There is George Brown, D'Arcy McGee, and on and on we can go. There is Joseph Cauchon, a prominent politician in the nineteenth century, who was a senator and a Speaker of the Senate. All these are illustrative of the parliamentary history of that region of Canada.

With regard to Ontario, you have John Graves Simcoe, or you could have the scene of an election in the 1840's. Sir Francis Hincks might be in there. There is George Brown, Sir Oliver Mowat, J. B. Robinson, and Robert Baldwin. Parliamentary figures are plentiful, and at any time you would be able to get a group of historians or other people who could mention them.

The same thing goes for the west. There are James Douglas and Amor de Cosmos, for example, and as I am thinking of these personages, it occurs to me that it might be a good idea to have people or parliamentary personages who also illustrate the main political parties. It is not too hard for the Liberals and Conservatives to find such people, going back into the nineteenth century, but with regard to western Canada perhaps people like Aberhart, and something about an event such the Regina Manifesto could be worked into the windows. These are parliamentary events connected with parliamentary parties, and they do illustrate part of the Canadian experience in those regions. I think Senator Wilson, the first woman senator, came from the west. She would be appropriate in that kind of context as well.

Then, in a window or section that deals with the whole of Canada, there should be something about the burning of Parliament in 1849, and the Rebellion Losses bill. This was the installation or beginning of responsible government in this country. It had directly to do with Parliament. Parliament was burned down and Lord Elgin was stoned. This is one of the most dramatic scenes in Canadian history. It is a parliamentary scene that will make a wonderful window, because you will have red flames and blue skies and yellow and gold braid, and everything under the sun. It is perfect for a stained glass window. Whether you want to have the burning of Parliament in 1916 as well, I do not know. Parliamentary history is full of fires, in any event. There was one in 1854 as well.

I just mentioned a piece of parliamentary legislation that dealt with all of Canada. Then there is the British North America Act, the Canadian Citizenship Act, the Bill of Rights, and so forth. These might be events or docu-

ments that somehow or other could be illustrated in a window dealing with Canada as a whole. You can see that the possibility exists for another set of windows dealing with the regions of the Senate and with the parliamentary experience.

I do not want to go on and on like this, but these are suggestions which could be discussed and thought on later. There could be a series of windows on the parliamentary powers—the legislative, executive and judicial; the Crown, the Senate and the Commons. So there could be a set of three blocks, or a set of three windows or three sections dealing with the Crown and Parliament, the judiciary and Parliament and the legislative powers of Parliament. As far as the Crown is concerned, we have both King George VI and Queen Elizabeth who personally participated in Canadian parliamentary life. We could have the scene of King George and Queen Elizabeth in the Senate chamber in 1939 or the scene in 1957. Again, there is the scene which I consider as being so colourful and alive, that of the Queen cutting the centennial cake on July 1, 1967. That was essentially a parliamentary celebration; it was on Parliament Hill and the three branches of Parliament were there. There were great numbers of children and balloons and a great deal of colour. There would be a lot of “zip” in a window like that. So you could have something there to bring in the idea of the Crown and Parliament. You could have King Edward VII who, as Prince of Wales, laid the cornerstone of the original buildings; and King Edward VIII who, also as Prince of Wales, laid the cornerstone for the new buildings. There could be a representation of Rideau Hall and something about the Governors General. The combination of ways of depicting them are multiple. There should be something about Lord Monk, the first Governor General in Confederation, and I think there should be something about Lord Stanley and Lord Grey, who are possibly the best known ones because of the cups bearing their names. Perhaps you are not accustomed to thinking of these things as being important, particularly since most people do not realize that these names were given by Governors General. But the Grey Cup and the Stanley Cup are certainly very powerful elements of Canadian unity. If there is one thing that gets everybody all excited at the same time, it is the Grey Cup weekend or the play-offs for the Stanley Cup. So whether Lord Stanley and Lord Grey are depicted in the windows or whether the Grey Cup and the Stanley Cup are depicted in the windows, surely it would be something illustrative of Canadian life and would show the role of the Crown in Canadian institutions.

The Chairman: Do you know, Dr. Monet, that we call the south border of the ceiling of the Senate the sporting border? There we have the names of Stanley, Grey, Minto, Lansdowne, Connaught—and all of these names have sporting associations.

Dr. Monet: Yes. I think Lord Byng should be there too—and not because Senator Forsey is on this committee—but because I think that apart from Lord Elgin, Lord Byng is probably the Governor General who actually, whatever side of the controversy one may be on, affected the constitutional development of this country in a very concrete and specific way. All the Governors General affected constitutional development, of course, but Lord Byng is attached to a definite event that was a very important step in our constitutional development. Apart from Lord Elgin, it would be hard to find a Governor General who could be so identified.

Then I think Mr. Massey should be in, because he was the first Canadian-born Governor General, and then General Vanier because he was the first French-Canadian Governor General—and that would balance them off.

Senator Forsey: And he was part Irish, too.

Dr. Monet: Such people can be represented through the Stanley Cup or the Grey Cup, or through a coat of arms of Mr. Massey, or through a representation of the citadel in Quebec. General Vanier is buried there and he was Colonel-in-Chief of the regiment housed there; and it is one of the official residences of the Governor General. There are different ways in which this theme can be illustrated, but I think there should be something about the Crown and the Canadian people and the Parliament.

Coming to the judiciary, here we could have a scene in the Citizenship Court, something about the Supreme Court buildings or something about Edward Blake or Alexander MacKenzie, the set-up of the Supreme Court in the legal-judicial system in Canada. The Quebec Civil Code is important, it was adopted by an act of Parliament under Sir George Cartier, and I suggest that Cartier and the Civil Code should be in there. Perhaps Lords Watson and Haldane should be in there as well, because their interpretations of the British North America Act were important. I like Lord Mansfield, who said that you could not breath British air and be a slave, and that brought on the emancipation of the slaves in Canada and the whole process of the underground railway. These were judicial decisions and acts which affected the development of Canadian institutions and history. You might wish to represent the Supreme Court judges in their chambers. This would be a good window because they are all dressed in red. There was Sir James Douglas who brought justice to British Columbia. As you can see, there are a great number of possibilities for the judiciary and the same is true for the legislative. If you want to have something about elections—I have already mentioned these other things dealing with the regions and they come in here again—you could have a representation of a scene on the hustings and something about the legislation bringing in the secret ballot in 1874, and the participation of women in the election of 1917. This might be the place where we could deal with the newspapers and the newspapermen who were members of Parliament and people like George Brown and D'Arcy McGee. There could be something about the legislation on the Canadian flag or the Bill of Rights, the Statute of Westminster and the British North America Act, because these are all parliamentary laws that were part of the legislative experience of Canada and could be illustrated.

I know I have gone on for a long time, but you can see that all these suggestions fit into two themes of people, major settlement groups and their characteristics and pattern of settlement, and Parliament divided up by regions and provinces, and how all this becomes connected with the function of the Senate and the powers of Parliament as represented in the Senate chamber. In that sense you really come down to the theme of unity, in that really they are all united from that particular viewpoint.

Senator Smith: Mr. Chairman, I wonder whether you would allow us to have our witness spend half a minute in giving us hi opinion on the merits or otherwise of including an individual whose stature across the country seems to have changed, a man who played an important part in the development of the West. His story is now being taught

in our high schools in a manner quite different from that in which it was taught when I was at high school. I am speaking of Louis Riel.

Dr. Monet: Mr. Chairman, in all the things and people I mentioned, I did not mention Papineau, W. L. MacKenzie or Louis Riel, because while they are part of the theme of Canadian history, I do not think they are really part of Canadian parliamentary history.

Senator Carter: Or the theme of unity.

Dr. Monet: I do not want to make a speech against Louis Riel or Papineau or W. L. MacKenzie, because there are many good points about them, and they are heroic from many points of view. But I do not think that you could say that respect for Parliament was one of the main characteristics of their activities. Each one of them was connected with Parliament, that is true; Papineau and W. L. MacKenzie were each Speaker of the house in Upper and Lower Canada and Riel was elected to Parliament and actually, as you know, came and signed the book.

Senator Smith: Thank you.

The Chairman: Dr. Monet has finished what he wanted to say by way of introduction. It is now open to the members of the committee to put questions.

Senator Carter: I have no particular questions. I have enjoyed very much listening to Dr. Monet. This is the kind of thing that we lack about the Senate, that we do not know enough about the theme of the Senate and what it represents, and neither do the Canadian people.

I am hoping that out of all this we will eventually have a new pattern of pictures in our windows in the chamber. We will have ushers showing visitors around and we will need a booklet incorporating all of this. I believe that the minutes of this particular meeting today should have a wider circulation than is normal for committee meetings, and that we should make some provision for some extra copies and also have an extra printing done in a little different way.

I agree very much with what the witness has said. I think he has put us on the right track. I was thinking of themes, too. Those he suggested, that related to the unity of Parliament, the Canadian experience, the uniqueness and the regional diversities, are fine. He did not say anything about industry and I am just wondering why.

Dr. Monet: Well, it is a theme that is part of the Canadian experience and quite valid but I do not see it as attached to parliamentary institutions or the organized pattern of settlements.

I would have thought that commerce—

Senator Carter: Commerce is really what I should have said.

Dr. Monet: The commercial corporations were very important in the organization of settlements. Many of the settlements were first begun by government and commercial companies, whether it be the fur trading companies in New France, the Hudson's Bay Company, the Canadian Pacific Railway and so forth; all of these in a way were connected with government and parliamentary institutions. I mentioned commerce as I went on. I should have thrown in the Hudson's Bay Company at one stage and the Compagnie de la Nouvelle France. I would see that as

being representative and part of the Canadian experience. Industry perhaps a little less.

Senator Carter: I should have said commerce. Commerce is really what I meant, trade and commerce. The fur trade, the courier du bois, are in with the settlement experience. Now, as we look at the four regions, what about the Northwest Territories? Would you include them?

Dr. Monet: Are they represented—I should know this—I didn't know that there were any senators from the Northwest Territories.

The Chairman: There will be. There is provision now.

Dr. Monet: They should be included then, surely, yes. My suggestion was to have the divisions along the lines of the divisions in the Senate. If the Northwest Territories are to be represented, I think they should be included.

The Chairman: Legislation has just been passed and there will be a senator appointed from the Yukon and the Northwest Territories. That Act was passed in this present session.

Dr. Monet: I did not know that.

The Chairman: Senator Carter, are there other things you would like to discuss?

Senator Carter: I have no particular questions. I made some notes of the highlights. I am sure that this kind of information will be very useful and very informative. This is the kind of material that we are looking for. It is a pity that we did not have an artist here listening today. I was thinking of Mr. Taylor, who paints the pictures of our speakers. I am sure it would have generated some ideas in his mind, too.

The Chairman: We will make sure when the artists come—there will be two—that they will have the transcript of this meeting. It will stimulate them also, to thinking about the practical problems of translating these ideas into glass and having them installed. Senator Inman, there is no province more interested in this kind of thing than is yours.

Senator Smith: She comes from the cradle of Confederation.

Senator Inman: What about representing the first meeting of the Confederation? I have the picture, the only one in existence today, of the very first meeting of the majority. It is up in my office. The picture was all mangled and torn. I have a brother-in-law who glued it all together and made it into a picture. This is the only one.

The Chairman: The Charlottetown meeting?

Senator Inman: The Charlottetown meeting. That is the very first one. The premier, as it was then, rowed out in a row boat to take them ashore because there was a service in town and they were not interested.

I was very interested in the whole of Dr. Monet's talk. There are so many themes could be brought into it. I would like to mention, too, about Selkirk, the very first settlers he brought out here were on Prince Edward Island.

Dr. Monet: Yes.

Senator Inman: His illegitimate daughter is buried there, but that has nothing to do with this. I just thought it was a little enlightenment to bring in.

Dr. Monet: It does bring Prince Edward Island into the window.

Senator Inman: Lord Selkirk was a settler and was married in Prince Edward Island. However, I did think it was at that first meeting that Confederation started.

Dr. Monet: Yes, it would be appropriate to have something about the British North America Act, definitely. Whether it be represented by showing the successive meetings in Charlottetown, Quebec and London, I do not know; it is up to this committee. My own preferences are that if you had the picture, for example, and it was easily transposed into a stained glass window, or part thereof, that would be a good idea. You are in the Senate and this ties it in, not only with the institution, but personally. I like that. It personalizes the decoration in a certain way.

Senator Inman: I will try and hunt it up so the senators can see it.

The Chairman: This will be the closest approach to having your own picture there.

Senator Inman: I do not think I would want that. That is not liable to happen, anyway. It is just a little interesting item.

The Chairman: Indeed. Thank you, senator.

Senator Smith: For the purposes of the record, I might indicate to you, Mr. Chairman and Dr. Monet, that just before Senator Deschatelets left for another meeting he asked me to bring up a point. It was almost immediately answered by Dr. Monet after he departed. The point referred to representations from the provinces themselves, as the original signatories to the package of Confederation. I made a note here that Dr. Monet volunteered that regions rather than provinces should be represented. I will convey that to Senator Deschatelets—if I am representing what Dr. Monet said in a proper way. I get your point and I am sure Senator Deschatelets would, too, based on the 24 senators from each of these regions.

Dr. Monet: As you know, at the Quebec Conference the discussion with respect to the Senate was the longest and most arduous. The representatives of Prince Edward Island and Newfoundland left the conference because of that discussion. It is interesting, because so many principles were involved as to whether the representation would be based on provinces or regions, whether the senators would be appointed by the provinces or by the federal government and whether the system of election or that of appointment should be followed. All the nineteenth-century ideologies about democracy, provincial rights and everything else were reflected in the discussion on the composition of the Senate and you know how it was resolved. Therefore, if there is anything that is indicative of the Senate and of the Quebec Conference, it is the fact that the senators are appointed on the advice of the federal authority and not the provincial and with regard to regions. In the cases of Quebec and Ontario it amounts to the same thing, but this was the compromise arrived at during the Quebec conference. Being a historian, I respect that fact of history. Whether or not one agrees with it, it is the fact that was established in 1867. So I would rather see them by regions, for that reason.

The Chairman: There are not too many connected with the Senate who think about it in that manner. The man who has really impressed this on my mind over the years is

the former Clerk of the Senate, Mr. MacNeill, who is present this morning. This is the constitutional fact of the matter and in the Senate we should be thinking about this more, but we do think about the fact that we come from certain provinces. We are appointed "for the province of" and the general trend throughout the federal-provincial meetings and so on forces us almost to think about ourselves as representing provinces when, in fact, we are appointed to represent regions.

Senator Carter: I wonder if Dr. Monet would develop that a little further? I had a question relating to why the division by regions was tied up with the rights of minorities as a special duty of the Senate to look after the interests of the weaker groups, or minorities. Should there not be something to represent that?

Dr. Monet: Yes, I would agree that that is one of the themes that could be included and brought into the divisions by regions or into the blocs, as I refer to them, of the judicial decisions that had to do also with the rights of minorities, such as the Bill of Rights.

The Chairman: Even the numbers themselves, perhaps, illustrate Senator Carter's point. For example, it was decreed that Upper Canada would have 24 senators and Lower Canada would have 24 senators. That was a compromise because the Lower House would have representation by population, which would change quite radically the structure that obtained in the Parliament of the Union of 1840-67. Then when it came to the Maritimes they were afraid, I think quite rightly, that they would be swamped in the Lower House, because they did not have the population. They sought to obtain, as I understand it—and please correct me if I am wrong, doctor—representation equal to Ontario or Quebec so that they would have a voice in Parliament that would not be shut down by the fact that they had so few by population in the Lower House. Therefore, 24 were appointed from the three original Maritime provinces. When the Western provinces entered, 24 seats were allocated them, divided into flourprovinces, but it was the bloc concept, because of the danger of swamping in the Lower House, that provided this division and gave more voice to the populations in those areas outside Upper Canada and Lower Canada.

Dr. Monet: As you mentioned, it was based originally on the compromise between Sir George Cartier and George Brown as to equality of representation. Upper and Lower Canada had equal representation in the Lower House during the Union and George Brown was on the campaign for representation by population, because Upper Canada had the higher population. The French-Canadians were afraid of being swamped.

The Chairman: Yes, precisely.

Dr. Monet: So Cartier came along to agree with representation by population in the Lower House, on condition that equality in the Upper House be retained. That had not been the case during the Union, when the Canadians, as distinct from the Maritimers, went to Quebec. This was understood by Cartier and Brown from the beginning and that was the agreement, from which they would not back down. They then encountered problems with the Maritimers as to whether they should be given 24 appointments per province and the Maritimers were worried that they would be swamped. Therefore, of the 10 days of the Quebec conference I believe five or six were spent in debating the composition of the Senate.

Senator Smith: Then all who were appointed were wealthy. I suppose very few who made their living then by fishing or farming ever heard of as much money as \$4,000.

Senator Carter: At the second session of the Parliament a motion was introduced to abolish the Senate; that was 1867-68.

Dr. Monet: That is one of the perennial themes of the Canadian history. I cannot see that it would be appropriate to depict that in the Senate chamber.

The Chairman: When it came to making a decision with respect to the second chamber, there was also an element of considering the extremes, as they referred to them, of the hereditary system in the House of Lords and the elective system in the Senate of the United States, which had then been functioning for approximately 100 years. It was decided that neither system should be adopted, so appointments were made for life. Curiously, the British have adopted this system with respect to the House of Lords. It is very rare now that hereditary peers are created there. Life peers are now appointed.

Doctor, you have done one thing for us this morning, which will be very clear from reading the transcript. You have made this historical survey, which we needed so much, a very lively one. Anyone who says that history is dead should read this. In the second place, you have performed a great deal of personal work in inspecting the windows and the structure of the chamber itself. You know the difficulty of translating themes into glass and colour. The third service you have rendered has been to reinforce our own ideas that our history is a very colourful one. This morning you have given us a great illustration of that. If we can only succeed in persuading the appropriate people to reflect some of the colour of history in the colour of the windows, we will have succeeded. You have helped us tremendously this morning; thank you very, very much, Dr. Monet, for attending.

The committee adjourned.

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FIRST SESSION—THIRTIETH PARLIAMENT
1975

THE SENATE OF CANADA

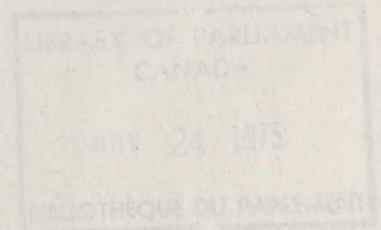
PROCEEDINGS OF THE
SPECIAL SENATE COMMITTEE ON

THE CLERESTORY
OF THE SENATE CHAMBER

The Honourable JOHN J. CONNOLLY, Chairman

Issue No. 4

THURSDAY, OCTOBER 30, 1975



(Program and Appendices: See Minutes of Proceedings)

Order of Reference



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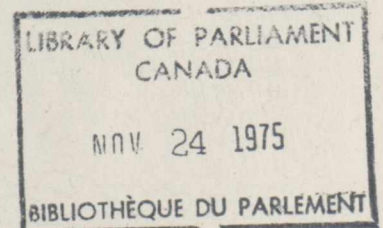
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The Honourable JOHN J. CONNOLLY, *Chairman*

Issue No. 4

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(Witnesses and Appendices: See Minutes of Proceedings)



SPECIAL SENATE COMMITTEE ON
CLERESTORY OF THE SENATE CHAMBER

The Honourable J. J. Connolly, *Chairman.*

The Honourable Senators:

- | | |
|--|----------|
| Beaubien | Hicks |
| Cameron | Lafond |
| Carter | Neiman |
| Connolly | O'Leary |
| Forsey | Quart |
| Fournier (<i>Madawaska-
Restigouche</i>) | Sullivan |
| Gélinas | Thompson |

14 Members

(Quorum 6)

THE CLERESTORY
OF THE SENATE CHAMBER

The Honourable JOHN J. CONNOLLY, *Chairman*

Issue No. 4

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Order of Reference

Extract from the Minutes of the Proceedings of the Senate of Thursday, January 29, 1975:

The Honourable Senator Connolly, P.C., moved, seconded by the Honourable Senator Cook:

That a Special Committee of the Senate be appointed to consider and report upon the question of the installation of stained glass windows in the clerestory of the Senate Chamber;

That the Committee have power to send for persons, papers and records, to examine witnesses and to print such papers and evidence from day to day as may be ordered by the Committee;

That the Committee have power to sit during adjournments of the Senate; and

That the Committee be composed of the Honourable Senators Beaubien, Cameron, Carter, Connolly (*Ottawa West*), Deschatelets, Fergusson, Forsey, Gélinas, Hicks, Lafond, Neiman, O'Leary, Quart, Sullivan and Yuzyk.

After debate,

With leave of the Senate and pursuant to Rule 23, the motion was modified by adding the name of the Honourable Senator Thompson to the list of Senators to serve on the proposed Special Committee.

The question being put on the motion, as modified, it was—

Resolved in the affirmative.

Extract from the Minutes of the Proceedings of the Senate of Tuesday, 28th October, 1975.

With leave of the Senate,

The Honourable Senator Macdonald moved, seconded by the Honourable Senator Blois:

That the name of the Honourable Senator Fournier (*Madawaska-Restigouche*) be substituted for that of the Honourable Senator Yuzyk on the list of Senators serving on the Special Senate Committee on the Clerestory of the Senate Chamber.

The question being put on the motion, it was—

Resolved in the affirmative.

Robert Fortier,
Clerk of the Senate.

Minutes of Proceedings

Thursday, October 30, 1975

Pursuant to adjournment and notice the Special Committee of the Senate on Clerestory of the Senate Chamber met this day at 10:00 a.m.

Present: The Honourable Senators Connolly (Ottawa West) (Chairman), Beaubien, Cameron, Carter, Forsey, Lafond, Neiman and Quart. (8)

Present, but not of the Committee: The Honourable Senators Inman and Donald Smith. (2)

In attendance: J. F. MacNeil, former Clerk of the Senate and Miss Eleonor Milne.

WITNESS:

Mr. Gerald Tooke,
Head, Department of Visual Arts,
Algonquin College of Arts.

After the opening presentation of the witness, a question period followed to which the witness answered.

At 11:05 a.m. the Committee adjourned to the call of the Chairman.

ATTEST:

Georges A. Coderre,
Clerk of the Committee.

The Special Senate Committee on the Clerestory of the Senate Chamber

Evidence

Ottawa, Thursday, October 30, 1975.

The Special Committee of the Senate on the Clerestory of the Senate Chamber met this day at 10 a.m. to consider the question of the installation of stained glass windows in the clerestory of the Senate Chamber.

Senator John J. Connolly (*Chairman*) in the Chair.

The Chairman: Honourable senators, we have with us this morning a man who has been recommended to us very highly by the President of the Royal Canadian Academy of the Arts. Our witness is Mr. Gerald E. Tooke. Mr. Tooke was born in the United Kingdom, not very long ago as my time runs. He received his early education in Canterbury, and then studied architecture at the Canterbury College of Art. Mr. Tooke was a pilot officer in the Royal Air Force from 1952 to 1954. Subsequent to coming to Canada in 1954 he studied at the University of Toronto and simultaneously opened his own stained glass sculpture and church furnishing design studios in Toronto. Some ten or eleven years later he joined the staff of the present Minister of Finance, who was then the President of the Privy Council, and served in the public sector. In 1971 he even ran as a provincial candidate in Ontario. He has produced a number of written works, including one in the field of politics called *Politics are People*. Since 1964 he has been an academician of the Royal Canadian Academy. He is the past president of the Ontario Craft Foundation. He is now at Algonquin College here in Ottawa. People at the Royal Canadian Academy of the Arts have said that he is one of the foremost designers and producers in Canada of stained glass windows.

I am sure we are all most grateful to him for coming here this morning to enlighten us upon the project upon which we have embarked. We feel we are very fortunate indeed, Mr. Tooke, to have you with us. We welcome you, and I would ask you now to proceed with what you propose to tell the committee.

Mr. Gerald E. Tooke, Head, Department of Visual Arts, Algonquin College of Arts, Ottawa: Honourable senators, the importance of these windows cannot, I think, be understated. In Canada there are very few opportunities for good design, and especially for design on the scale that is available here in the Senate. I think the importance of how the windows are done, the kind of design that is used and the subjects used in them cannot be understated. The publicity that accrues from an opportunity like this can be considerable.

I think it is basically important that the windows be of an importance transcending the historical subjects that are put in them. I see the project as being probably the most serious project in stained glass that has occurred in Canada, apart from the windows in the House of Commons, perhaps for the last ten or fifteen years. It is possible

that in the future stained glass could again emerge in Canada as a medium to be used in public buildings as much as it has been used in church buildings. As a stained glass designer, I certainly believe there has been very little interesting work to do for a fairly long period of time. Churches, very sensibly I think, have used their money, not on less frivolous things but on things more in keeping with what are their direct objectives.

I hope that it will be possible in perhaps four or five years' time to look at the windows in the Senate and to think back to my having been involved, to some small extent, and be very glad that I was involved, and to be excited to see those windows.

What I have done is to examine the various aspects and, if I may, I would like to talk on two areas first of all: one, the technical aspects to the windows—and that is not just the size of the windows and the installation problems but the problems for the designer; and, two, my suggestions as to how you might appoint the artist because I understand there is some question as to how this could be done. It is certainly one of the points that has been brought up to me.

First, you know the windows very well yourselves, of course, but I reckon the total to be roughly 980 square feet. This includes the main lights themselves and tracery for each window. It is a job of considerable size for any stained glass person. By comparison, the largest windows I have done have been 1,200 square feet, and that is over the last 20 years in Canada. So, you can see that in relationship to that it is a big commission and a large project.

The installation problems are not enormous. I have examined the windows, and they would be installed from outside, which is not too difficult because you have the roof to work from. So, when the windows are actually going in, there will not be too much interference with the Senate chamber itself. Some work would have to be done inside but the majority could be done from the outside.

The present windows are very poor glass and rather discordant colours. You may well have become used to them over the years, but looking at them anew and from the point of view of their being changed, I felt that there were very discordant colours that would actually cast a light which, if it were not conditioned by the large chandeliers in the chamber, would give you a warm summer's afternoon glow even on a cold winter morning, which is not quite what it should be. My feeling is that the ambient light which is cast by a window should, in fact, be a natural light.

The Chairman: You should have seen the predecessors of the present windows, all they had on them was a little green paint and over a period of 40 or 50 years—it wasn't perhaps that long—

Senator Beaubien: The paint had worn off.

The Chairman:—the paint faded in so many places that we almost had stained glass without installing it.

Mr. Tooke: I think the style of the new windows should be contemporary. We are all 1975 people, at this point. Although the style of the chamber is closer to a nineteenth century style of architecture, or a nineteenth century style related to Gothic architecture, it has come through a lot of hands before being incorporated in this building.

Miss Eleanor Milne, Federal Government Sculptor: What do you mean by "contemporary", please? Please clarify that word.

Mr. Tooke: Contemporary is contemporary to now; it reflects 1975.

Miss Milne: In point of view of style, is it an abstract, a geometric abstract?

Mr. Tooke: Those are all contemporary.

Miss Milne: Yes, and that is why I would like you to please explain what you mean.

Mr. Tooke: I can explain what I mean more directly by saying: not traditional, the nineteenth century tradition; not the 1920s, the art nouveau tradition. Some of the traditions which are used now, some of the techniques which are used now, would be recognizable as having been made in 1975, and not belonging to another era at all.

Miss Milne: Yes, but could the general public read a picture in it? This is what I am getting at.

Mr. Tooke: Yes.

Miss Milne: Would it be clear to anyone who went into the room that this is—what shall I say—Newfoundland or a particular picture? This is what I am getting at.

Mr. Tooke: The best way I can illustrate that is by relating to my background, which was five years of Canterbury Cathedral, which is twelfth and thirteenth century glass, and some fifteenth century glass. Whilst I was there, we had to do some new windows. Those new windows were in a contemporary style.

Miss Milne: Yes, I have seen them. Are they the red ones?

Mr. Tooke: Yes, but they fit in.

Miss Milne: Well, . . .!

Senator Forsey: Mr. Chairman, may I ask a question? I was always a little bit puzzled, not to say disquieted by this word "contemporary" because it calls to my mind some of the, it seems to me, quite hideous performances in so-called sculpture which the government has commissioned since the work of Henry Wanton Jones, who perpetrated this extraordinary concoction that has been put over the front of the Place du Portage. So, I also was always anxious to get a little enlightenment on this question of what was meant by "contemporary".

Mr. Tooke: Would it be proper if I circulate some of the photographs that I have brought?

The Chairman: Indeed, yes. I was wondering too whether there might be some well known examples of contemporary glass as opposed to the more traditional material that you have referred to.

For the record, Mr. Tooke has presented a book to the committee which contains some examples of stained glass which he has installed in the chapel of Mount Allison University. Would you describe this as "contemporary"?

Mr. Tooke: Yes.

The Chairman: Contemporary work?

Mr. Tooke: Yes.

The Chairman: The book can be passed around to the members of the committee so that they will have some idea of what it is that Mr. Tooke is now discussing.

Mr. Tooke: You see the colour scheme and the drawing actually is very much reflective of the twelfth and thirteenth centuries. It can be seen in a window as being a continuation; if you were to put that kind of a design with twelfth century windows, it would be a continuation of the fabric. It would not distract from the rest of the building; it would not distract from the rest of the stained glass.

The Chairman: It is not an abstract installation that you are talking about necessarily, is it?

Mr. Tooke: No.

The Chairman: Or is it?

Mr. Tooke: No, no. It is reasonable to use figures and to stylize them to a certain extent. There is no need to have a photographic figure, but some abstraction—if I can use the word without getting on dangerous ground—is possible and is desirable so that it will be suitable for a stained glass window.

I think that some of the windows that were done, for instance, in the nineteenth century, which have very naturalistic figures are, in fact, a distraction because the nature of stained glass is unsuitable. The technique of stained glass where a lead is put around a figure, it makes it unsuitable to have the normal soft lines of a figure or face in there. You have to use the medium to a much greater extent.

I do not have any figures in twelfth and thirteenth century glass with me, but perhaps you could refer to those at some time.

The Chairman: We have already done so, I may tell you. We have had some booklets presented to us with some very good examples.

Senator Carter: It might be worthwhile, Mr. Chairman, to have another look at them for comparison. Speaking for myself, I have forgotten what those pictures look like. If I could compare them now with something new, I would have a better idea of what is involved.

Miss Milne: I am sorry but I have not got them with me; they are at home.

Mr. Tooke: One of the problems inherent in doing stained glass windows is that you are normally working with a subject which has to be seen from some distance away, so that stylization of the drawings, use of stronger colours, all of these things become absolutely essential unless you are to give just a conglomerate of colour. If you want to be able to read anything in those windows, then you have to use strong lines; you have to simplify lines on figures so that you really get the essence of subjects or

people in those windows. This becomes almost the background of a technique in designing a stained glass window.

It is possible that a drawing can be made for a stained glass window, which, as a drawing, is beautiful but as a stained glass window just does not work. For instance, I think of the windows which Marc Chagall did in Jerusalem. The drawings, the designs for those windows, were absolutely magnificent, but the windows themselves—well, they are just not stained glass windows.

Miss Milne: There is one set of his in Rheims which I saw, and I agree that they don't work.

Mr. Tooke: That is right. He did Rheims as well. He had somebody else do the windows, but the original designs did not even show any lead lines on them. For that particular artist they were beautiful paintings, but when translated into stained glass there were leads going across faces and it just did not work.

Inherent in stained glass, then, is a particular technique because of its own particular problems. It is a two-dimensional medium so you cannot use all the possibilities that you can use with a three-dimensional medium for bringing things out. The only thing you can use to bring a shape out is one colour juxtaposed against another, or the strength of a line between two colours. Stained glass is not a painting with lead, sir. To my mind, that is one of the problems with the windows done in the nineteenth century.

The Chairman: It is not a picture postcard.

Mr. Tooke: Or even the translation of a picture postcard with little black lines on it.

Senator Forsey: This comes home to me, to some extent, when I think of the ravages of the nineteenth century in the chapel of my old college at Oxford. They rebuilt the chapel to a hideous nineteenth century design. They ripped out all of the old fifteenth century glass and flung it on a heap. Bits of it were recovered and put into the middle of the nineteenth century window. The contrast is a glaring and deplorable one.

Mr. Tooke: One of the marvellous effects from glass from the twelfth to fifteenth centuries is the patina which has formed on it over those years, which gives it a tremendous quality because it will hold the light; and for that reason we nearly always do some painting on glass so that the light itself will be held within the glass. You know the quality of glass is just so tremendous that you do not want to destroy it; you want to enhance it. With very old glass, which must have been quite garish to start with, you find that it is now toned down to a beautiful colour which is translucent. We try to get that effect now through somewhat artificial means; but we know what we are doing while we do it.

I have some other photographs of works that I have done. I do not know if the committee would like to see those.

The Chairman: Yes, I think it might very well wish to see them. Before we come to that, however, since Senator Carter raised the question about medieval glass and older glass in general, perhaps I should circulate these booklets I have here, one on Canterbury and another on York Minister.

Mr. Tooke: I think the cover on the York Minster booklet really does illustrate the use of the simple silhouette

figure with strong colours. You can see the way that the face has been totally stylized so that it comes out strongly when you see it through the glass. It is not a reflected light that you are seeing with stained glass. It is a refracted light, and it is quite a different effect from seeing a painting. In a painting the light is so conditioned by being reflected and being absorbed by the paint that you get little of the colour that is there, but with glass the colour is very strong and can destroy a figure or a face if you do not make it strong to start with.

Senator Neiman: You approve of that type, Mr. Tooke?

Mr. Tooke: Oh, yes, of course, and that at Canterbury as well.

I have here some photographs of other work that I have done which you may be interested in seeing.

The Chairman: Would you like to say something about this work in a general way, first, so that when senators are looking at it they will know what it is they should be looking for?

Mr. Tooke: Certainly. I will just go through these photographs quite quickly so that you will be able to refer to my remarks as you see them more closely.

There are two basic techniques in stained glass now: one is the traditional technique with lead; the other is a technique which was started in 1938 using concrete or epoxy resin and using one-inch thick glass—which I do not suggest that you use here at all because it would be quite out of keeping. I have done work in both techniques. For example, if you look at this photograph you can see that this is very thick glass and the black which you see on the photograph is the background. The colour which you see is pure glass. This second photograph is a traditional leaded glass window without any paint on it on any figures. It is both light and dark because the owners told me that in the chapel they wanted to have a light-dark window: they wanted enough light to be able to see by it, but they wanted it dark behind the altar so that the priest would not just be a silhouette against it. So you can see that it is dark in the centre and light on the periphery. Both of their problems were resolved.

This next photograph is the background to quite a large window. It is quite geometric but quite simple. With respect to this window there was a shortage of money to do a large window so the major part of the window is a patterned background with interesting colours and designs—not too abstract, just pleasant shapes and colours.

These next two photographs are of two figures from a window 27 feet high and 27 feet wide. The window is at the end of a church so the figures had to be very strong.

The Chairman: Is this in Canada?

Mr. Tooke: Yes, this is all in Canada.

Senator Neiman: Where is that window located?

Mr. Tooke: This is in St. Boniface; St. Bonaventure Church. These figures are about six feet high, but in a 27-foot window they come down to be very small and certainly insignificant compared to the total effect of the window.

These next two photographs are of small windows. The one on the left is about four feet by three feet, and the one on the right is about three by two. These are in private collections in Toronto, but these are just done for small

windows in houses, using very simplified lines and simple colours.

These next two photographs are of another pair which were put into windows in a private house.

The next photograph is of a window in a church, in a trefoil at the end of a small chapel in St. Simon's Church in Toronto.

This next one is rather stronger, more like a painting than a stained glass window. In fact, it is artificially lit for that reason. It is in a private house.

This next photograph is of a 60-foot high window in Toronto, at Woodgreen United Church on Queen Street. This window goes right up beyond the ceiling line, and also into the basement, and the idea was that the window could be seen from outside as a tremendous shaft of light.

This is a detail from that window, which is head of a figure and is about 14 inches high. It is here in the main window, and you can hardly see it. You can see it, however, because of the strength of the lines.

I think this window is 30 or 40 feet high. It is made with the technique using very thick glass.

This is a small detail from that window. The figures are very visible, even at the scale here in the photograph.

These are small windows in private collections. I still have this one in my house, as a matter of fact.

This is Mount Allison University chapel. The photographs in the book are taken from the same building. This gives you an idea of some of the other details.

Still from Mount Allison, these are very strongly located figures. The lines are very visible. However, very small pieces of glass have been used. These panels are actually only 8 inches wide, but just across one window there are eight pieces of glass. Each piece is an average of an inch wide. The windows themselves are 40 feet high and 17 feet wide, but the effect is very rich as a result of using a lot of pieces of glass. If you see a lot of different greens, for example, you end up with one shade of green, but a very lively colour. This is a window in the slab glass—thick glass—in the Parliament Buildings, Queen's Park, Toronto.

These are pieces of sculpture I have done.

These are slides of various windows and details, and have their names on them. There are some in painted glass and some of the one inch thick glass.

There is a set of three windows here at the top, in the small slides, which are of a window that I did in Richmond Hill for Steve Roman. You cannot see the window, in fact. The whole idea of that window is that the entrance faces southwest, and the sunlight, as it goes through the window, is cast on to an enormous parabolic wall behind it. You see only the light on the wall, and as the sun moves from east to west, and rises and falls, so the picture on the wall moves, and the colours change. They are striated, and you get a great effect just from the colours moving. You cannot see the glass. If you are right up at the altar you can just see one edge of it, but that is all.

That will give you an idea of the illustrations in the book.

It seemed to me that one of the problems that you would be facing, and certainly because of some of the publicity that has occurred, is how you would select somebody to do these windows. I have very little idea of what discussions

you have had on this. Certainly some people I have talked to think that there should be a competition. There are many ways of holding a competition. There is a time factor involved there as well, of course.

The Chairman: What do you mean? How much time?

Mr. Tooke: Well, I think if you had a competition that was open to all the residents of Canada, whether or not they had done stained glass before, you would be talking about a minimum of six months before work could be started, and probably a lot longer than that, to give people a fair amount of time in which to act. Six months would be necessary to try to get people to respond, to make applications, to put in maquettes, for those maquettes to be judged, and so on.

Miss Milne: It would be about two years, in that case, because it would take at least six months for the person to do his research before he could even begin to design.

Mr. Tooke: But six months before they would even be at the point of having a design.

Miss Milne: Well no, because the designers would need at least six months to do their research before they could begin to design. It takes about 14 hours to produce one coloured sketch of a light.

Mr. Tooke: At least.

Miss Milne: Yes. I have brought it down, as a matter of fact. There are 62 of these, of course, and one has to count the tracery, and then of course the thickness. My suggestion is that it would be two years, if you opened it to everyone across Canada.

Mr. Tooke: Yes. You cannot really do that; it really is impossible.

One of the other problems you would have with such a competition, too, is that a lot of people, such as myself, would say, "Look. There is no way that I have the time to go and put six months' work in for nothing. I am sorry, but I cannot get into it."

What you have to do, if you go to any kind of competition, is to set it up in such a way that good designers are involved and can be interested in working on the design.

Another problem with regard to selecting someone, particularly if you are going to ask them to do the designs before you make a final choice of designer, is this: do you ask them to do all of the designs, or do you ask them to do one of the designs? It is a big job.

Miss Milne: Possibly such persons could collaborate. I think that is the best way to do it.

Mr. Tooke: On designs?

Miss Milne: Exactly. They did it when they rebuilt London after the fire. They did it more than once after they rebuilt the City of London.

Mr. Tooke: It is very difficult to work in that way in design. I have always worked with people who have done the technical work for me, but that is somewhat different.

Miss Milne: They also did it in Coventry.

Mr. Tooke: That was done through an art college, I believe.

Miss Milne: Yes, but it could be successful.

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 a 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.

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.

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?

Mr. Tooke: No, it generally means the same material.

Senator Carter: I have seen thin window panes in ordinary churches—but very different from that.

Mr. Tooke: What that is, in many cases, is glass similar to the glass you now have in the Senate chamber, which is what I call cheap glass. I say that, firstly, because it is—it costs a lot less money; and, secondly, because there is generally a poor quality to the glass itself. It is made by machine; it is not blown. You see, this glass is blown and made only by hand, whereas in the other process a vacuum machine holds up the glass and rolls it over a rippled steel surface. The total effect is always achieved by machine and it is generally poor quality glass.

The Chairman: Honourable senators, are there any further questions?

Senator Carter: Mr. Tooke said he had not seen our memorial chapel. I hope he will go up into the tower and

take a look at it. I hope that others who will speak to us will also see the memorial chapel. It is something that we can see and comprehend, and I think it would be useful to interpret what is being told us. It may help our witnesses to explain what they are trying to put across.

The Chairman: Mr. Tooke, on behalf of the committee, may I thank you.

Mr. Tooke: Thank you very much, Mr. Chairman.

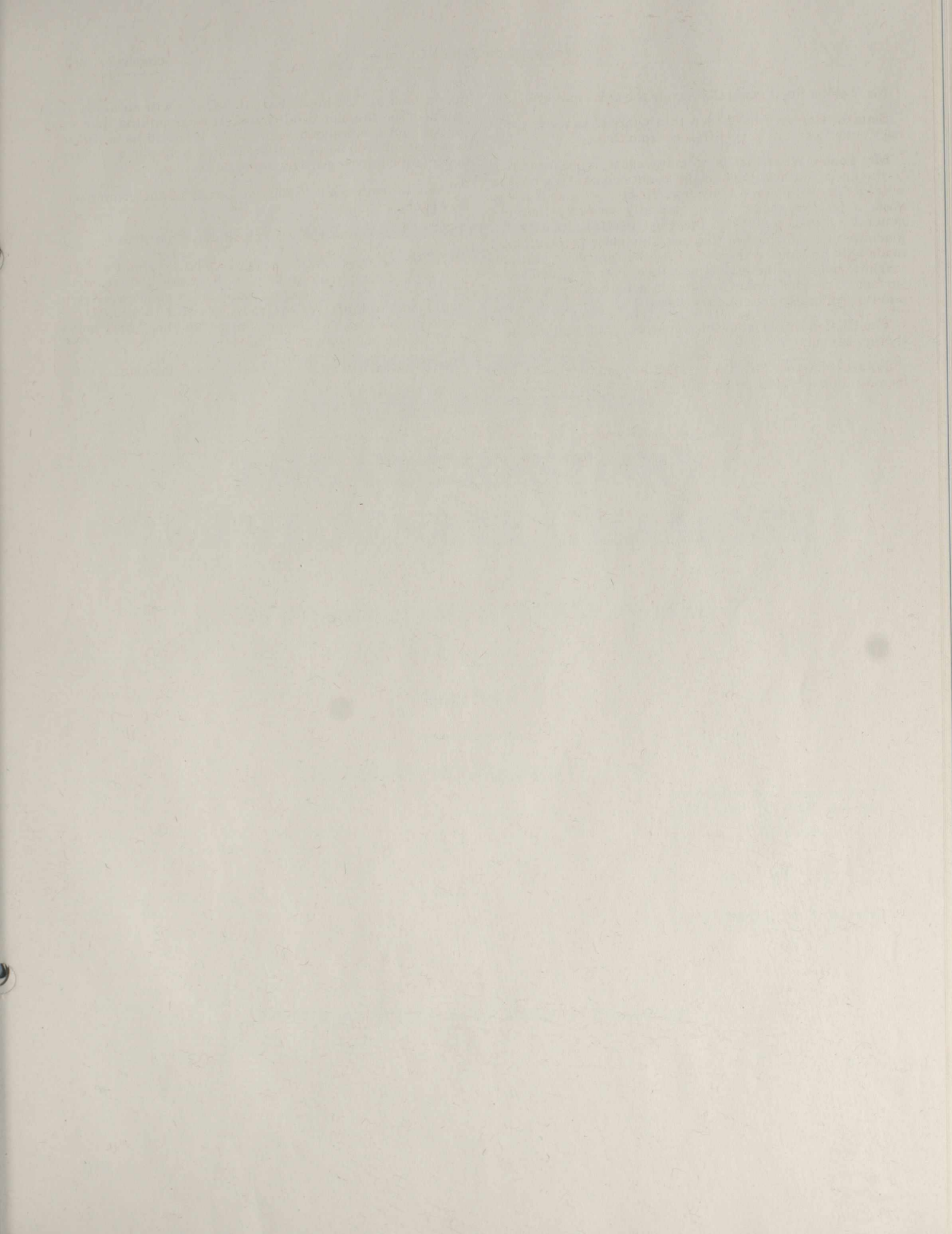
The Chairman: You have given us an excellent discussion. We are very amateur, both on the theme and technical sides; but you have opened up many areas about which we should be thinking. We are most grateful to you, and I thank the members of the committee for their attendance in such large and qualitative numbers.

Mr. Tooke: Thank you very much, Mr. Chairman.

The committee adjourned.

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FIRST SESSION - THIRTIETH PARLIAMENT
1975

THE SENATE OF CANADA

PROCEEDINGS OF THE
SPECIAL SENATE COMMITTEE ON

THE CLERESTORY
OF THE SENATE CHAMBER

The Hon. JOHN J. CONNOLLY, Chairman

Issue No. 5

THURSDAY, NOVEMBER 13, 1975

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(Witnesses and Appendices: See Minutes of Proceedings)



SPECIAL SENATE COMMITTEE ON
CLERESTORY OF THE SENATE CHAMBER

The Honourable J. J. Connolly, *Chairman*.

The Honourable Senators:

- | | |
|--|----------|
| Beaubien | Hicks |
| Cameron | Inman |
| Carter | Lafond |
| Connolly | Neiman |
| Forsey | O'Leary |
| Fournier (<i>Madawaska-
Restigouche</i>) | Quart |
| Gélinas | Sullivan |
| | Thompson |

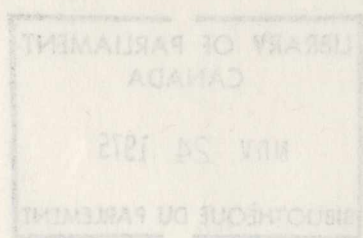
15 Members

(Quorum 5)

The Honourable JOHN J. CONNOLLY, *Chairman*

Issue No. 5

THURSDAY, NOVEMBER 13, 1972



(Witnesses and Appendices: See Minutes of Proceedings)

Order of Reference

Evidence

Ottawa, Thursday, November 13, 1975.

The Special Committee of the Senate on the Clerestory of the Senate Chamber

Extract from the Minutes of the Proceedings of the Senate of Thursday, January 29, 1975:

The Honourable Senator Connolly, P.C., moved, seconded by the Honourable Senator Cook:

That a Special Committee of the Senate be appointed to consider and report upon the question of the installation of stained glass windows in the clerestory of the Senate Chamber;

That the Committee have power to send for persons, papers and records, to examine witnesses and to print such papers and evidence from day to day as may be ordered by the Committee;

That the Committee have power to sit during adjournments of the Senate; and

That the Committee be composed of the Honourable Senators Beaubien, Cameron, Carter, Connolly (Ottawa West), Deschatelets, Fergusson, Forsey, Gélinas, Hicks, Lafond, Neiman, O'Leary, Quart, Sullivan and Yuzyk.

After debate,

With leave of the Senate and pursuant to Rule 23, the motion was modified by adding the name of the Honourable Senator Thompson to the list of Senators to serve on the proposed Special Committee.

The question being put on the motion, as modified, it was—

Resolved in the affirmative.

Extract from the Minutes of the Proceedings of the Senate of Wednesday, June 11, 1975:

With leave of the Senate,

The Honourable Senator Langlois moved, seconded by the Honourable Senator Petten:

That the name of the Honourable Senator Inman be added to the list of Senators serving on the Special Senate Committee on the Clerestory of the Senate Chamber.

The question being put on the motion, it was—
Resolved in the affirmative.

Extract from the Minutes of the Proceedings of the Senate of Tuesday, 28th October, 1975:

With leave of the Senate,

The Honourable Senator Macdonald moved, seconded by the Honourable Senator Blois:

That the name of the Honourable Senator Fournier (Madawaska-Restigouche) be substituted for that of the Honourable Senator Yuzyk on the list of Senators

serving on the Special Senate Committee on the Clerestory of the Senate Chamber.

The question being put on the motion, it was—
Resolved in the affirmative.

Robert Fortier,
Clerk of the Senate.

Minutes of Proceedings

Thursday, November 13, 1975

Pursuant to adjournment and notice the Special Committee of the Senate on Clerestory of the Senate Chamber met this day at 10:00 a.m.

Present: The Honourable Senators Connolly (Ottawa West) (Chairman), Cameron, Carter, Forsey, Inman, Hicks, Lafond and Quart. (8)

Present, but not of the Committee: The Honourable Senator Godfrey.

In attendance: Miss Eleonor Milne.

WITNESS:

Miss Yvonne Williams,
Stained Glass Artist,
Member of the Royal
Canadian Academy of Arts.

After the opening presentation of the witness, a question period followed to which the witness answered.

At 11:30 a.m. the Committee adjourned to the call of the Chairman.

ATTEST:

Georges A. Coderre,
Clerk of the Committee.

The Standing Senate Committee on The Clerestory of the Senate Chamber

Evidence

Ottawa, Thursday, November 13, 1975.

The Special Committee of the Senate on the Clerestory of the Senate Chamber met this day at 10 a.m. to consider the question of the installation of stained glass windows in the clerestory of the Senate Chamber.

Senator John J. Connolly (*Chairman*) in the Chair.

The Chairman: Honourable senators, we have with us this morning a distinguished witness, a lady who is highly recommended by the President of the Royal Canadian Academy of Arts. Her name is Miss Yvonne Williams.

Miss Williams now lives in Toronto. She was born in Trinidad. She went to school, in her early days, in the Eastern Townships of the province of Quebec. Subsequently she studied at the Ontario College of Art, where she had a distinguished academic record. She is, of course, a member of the Royal Canadian Academy and has had a number of other awards.

Miss Williams tells me that she has been involved in the art of the use and installation of stained glass in Canada for well over 30 years, and has made installations from Inuvik to Vancouver to Halifax, which pretty well completes the triangle of places of interest and importance in this country.

Miss Williams, we are more than delighted to have you with us today, because we are very serious about ensuring that we have a project completed in the clerestory of the Senate Chamber which will be worthy of the Parliament and people of Canada and appropriate to the Senate.

We hope, too, that these windows will be not only informative but also inspirational. We think of this particularly because of the vast numbers of visitors who come here from time to time to look at this building and who take an interest in its future.

There is not much more that I can say about the nature of the project. I am sure you, Miss Williams, understand, from your own experience, some of the problems we are likely to face in making a report to the Senate. Therefore I welcome you very warmly and now ask you to address the committee.

Miss Yvonne Williams, Stained Glass Artist, Member of the Royal Canadian Academy of Arts: Thank you, Mr. Chairman. Honourable senators, I am quite overcome with the importance of this occasion, and with the honour you are doing me.

I had a device to get over my first anxiety about talking to such a distinguished gathering. That was to say that I have nothing of the art of the speaker, and I felt that you, as public speakers, would understand the problems of artists if I compared the art of public speaking to the art of painting or aesthetics in other forms.

Just as the chairman has said, we want things to be, not only informative but also inspirational, and this, as you are aware from your own experiences, depends a great deal on many things, not only the fact of what a public speaker says to his audience, but the technique and the very rhythm of his words. There have often been men with wonderful messages, but because of the way they think and say things those messages never come to birth, so to speak. Their words do not waken and arouse the support of those who hear them, which is a most discouraging state of affairs. Yet, there are others who are such spellbinders that what they say, although it may not be worth two cents, arouses a great state of excitement in the public.

In the case of the speaker who is unable to get his message across, there are two things involved: the first is his technique—that is, voice production, organization of ideas and theme; and the other is what I call the art of public speaking—and the dangers of too much art are just as dangerous as the dangers of too much thought without this art. You could say that perhaps it begins to verge on the arts when besides voice production—that is, the resonance and personality—we have a different rhythm of tone and the sentences and words are not all the same length, and the force of the voice is either monotonous or not monotonous. When a man is really carried away with his idea, assuming he is not as self-conscious as I am, he then gets into a rhythm. He is not conscious of his variation of tone and word; it comes to him in a flowing inspiration. This is what happens in the finer aspects of aesthetic judgment. You can be sure that if you understand and have had the experience of inspired public speaking, you can also understand the problems and skills that go into making a creative artist.

I would like to outline generally the points I want to draw to your attention. I thought you would like to know right at the outset that I am not for imitative work of any special period; that is, either of the thirteenth century, or the nineteenth century, or the twentieth century. I would like to find glass that makes use of the essence of why certain things in the thirteenth century and certain things in the twentieth century have this power to inspire the onlooker, and that is not easy. A problem we get into in trying to accomplish that is that many of us, like Miss Milne and myself, may have talent and we have worked hard to develop it, but what we would like to find is genius. We have not got it, and the point is whether indeed you want to cope with genius, which is sometimes very difficult, like riding the stormy wave or trying to skate when you are not used to it. This problem of dealing with genius gets more and more difficult the more talented the person is, because they are more wrapped up in one thing, perhaps, and not in considering your feelings, but only their own aesthetic concerns. Still, I would like to recommend that you try to find a genius.

The next thing is to kick off and say we must have contemporary glass, and the questions you then must decide are, first of all, what is contemporary and, secondly, who can create some really contemporary glass. It is very easy to assume a device that looks contemporary but that really does not speak of this age and generation in the least bit, but which only has some peculiarities that somebody has assumed. You must then decide which of the proposed themes can be expressed in the chosen style. I would say, choose the most talented person and let him use his own style, and if he or she is living now they are probably contemporary.

Miss Eleanor Milne, Federal Government Sculptor: I think you are the person.

Miss Williams: I would not live long enough.

Miss Milne: We could collaborate. I will do the research and you do the design.

Miss Williams: Well then, you find out if your theme expresses the chosen style. At this point, I should like to comment on the excellence of the plan made by Miss Milne. I have read the discussion about the symbolism, and the windows of the Senate could not have been thought out by anyone more ably concerned, both with the theme and the glass as an artistic medium. I have a nice little quotation that might be useful on other occasions, which is, "Precision is a function of attention, and attention is a function of concern." This, we have to leave to the artist. You may not all be as involved and as concerned as the artist, but you have all given the artist mighty support by the interesting questions and challenges you have raised at earlier meetings.

In the discussions as to subjects for the windows, I know inventors and explorers were mentioned, and I am not sure whether surveyors were specified. As you know, there have been many outstanding surveyors in Canadian history.

Miss Milne: Yes, David Williams, for one. He surveyed so perfectly that when the American people decided where they were going to have their capital, he said, "You are 10 miles out."

Miss Williams: Yes. There are a great many of these men in Canadian history. Unfortunately, you would need bigger windows and more of them, but somehow we have to speak of the engineers.

Senator Hicks: Don't forget Hind, whose brother was such a marvelous water colour painter.

Miss Williams: Was he a surveyor?

Senator Hicks: He was a surveyor and he became rather submerged by the reputation of his brother as a water colour expert. In the 1850s he opened up the West and the Moisie River in Labrador, and so on.

Miss Williams: That is very interesting. You might just have to find some device with which to represent all surveyors.

The Chairman: While we are on the subject of surveyors, one of the most important grain-growing areas in the West is called the Palliser Triangle, and Palliser himself if I am not mistaken, was a surveyor.

Senator Cameron: Yes, John Palliser.

Miss Williams: Is that triangle based on the growing area, or—

The Chairman: It happens to be a dry area, but they have learned how to grow wheat on it so well that it is one of the most famous wheat-growing areas in the West.

Miss Williams: I wanted to go on, first, to some of my experiences with the response towards the different ways of treating subjects in glass, and I have divided this into four categories, those being the response of the young, the elderly, the sophisticated, and the average person.

Then I am wondering if you would like me to try to say why I admire old glass and what I hope for in what we might call contemporary glass, and then whether you want me to say what artists I think have ability in Canada in the field of stained glass.

Miss Milne: May I interrupt, Miss Williams? Could you explain to the committee the problem of light in the room that we were discussing yesterday?

Miss Williams: In the Senate Chamber?

Miss Milne: Yes. I think this is important.

The Chairman: Miss Williams, let me just say this. We would like you to give us what you think we should know. We are amateurs and you are the professional. We are sitting at your feet here and what you suggested seems to me—and I am sure to the committee—to be the kind of thing we would very much like you to discuss. So, you just follow on.

Miss Williams: Yes.

The Chairman: We will ask you questions.

Miss Williams: If you have time, I will go into the matter of contracts and competition and all that sort of thing too.

The Chairman: That is a little beyond our purview, but you can discuss that too, if you wish.

Miss Milne: The lighting is very important. I am sure the senators would like to know about that problem.

Miss Williams: All right. The windows in the Senate present a situation that is very challenging, but it is also very difficult. You have a lot of strong light at certain hours of the day and a reversal of strong light from one side to the other. So the glass has to be affected, both in the power of that strong light, and in the opposing conflict of colours and light that stream across it from the opposite side in the afternoon or the morning.

I understand you have a problem, sitting in the chamber, with this light streaming into your eyes. There certainly will be no difficulty in coping with that, with the type of thick coloured glass that any good artist will want to use in the windows on both sides, so that you will not need any screens, curtains or other devices.

We have a wonderful light for stained glass there. It is a good light for stained glass, if not a good light for senators in their seats opposite the shining light.

We have another problem, and I have discussed this with Miss Milne. I like to think of enough white area there to emphasize the ceiling as a crown, separated from the solidity of the walls. We need a streaming round of white, clear unbroken light. We want to measure where the sun comes

from that hits the eyes of senators in the seats opposite—it may be the middle, the base, or the top of this opposite window—and one might put the heavier glass in the place where the sun streams through hitting the first and the last rows of senators sitting in the seats opposite the light.

Subject wise, it is a more difficult situation. It is a wonderful situation for technical and aesthetic expertise but a difficult situation for theme expression. I believe theme ought to be woven into the thing. I trust the public to use the stimulation of the principles that I have described to you in the art of oratory, to be as impressed as they would be if they could see faces in detail.

There is the wonderful power of imagination, as I found with young people being taken to a church, where there is a lot of meaning in things I have done, but they found much more. And so with anyone. An intellectual is more apt not to “imagine” theme, but the ordinary person and the young are very apt to create from a spark something that means a great story.

I do not know whether to illustrate this. For instance, we could visualize one of the themes you have of explorers, where they were to be in a canoe. I would say that a mere canoe shape, with a little black line at the back, becomes a real scene to a child, or to anyone who is involved in the creative beauty of what he is looking at.

As another instance, I try to get people to imagine what has caught my imagination a lot, and that is the story of the early settlers coming to their allotted farm site in a great forest in our country. They were so alone and so separated by lack of roads, that sometimes they would climb a great hill and look over the treetops. They would see a little wisp of smoke three miles away, and another one ten miles away. These were their neighbours.

Suppose we have an area of glass that is in greens, blues and yellows, and it is nothing but an abstract, and we have out of that two little plumes. Somebody has told this story about the settlers, that in their minds they can see the hill shapes and the light pouring through, and even the treetops. They can imagine all through that forest the struggle of men, like little ants trying to make their way.

That is the idea that I think I should try to get across to you, that the power of the glass, and any art itself, attracts people so that they take part in the artist's creation. They contribute their own feelings and imagination.

I think you should have some questions. Some might be as to whether Miss Milne is right in having geometric shapes to support the glass itself, the colours, and whether to have modernistics in glass. I would like to answer those questions.

In answering and in giving my impressions, you will probably learn a lot of what I think is the right approach as well. Is anyone inspired to put a big question?

The Chairman: Miss Williams, I do not know whether this question is pertinent to the suggestion that you make. One of the concerns that we had was to make sure that the architectural features embodied in the chamber now, and which cannot be changed or disturbed, should have much influence upon the type of window that is put in. That is a very broad kind of question, but perhaps you would like to discuss it. It is not a modern chamber. It is not like one of those rectangular, hexagonal boxes with glass and modern materials. Someone has described it as a neo-Gothic type of chamber, certainly patterned on the Gothic. If that is the

case, does that dictate the type of installation for the windows in the clerestory? Does it influence it?

Miss Williams: Yes, I would think so. It is quite simple really. There are things that do not actually reproduce either the geometric form or the actual drawing technique, or even attitude towards subjects that artists of the same period as your Senate chamber would have used, but yet which in general give the result of the same principles; That is, the degree of colour and the impression of art playing a part in architecture.

There is, in my opinion, a danger of limiting a person of this age to a strict reproduction of another century. I have tried it personally in the past. To get over my adolescence in the art I tried to go through various phases of history in stained glass, and I believe we just cannot, with present-day eyes, do the same as those in medieval times. They were in key with their architects and people, and did not have the distractions that we have, which make us less aware in our visual life. Life was not as complex then as it is now.

Miss Milne: May I disagree, please?

Miss Williams: Well, you may try. Do you want to go ahead, or just disagree?

Miss Milne: In my opinion, considering that the government has persons working for it, as I do, we can do just as well as they did in the twelfth century, because we have the time. Argue with me, if you wish, because you could be right. We discussed this last night.

Miss Williams: I do not see that you can even approach it; you get the superficialities of what existed in the twelfth, thirteenth and fourteenth century construction and the spirit of it is just not available.

Miss Milne: Yes, but we do not want to copy that, but to build something into this building which would be reminiscent of it. We could not copy it; that is impossible.

Miss Williams: No, I did not wish to imply that anyone should not aim at getting something reminiscent of it, but I tried to express the very complex idea that that thing which is reminiscent does not consist of quite the same elements.

Miss Milne: No, but my point is that I believe we could do just as well as they did.

Miss Williams: Well, you are wonderful; wait until you live 30 years longer, and you may not feel as confident.

Senator Hicks: May I suggest that if we can do just as well, we would still do it differently. We can reproduce buildings today which are similar in appearance to the medieval cathedrals. However, the medieval cathedral was built of stone to be self-supporting and will never be duplicated by the use of steel and the placing of stone on the exterior.

Miss Williams: That is very, very true; exactly.

Miss Milne: That is true, but that is our problem.

Senator Carter: Mr. Chairman, I think that we should endeavour to learn from any mistakes which are obvious to us in the building. Possibly they are not mistakes, but I would like to ask Miss Williams if she has examined the stained glass in the memorial chapel in the Peace Tower.

Miss Williams: That is quite an interesting point, because I may say that my first job after leaving art school was with the man who made the windows in the Peace Tower. I have not been to see them since about four years after I left the College of Art. I naturally came to see the work of this man, Captain Hollister. I am sure he gave you quite a lot of trouble, if anyone looks up the records. He was quite a person! Did you wish to ask anything with respect to these windows?

Senator Carter: Yes. Remembrance Day has just passed, and many veterans visited Ottawa. I took a number of my veteran friends to the Peace Tower as an experiment and they looked at everything. When they left they were unaware of the existence of the stained glass windows in the Memorial Chamber. That has also been my experience on hundreds of visits to it when, except for a vague awareness that there was a little colour somewhere, I was not aware that there were any stained glass windows there, because everything in the vicinity detracts from those windows. A person's whole attention is centred on the altar, books, walls and so forth, but there is nothing to draw attention to the stained glass windows.

Miss Williams: Yes, they are well above the head and the interest is directed around man height.

Senator Carter: That is true. When I inquired of the guide what the windows were supposed to represent he indicated the one on the left saying that it represents a call to arms. I could see nothing to represent that, only a man with an old sword. There is nothing there, unless a person has a terrific imagination, to give the idea of a call to arms. He told me that the one facing us represented an assembly for remembrance. There again we are up against the same problem. The one on the right represents thanksgiving for victory. However, none of these themes is apparent unless explained by an expert; otherwise they are meaningless.

Miss Williams: Do you think those themes ever could be made apparent? Perhaps it was a mistake to label them in that way.

Senator Carter: In my opinion, the important point is that no one sees them.

Miss Williams: They certainly do not overwhelm people or catch the eye. They may be static, like the stumbling, bumbling speaker I described, whose ideas never excite anyone. These windows are probably fairly muted and monotonous in expression by present or ancient standards. They came at the end of a period of sort of literal Victorian stained glass that showed every whisker on every face. They became slightly influenced by pre-Raphaelite impressionism, but they are dull rather than glassy.

Senator Carter: I thought you suggested the theme of explorers.

Miss Milne: No, I suggested that.

Senator Carter: Did you have in mind the figure of an explorer in one of the windows?

Miss Williams: My only comment with respect to the theme of explorers is that I like the general subject matter in theory. Of course, I wonder whether it can ever become a visual message lesson without destroying its aesthetic possibilities. The public will enter into a theme with imagination so that merely a canoe will suggest pioneer exploration

to those who are in fact inspired by the colour of the light coming through, an active colour experience which should be much more impressive than the glass in the Peace Tower.

The Chairman: There seems to be a problem for the artist working in stained glass to express an abstract idea such as sacrifice, as Senator Carter has suggested, or victory or the call to arms, if that is abstract, as against the more concrete type of subject such as the theme of explorers, in these windows. Incidentally, in speaking of explorers, one of the reasons we have discussed it so much is not because the members of the committee are particularly anxious to adopt this theme, but it seemed to be the type of theme that could be described as a closed universe of discourse. In other words, if we had a theme like Prime Ministers or Governors General, they are ongoing propositions and at a given point in history you complete the windows but the Governors General or Prime Ministers go on.

Miss Williams: That is a real problem.

The Chairman: You never close it. With explorers, in some senses, you can close it and therefore you can get the complete theme treated even in a small number of windows.

We have had before this committee the President of the Canadian Historical Association, who has strongly argued against the theme of explorers for our parliamentary chamber. He said that we should have instead a parliamentary theme, an historical theme related to great parliamentary events and institutions. He did not say "people" so much as significant or historical events that led to constitutional change.

Miss Williams: Through other civilizations as well as Canadian?

The Chairman: He was largely restricting it to the Canadian experience, to Canadian history, but not necessarily to the history of Canada since 1867. He related it back to earlier events in some of the colonies.

Miss Williams: How are you going to do that without doing something like the call to arms, which is such an abstract?

The Chairman: The committee would be very glad if you spoke about this. He gave us many topics, but it seemed to me that a great many of them were similar. If the artist had to reproduce those subjects, it would be the same sort of treatment for different parts of the country. We would not want that. Perhaps you would like to speak about whether or not a theme such as explorers is appropriate in a national legislative chamber like this, or whether we should think about a theme more associated with the institution of Parliament.

Senator Carter: Mr. Chairman, on that point, my understanding was that the historical events you referred to were all part of a general theme of unity, and of the Senate being the symbol and focus of the unity of our nation.

The Chairman: Yes, Senator Carter, that is quite right. I think that was his overriding idea, that we should try to reproduce in the windows material that would suggest the importance of national unity in this country. The vehicle he chose to convey that was a parliamentary theme.

Senator Carter: That is right.

The Chairman: You are quite right about that. I did not go back to the roots of his proposal. I thought, Miss Williams, you would be more interested in talking about the vehicle that was available to the artist to convey this idea.

Perhaps I could summarize by saying that we understand the theme of explorers to be a pretty concrete one, with definite people and events in the history of this country, both significant and inspirational. On the other hand, the parliamentary side of Canadian life is perhaps conveyed in the idea of the form of institutions and ideas that have developed in the course of the growth of parliamentary democracy, particularly within the old Empire and now the Commonwealth. That seems to be a more abstract idea for a theme, rather than the concept of using explorers of Canada, for instance.

Miss Williams: With abstract ideas, the only hope is to express them in abstract art. When you try to express them by having someone standing up and holding something, a pen or a book, you get a very static impression.

Miss Milne: We cannot use the abstract here.

Miss Williams: We have gone into that, and we may as well accept it right now.

Miss Milne: It is not yet in the record. I feel that we must understand that we are dealing with a concept that was designed geometrically, and therefore we must produce something that will fit in with this geometric structure. Therefore we cannot use the abstract.

Miss Williams: For the record, I think we could say that fitting in with the building we could do something Gothic, but so far as the onlooker is concerned it might just as well be abstract because unless one gets out one's field glasses one does not see the theme of a great many Gothic creations.

Miss Milne: But when we study windows overseas we sometimes have to use field glasses.

Miss Williams: That is right. You could have it abstract and still Gothic. It could be decorative Gothic without figures or theme. It could be beauty in itself.

Miss Milne: Colour.

Miss Williams: Colour, yes. All right; but we have not yet decided whether to put in figures and have them carry meaning, or whether to let the colour carry the meaning.

Senator Godfrey: Mr. Chairman, I am not a member of the committee, but may I say that I dutifully trailed 20 feet behind my wife to many cathedrals. I cannot recall what those wonderful windows were supposed to depict, except that they looked beautiful. I do not remember taking out a pair of field glasses to find out their meaning. They were just there, a great mass of colour.

Miss Williams: The subject inspired the artist, and that might, to all intents and purposes, be the end of the subject—inspiration.

Senator Godfrey: When I was at the Matisse Chapel, I was interested in what he meant to convey, but I do not think that such art would be suitable here. That is what you are really saying, that a Matisse, great as it is, would not be suitable here.

Miss Williams: Yes. That was mostly leaves, yellow and blue, was it not?

Miss Milne: It is absolutely marvellous, but not for here.

Miss Williams: No.

Miss Milne: As you and I mentioned last night, Chagall made some fabulous windows, but I do not think they really fitted into the setting where the sponsor put them.

Miss Williams: Mr. Chairman, when you speak of the historian recommending a parliamentary theme, I think you run into this danger of non-visual interpretable themes in parliamentary history. If you want to express the unity of Canada, I can see both a symbolic and partially literal theme that on, say, the periphery of this wall would have the elements that go to make up Canada, and, in the centre, some inspiring grouping that would stand for knit unity or visual expression of light, truth, resolve, and so on, in abstract colour; or, a hasty illustration, if it involved two people holding hands, from the East to the West, they need not stand out but could be there, incorporated in the windows, so that school children being guided around could see that somebody is reaching from the North Pole down to the southern boundary. In general, it would give the impression of a source of light and strength. Then, in the outer reaches, you would have the pioneers, engineers, and present-day citizens incorporated in little clusters, with what I call medallions. The little figures themselves could form a medallion shape.

Miss Milne: That depends.

The Chairman: Perhaps I did not quite follow what you said. Are you suggesting that this could be done if the theme were one of exploration and discovery in this country, or would you say that these two are mutually exclusive?

Miss Williams: In the various lists of themes that I have read, I understood there was only one window that would refer to the Senate itself, and that this historian is suggesting that the Senate, really, is a symbol of unity and, as such, should encompass the whole scheme of windows. I think the first, perhaps, would be easiest. It would also be effective if various artists were commissioned to do the windows under a guiding plan. If you had separate themes for each group of three or six windows, instead of one theme, such as Canadian unity for a whole wall—

The Chairman: I think it would probably be an act of gross presumption—and I wish members of the committee would comment on this—for us to suggest in our report that the significant element of unity in this country, the significant index of unity in this country, is the Senate of Canada. I do not think that is the case. I think that is one of the functions of the Senate, and I think unity is a very important thing to be considered in connection with the history of this country. However, to suggest that the Senate is the first element to illustrate this, to symbolize this, is probably wrong, very wrong. I do not know whether members of the committee agree with that. If that was Dr. Monet's idea, I think it would have to be very seriously modified.

Senator Forsey: I did not derive that impression from what he said to us.

The Chairman: I didn't think so.

Senator Forsey: That surprises me very much, and I heard most, though not all, of what he said.

The Chairman: I raise it more as the devil's advocate, because I do not think we want to go off on a tangent such as that. I think we would be going down the wrong road.

Senator Hicks: I think that the Senate may be a major symbol of Canadian unity, but it is by no means the most important symbol, or *the* symbol of Canadian unity, and even if it were, I agree with you that it would be presumptuous of us to declare it so and to model our clerestory windows on that theme.

The Chairman: We are interrupting you, Miss Williams, but the reason for all of the interruptions is the interest that you have excited in the members of this committee. Would you like to proceed now?

Miss Williams: Perhaps I have expressed enough, or tried to, about the aesthetic power of good glass as compared to the flat, uninspiring effect of glass in the hands of an unskilled artist. If there are any themes that are really down to earth and practical, perhaps we could concern ourselves with them.

The Chairman: It would be wonderful if you could.

Senator Hicks: May I raise one question before we go on to that, Mr. Chairman?

The Chairman: Yes.

Senator Hicks: Apropos of Senator Carter's disappointment in the degree to which the stained glass windows in the Memorial Chamber stood out, I suspect that is misplaced; that you could not possibly conceive of anything in the Memorial Chamber distracting from the altar-like atmosphere, the Book of Remembrance, and so on, and may I suggest that we have a similar problem in the Senate? It is not likely that the clerestory windows are ever going to be the dominating factor in the Senate chamber, and we ought not to disappoint ourselves in trying to make them so and failing. However, they can play an important part in creating an atmosphere which lends charm to the whole chamber. I am particularly impressed with your suggestion that there ought to be a light band, somehow or other, to cut off and to set off the ceiling of the chamber as well. Strangely enough, it seems to me that that in itself might focus attention on the stained glass windows in a way that nothing else could do.

Miss Williams: It might.

Miss Milne: I think you really put your finger on it. We do not want to overcome the chamber with glass. This is the problem I have in the chamber of the House of Commons. We are doing the sculptures now and the room is out of balance because there is a lot of gold, then a lot of colour and then nothing.

Senator Hicks: If I may proceed just one step further. During the past 12 years I have presided over a great deal of building at my university, and we never had a single architect engaged to do a single building but that he did not want to show us that that building should be the centre and focus of the campus. To most of them we had to say, "But we don't expect the new Life Sciences Centre to be the focal point of the campus," or, "We don't expect the Students' Union Building to be the focal point of the campus."

The Chairman: Of course, the chapel is the focal point.

Miss Williams: So, you are saying that the stained glass need not be the be all or the end all.

Senator Hicks: It will be part of the charm of the chamber, but we must not think that it is going to be the dominant characteristic of it.

The Chairman: What you are saying is that there should be harmony in the chamber.

Senator Hicks: Yes.

The Chairman: "Harmony" is a wonderful word, and it is a wonderful idea to try to embody in a beautiful chamber such as the Senate chamber.

Miss Williams, perhaps you would like to go on to some of the other points you were prepared to raise.

Miss Williams: I would like to propose to you—and I think Miss Milne had better let me have the floor for a while—

The Chairman: I will keep Miss Milne in tow!

Miss Williams: —that there are about six artists in Canada who would be worth considering for a group effort for the Senate chamber. I am not saying you have to do this, or that I absolutely know that it is the best thing to do, but it just happens that there are about four who were apprenticed in my studio, and three in Quebec who were not. They are credible; they are worth looking at.

Now, can you afford to pay them to have a look?

Miss Milne: No.

Miss Williams: Silence! The beauty of this is that it is good to learn to cooperate. We have 10 provinces and 10 artists getting together, which is about the same situation. Another thing is that you get a record of the fact that a certain degree of civilization exists in 1975 and it shows in the arts—just a certain degree; not too high, not too low. You have seven people who are capable of making windows of a fairly world-credible calibre. That is interesting. It is interesting to the students, the school children, the young people who come around to get the history of the Senate chamber. There is a need for a strong person to drive this team, to produce harmony among the whole bunch, and there is need for cooperation among them to be willing to accept some sort of guidance and harmony. I will tell you how you would have to approach them, if you want to consider it.

The Chairman: This is really beyond our purview, Miss Williams, but I think it would be useful to have this information on the record, because it is something I think the Department of Public Works should consider. We would be most grateful if you would do so.

Miss Williams: You would be willing, then, after the Department of Public Works have considered it, to ask me for a list of the people I would suggest? Is that what you are saying?

The Chairman: Would you like to give us the list now, or can you?

Miss Williams: Yes, I have brought a list. I think you would probably want to proceed in this way. You would write to the ones I have mentioned, collect any others if you want to consider anyone else, and having considered those people by invitation you would have to pay them. In that case, I think it might be wise to advertise the fact that

you are having a competition so that other firms could enter if they wanted to. I do not think you would get anyone worth considering in answer to your publicity that you want submissions. You would not need to offer to pay anyone to offer their services in a competitive way, but those invited would have to be paid. I will leave with Senator Connolly a list of those of whom I know that I think would be worth inviting.

Senator Hicks: Do you envisage that the work can eventually be done by more than one of them, or do you envisage that one person should be placed in charge of the whole program, leaving perhaps to that person the responsibility for enlisting such assistance as he requires?

Miss Williams: The latter.

Senator Hicks: You think the latter?

Miss Williams: Yes. This is a delicate situation. It might not be the person who is doing one of the windows, but a separate person who is just an advisor, a co-ordinator of colour selection and styles.

Senator Hicks: Let me be clear. You envisage artists or artisans working on the several windows?

Miss Williams: Yes.

Senator Hicks: But the artistic direction should be under the control of one person?

Miss Williams: Yes, and I would say not more artists than there are groups of windows.

Senator Hicks: If you had only two themes there would be no more than two artists?

Miss Williams: That would be true. If there were six or nine artists there would be six or nine themes. It is too much to expect co-operation over sections of a theme. Is there anything else?

Miss Milne: Would you please explain the light problem to the senators?

Miss Williams: You mean from the artist's point of view?

Miss Milne: Yes, from the artist's point of view. Nobody has explained that yet. You and I discussed that when we were sitting there yesterday.

Miss Williams: I thought I had explained the light problem from the point of view of inhibiting the Senate chamber. I did say I thought it was an ideal situation for the artists to work on.

Senator Connolly: Very early on I think you did. Miss Milne, there may be some specific point we do not recognize that you want to ask about. If you want to do so, this is the time to do it.

Miss Milne: On the west side of the chamber the windows are blanked off.

The Chairman: What do you mean, "blanked off"?

Miss Milne: They are closed off.

Miss Williams: They are covered with boards.

Miss Milne: There is no light coming in there. I do not know what is blanking them off; it looks as though it is wood or something like that. When we build the windows,

as we hope to, light will be coming down into that side of the chamber. As far as I can see, because of the big chandeliers you will not see the colour of those windows in daylight unless we change the lighting in the room.

The Chairman: The artificial lighting?

Miss Williams: Oh, not the lighting from heaven?

Miss Milne: That is right. I do not know how we can solve this, but from what I saw yesterday, and from what I have seen in the past, it seems to me that we will have a problem there.

Miss Williams: Yes.

The Chairman: Are you talking about a problem at the time of installation, or a problem when the windows are installed and the artificial lighting is turned on in the daytime?

Miss Milne: That is right.

The Chairman: It is the latter point?

Miss Milne: Yes, when the light is put on in the daytime and when people are at work there will be a problem.

The Chairman: I may be wrong, so please correct me if I am. This seems to be a technical kind of problem that the people who deal with the windows would have to take into account when making a final, overall recommendation. I do not think we can solve this. I do not know that we, as a committee, can make any contribution to it, except perhaps to allude to the fact that it may be a problem that will have to be solved by those who know how to do it. Is that right?

Miss Milne: Yes. The problem is with the big chandeliers that were given to us by Russia. As long as they remain there, we will have a problem. That is what I am talking about.

Senator Forsey: Are you suggesting it is an insoluble problem as long as the chandeliers remain there?

Miss Milne: As far as I can see, as long as they remain there it is insoluble.

Miss Williams: They are gorgeous things. We agree on that, too.

Miss Milne: They are beautiful.

Miss Williams: But they are impossible with stained glass.

Miss Milne: They will kill the colour.

Miss Williams: They will practically kill the colour, yes. There may be a lighting solution for the whole chamber and they could be reduced in brilliance.

Miss Milne: They are too beautiful to remove.

Miss Williams: They serve as an ornamental function rather than as a source of light.

The Chairman: Is it the suggestion that the chandeliers should be removed?

Miss Milne: No, no, they are too beautiful.

The Chairman: Or is the suggestion that the chandeliers should stay and that we should not have stained glass? Is that the option?

Miss Milne: Partly.

Senator Hicks: Miss Williams, do we not sometimes reinforce the light from heaven with artificial aids external to the building?

Miss Williams: It is not necessary here. Of course, the ideal way to look at stained glass in a cathedral is to turn out all the lights, grope around and just look at the windows. The light from outside and inside has a tendency to cancel brilliance.

Miss Milne: This is what you said yesterday.

Miss Williams: Then you want to get indirect lighting and perhaps throw the chandelier lights straight up into the ceiling, but have the outer edge of the beam stop before it comes to the windows. I am sure a lighting expert could do this. These pendulous, brilliant lights by which you read have somehow to be blacked out and have other courses of reading lights stream in from the sides below the windows, to give functional light for working.

Senator Forsey: It occurs to me that we may possibly be expecting too much of the stained glass windows, and we may have to settle for something less than the ideal in the stained glass windows because of the other features of the chamber that we have, which either we cannot change, such as the architectural features, or which it might be very undesirable to change, such as the chandeliers. It is possible that we may have to look at the problem in this way. One of the few compensations of advancing years is that one does not expect too much, I think.

The Chairman: A very wise observation.

Senator Forsey: There are certain ideals that cannot be completely achieved, and one has to put up with rather less than the ideal.

Senator Hicks: A compromise which was so invidious when we were teenagers.

The Chairman: I hate to think the choice is either stained glass or chandeliers. It seems to me that there is an accommodation that experts in stained glass and in lighting could help to accomplish.

Senator Forsey: Perhaps two sorts of experts can square the circle. I hope they can. I would suggest that if they can't we may have to put up with something less than ideal, either in respect of the chandeliers or in respect of the stained glass windows, that we shall not be able to get the absolutely ideal situation, which we might get if we were able to start from scratch.

The Chairman: Do you have any comment to make about that, Miss Williams?

Miss Williams: About the surface light from the chandeliers? I think it can be solved quite easily.

The Chairman: Perhaps that is what we want to hear.

Miss Williams: I am sure you can and should keep the beautiful chandeliers. I just did not stop to worry about the electrician's problem. If we tell him what we need, he will find a way. He is a scientist too. We just have to insist that we mean what we want.

The Chairman: Miss Williams, I have a question to ask you. That chamber is used perhaps more in the day time than it is in the hours of darkness, but it is used to a

considerable extent at night and on dark days in the winter. I have often thought—and I am sure it is true—that the value of stained glass, once the light from outside fails, just disappears.

Miss Williams: Yes.

The Chairman: I wondered whether there was ever any consideration given to bringing the stained glass, once it is installed, to life in the hours of darkness by artificial light from the outside. If you look at a stained glass window at night with interior lighting, what you see is really an opaque mass. You do not see the colour; you do not really make out, unless it is unusual, the design of the window; you see an opaque mass. Is there any point in considering installations in stained glass in that chamber artificially illuminated at night so that the windows would be effective within the chamber even though it be dark outside?

Miss Williams: Well, Mr. Chairman, I do not believe in trying to get artificial light to carry a stained glass window. The power of the most powerful floodlighting is nothing like the power of the sun or even the reflected light from the sky, not directly from the sun. Also, artificial light is a static light. The beauty of the stained glass is the changing character from one day to the next or from one moment to the next. A cloud going over in the sky makes it alive. Artificial light does not.

I wonder sometimes whether a very distinctive building, architecturally floodlit all the way up the side, sort of bathed in light, would give enough ghostly colour from the inside to make the stained glass interesting but not anything like what it would be in sunlight.

If this were a free-standing Senate chamber, that people walked around at night, and if it were floodlit up the walls, one might get on the inside quite a silvery, delightful, dreamlike stained glass effect.

The Chairman: This chamber is unique in one other respect. While these stained glass windows would be visible from within the chamber, there is practically no opportunity to look at them from the outside, even in the hours of darkness. They are too high up and they are enclosed within the structure of this building.

Miss Williams: A courtyard effect.

The Chairman: That is right. So, you may see it from a few windows here and there, and from doors, but you do not see these windows from the ground. Even when the chamber is illuminated at night, the light shining through the stained glass does not come outside to be available to the public.

Senator Cameron: A very effective example of good lighting is Cologne Cathedral.

Miss Williams: Is it floodlit outside?

The Chairman: Yes.

Miss Williams: That would be an impressive sight.

Miss Milne: You had a thought last night, Miss Williams, about using son et lumière, and possibly we should get in touch with the experts in that field.

Miss Williams: They have all the expertise on the lighting of buildings.

Miss Milne: Yes.

The Chairman: This is very interesting. I wish you would talk about this for a moment.

Miss Milne: She has so many ideas, senator.

Miss Williams: We were speaking of that in connection with the lighting in the fan vaulting, in the central tower interior.

Miss Milne: Yes.

Miss Williams: You are meeting these men tomorrow?

Miss Milne: This afternoon.

Miss Williams: I really do not know more about it than that, except that very wonderful effects, from the point of view of tourists, are given by son et lumière; the music and historic pageantry and the lighting of buildings.

The Chairman: I have seen that two or three times in Europe—

Miss Williams: Certainly Ottawa is a suitable place for it.

The Chairman: —in the Forum in Rome—which is about as good a place as there is anywhere—and I have also seen it in Paris. We had one here in Ottawa. It was started in Centennial Year. Let me tell you a little story. The night Her Majesty was here—I think it was the first night of the performance in 1967—as a member of the government I was in charge of the function. After the introductory speech I went to sit between Her Majesty and Prince Philip. In the course of the performance, there was a long passage about George Brown. George Brown was described as a dour, bible-punching, puritanical Presbyterian. Prince Philip leaned over and said that the George Brown of that day have changed! He is now Lord George Brown.

Miss Williams: That is wonderful.

The Chairman: They did pretty well on that Canadian production. It did not seem to carry the vividness though that some of the European productions did.

Miss Williams: Yes. They had experience and experience counts for a lot.

The Chairman: They may have consulted the sound and light people, I do not know.

Miss Milne: I think we can do a good job.

The Chairman: On what?

Miss Milne: On the windows.

Senator Quart: On anything.

Miss Milne: Yes, on anything.

Senator Quart: I am not a defeatist for Canada.

The Chairman: This is going to be a great project. This is going to be a wonderful addition for the Parliament of Canada.

Miss Milne: I think we will do a very good job.

The Chairman: It has to be done after we look at every possible alternative. We want to know really what the options are, before we make any kind of report.

Honourable senators, I am rather apprehensive about the writing of this report. We are going to have to show a great deal of wisdom, a great deal of expertise in relating all of this to the kind of report we make.

Senator Forsey: If I may say, Mr. Chairman, I think we have an excellent chairman who is quite capable of bearing his full share in this. I have been impressed this morning by the contributions, the extraordinarily learned and sophisticated contributions of several members of the committee. I have sat here gaping with admiration.

The Chairman: Some of our members have become experts in stained glass.

Senator Forsey: I am feeling very optimistic about what this committee can produce in the way of a report.

Miss Milne: I am so pleased you said that. I feel the same way.

We were discussing the windows last night when Miss Williams was at my house for dinner. I felt a sense of relief because we now have an expert who can tell us exactly what we need. So, I am very glad you said that, too, Senator Forsey.

Senator Forsey: I am completely out of my class. I am very appreciative of the contributions I have heard. I haven't any worries about our producing a good report. I shan't have any part in it, but a number of people here will do a yeoman job.

Senator Quart: Never mind, Eugene, you will put your little five cents' worth in.

The Chairman: Let me disabuse Senator Forsey of an idea he has just expressed. First of all, during the summer-time, he and I were the ones who had to collaborate on behalf of the steering committee. It was as a result of his encouragement and input that we talked to Mr. Parkin, and got people like Miss Williams to come here. Secondly, if he thinks he is going to get out of a major share of the drafting of this report, he has another think coming, especially when he is so good on statutory orders and regulations. He is an expert draftsman now.

Miss Williams: Should I just try to clear up what I really am trying to say? That is, you should try to risk dealing with some talents—this is an awful problem, it is like riding a wild horse; you want young people drawn in. The young people of this age are very sophisticated and they cannot be put off with something like derivative echoes. You cannot always decide who are the artists who are going to give you more than derivative echoes. It is very difficult. All you can do is talk to more artists than myself. Talk to those who are recognized by those who have had some experience in aesthetic judgment.

Let us not have anything at all if we cannot get something that at least is the product of sincere talent, if not ultimate genius. That is really the conclusion of what I am endeavouring to say.

The Chairman: Miss Williams, this is a wonderful way in which to conclude the evidence that you have given to this committee. On behalf of all the members, I really cannot tell you how grateful we are that you should have taken so much time to come down here and have gone to so much trouble to prepare these ideas and express them so helpfully for us. We thank you very much indeed. These



FIRST SESSION—THIRTIETH PARLIAMENT

1974-75-76

THE SENATE OF CANADA

PROCEEDINGS OF THE

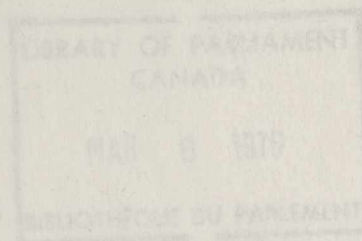
SPECIAL SENATE COMMITTEE ON

THE CLERESTORY
OF THE SENATE CHAMBER

The Honourable JOHN J. CONNOLLY, *Chairman*

Issue No. 6

THURSDAY, FEBRUARY 26, 1976



(Witnesses and Appendices: See Minutes of Proceedings)



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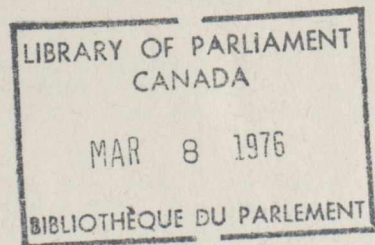
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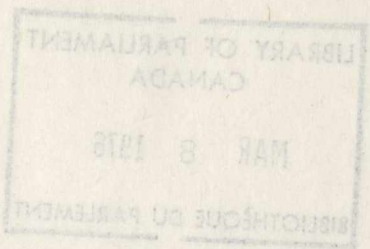
The Honourable J. J. Connolly, *Chairman*.

The Honourable Senators:

- | | |
|--|----------|
| Beaubien | Hicks |
| Cameron | Inman |
| Carter | Lafond |
| Connolly | Neiman |
| Forsey | O'Leary |
| Fournier (<i>Madawaska-
Restigouche</i>) | Quart |
| Gélinas | Sullivan |
| | Thompson |

14 Members

(Quorum 5)



(Witnesses and Appendices: See Minutes of Proceedings)

Order of Reference

Extract from the Minutes of the Proceedings of the Senate of Thursday, January 29, 1975:

The Honourable Senator Connolly, P.C., moved, seconded by the Honourable Senator Cook:

That a Special Committee of the Senate be appointed to consider and report upon the question of the installation of stained glass windows in the clerestory of the Senate Chamber;

That the Committee have power to send for persons, papers and records, to examine witnesses and to print such papers and evidence from day to day as may be ordered by the Committee;

That the Committee have power to sit during adjournments of the Senate; and

That the Committee be composed of the Honourable Senators Beaubien, Cameron, Carter, Connolly (*Ottawa West*), Deschatelets, Fergusson, Forsey, Gélinas, Hicks, Lafond, Neiman, O'Leary, Quart, Sullivan and Yuzyk.

After debate,

With leave of the Senate and pursuant to Rule 23, the motion was modified by adding the name of the Honourable Senator Thompson to the list of Senators to serve on the proposed Special Committee.

The question being put on the motion, as modified, it was—

Resolved in the affirmative.

Extract from the Minutes of the Proceedings of the Senate of Wednesday, June 11, 1975:

With leave of the Senate,

The Honourable Senator Langlois moved, seconded by the Honourable Senator Petten:

That the name of the Honourable Senator Inman be added to the list of Senators serving on the Special Senate Committee on the Clerestory of the Senate Chamber.

The question being put on the motion, it was—
Resolved in the affirmative.

Extract from the Minutes of the Proceedings of the Senate of Tuesday, 28th October, 1975.

With leave of the Senate,

The Honourable Senator Macdonald moved, seconded by the Honourable Senator Blois:

That the name of the Honourable Senator Fournier (*Madawaska-Restigouche*) be substituted for that of the Honourable Senator Yuzyk on the list of Senators

serving on the Special Senate Committee on the Clerestory of the Senate Chamber.

The question being put on the motion, it was—
Resolved in the affirmative.

Robert Fortier,
Clerk of the Senate.

Minutes of Proceedings

Thursday, February 26, 1976

Pursuant to adjournment and notice the Special Committee of the Senate on Clerestory of the Senate Chamber met this day at 10:00 a.m.

Present: The Honourable Senators Connolly (Ottawa West), (Chairman), Beaubien, Carter, Forsey, Lafond and Quart. (6)

In attendance: Robert Fortier, Clerk of the Senate and Miss E. Milne, Artist and Art Adviser to the Committee.

WITNESS: Dr. J. M. S. Careless, Professor of History, University of Toronto.

After the opening presentation of the witness, a question period followed to which the witness answered.

The Committee adjourned to the call of the Chairman at 11:25 a.m.

ATTEST:

Georges A. Coderre,
Clerk of the Committee.

The Special Senate Committee on Clerestory of the Senate Chamber

Evidence

Ottawa, Thursday, February 26, 1976.

The Special Committee of the Senate on the Clerestory of the Senate Chamber met this day at 10 a.m. to consider the question of the installation of stained glass windows in the clerestory of the Senate Chamber.

Senator John J. Connolly (*Chairman*) in the Chair.

The Chairman: Honourable senators, this morning we have as our witness one of the most eminent of current active Canadian historians in the person of Dr. J. M. S. Careless of the Department of History, University of Toronto. Dr. Careless has an academic background that is unrivaled; it includes not only Toronto but also Harvard and studies abroad as well as in various other places on this continent. His main work, I think it is fair to say, is a two-volume biography of George Brown, which is one of the basic pieces of historical writing involved with the public life of this country. But he has also written in many other fields and he has been on the staff of the University of Toronto for 30 years and is acknowledged as a great expert in the field of Canadian history.

On my own behalf and on behalf of the members of the committee, Dr. Careless, I thank you very much for making a special trip to appear before this committee.

Dr. Careless has read over the evidence which we have previously heard, particularly the evidence of Dr. Monet, another historian whom we were fortunate enough to have appear before us.

At this point, honourable senators, I want to put a point before the committee which Senator Forsey, Senator Hicks and I have been discussing. Our terms of reference are specifically to deal with the windows in the clerestory of the Senate, with theme and design and whatever else we think appropriate to deal with. But I think that in the course of our meetings we have learned that the possibilities are that sooner or later the pictures now on the walls of the chamber will be removed, either in whole or in part. When that time comes, there will be some concern about what theme should be adopted for whatever replaces them, whether it should be other pictures or murals, whether the replacements should be of a permanent or temporary nature; and I think we would want to have in mind what might be done, with a view to avoiding any conflict in theme with the windows.

I have mentioned this to Dr. Careless in the course of our discussions before he came here so that he might perhaps, if he is so disposed, give some consideration to that aspect of the problem which will confront the committee.

Now, having said that by way of introduction, I welcome once again Dr. Careless and I thank him for coming. I am sure we will all be most interested in hearing him talk about our problems.

Dr. J. M. S. Careless, Professor of History, University of Toronto: Thank you, Mr. Chairman and honourable senators. I am indeed pleased to be here and to be in any way associated with this most significant and interesting project. I am also particularly pleased for your kind introduction, senator.

I have given some thought to the question as to what might be done with the walls, as you have indicated, and it did seem to me that the two themes that could be represented were those which were put before you by Dr. Monet. They were, of course, as I would phrase them, the components of the people of Canada—the ethnic heritage or the heritage of peoples—and the heritage of Parliament. I think from the evidence, as I have read it, that it is strongly indicated that these separate themes can be carried, and that they will not clash. It seems to me further, in light of the evidence, that the windows should carry the subject of the peoples, because this can be treated fairly symbolically, whereas if you were to try to put up a great deal of activity to represent parliamentary goings-on, this could not be represented, I feel, very effectively in the space you have in the windows. Nor could it be done very artistically, either, quite possibly. It might become just a kind of photographic representation.

The windows, it would seem to me, should be of a symbolizing nature, whereas on the walls below you can tell either in terms of larger pictures or perhaps a mural, even a running mural, the story of the development of the parliamentary heritage. I wonder, therefore, if I could talk perhaps in terms of first one theme and then the other?

The Chairman: Indeed. Were you going to speak of the windows first?

Dr. Careless: Yes, I will speak of the windows, if I may, because this was the original concern.

The Chairman: Yes, that is right. The other is really a secondary problem, but it could develop into a real problem in respect of the windows.

Senator Beaubien: Mr. Chairman, if we get our licks in first and put in the windows, then whoever has to deal with the walls will have to deal with that (it fait accompli.)

The Chairman: But I think, senator, what we want to do is to leave some scope for the people who might have to deal with the walls or with the pictures to go on the walls.

Dr. Careless: Well, in terms of the windows, then, it would seem to me that you could very effectively give the individual windows to the major component groups in the peoples of Canada. The whole thing would tie in most effectively, because there on the ceiling you now have represented the founding peoples and the Canadian symbol, the Maple Leaf, and then displayed in your win-

dows you would have the ethnic components of the people as a whole. I see these windows largely in terms of people who can be identified, rather than as purely symbols of Britain or France or whatever. But I think they could very well be treated in a combination of medieval and modern stained glass,—I do not want to get out of my field here,—Yet one should be able to read the story. Fairly simple or naive visitors—and I know that is not the best choice of words—will get a sense of what is meant by each window, while the person who wants to stand and contemplate it, and who possibly has a book to go with it, will see much more. He will be able, in short, to see much more of the Canadian ethnic story coming through that window.

With that in mind, I want to suggest a lay-out for the windows. Again, this is based on the original discussions with Dr. Monet which we held—last fall—that is, between Mr. Monet and myself because we are old friends and colleagues. We then discussed the themes which might go forward. I do not think I will equal his eloquence or elegant presentation, but I hope I will put forward the spirit of it.

Without necessarily ordering these windows, although I think there is a pattern I could suggest, it would seem to me that you first should have an Indian and Inuit window. Conceivably, this should be at the head of the chamber, and then on either side flanking it you would have a French window and a British window. Coming along the walls, then, you would have the Loyalist window and the American window. A little later, if I may, I shall explain the difference, between these two but perhaps it is obvious.

I do not have good titles for what next would follow, but I can suggest the outline. There should be a Northwest Europe window which would partray particularly the Germans, the Scandinavians and the Dutch. The you should have a Northeast European window, which would convey—and obviously these groupings would have to be worked out in more detail later—the Poles, the Finns, Balts and conceivably the Russians also. Then there would be a Southern European or better, perhaps, a Mediterranean window, which would illustrate the Italians, Portuguese, Greeks—and also possibly to convey something of the Middle-Eastern components which also enter into Canada. Then, of course, there would be a Central and Southeast European window, to cover Ukrainian, Yugoslav, Czek and whatever other groups one might seek to include, according to ethnic proportions in our population.

Finally, at the other end of the chamber, I think we should have what I might call the Asian window, to represent the Chinese, Japanese, Indians and Pakistanis.

That is obviously a very rough schematization. But working within it—which would be very much an artist's problem, of course—one could do a number of things. For instance, in the Indian and Inuit window, and for that matter in all these windows, you could suggest varied regions of Canada and time periods in Canada, as well as the ethnic groups in the country. So, conceivably, the Indian window might include some expression of, the Hurons, and of West Coast Indians, while the Inuit window could depict something of the Hudson Bay and Eastern Arctic groups and equally of the Western Arctic.

With the British window, one runs into the problem of how to represent the English, Irish and Scots. Do they each get a window? I am afraid I have to say, although speaking as an old WASP myself, that they do not. There is no means of working it out that way. In the British window, instead, one could include English, Irish and Scottish

representation. For the English, it could convey such a thing as sixteenth century Newfoundland fisherman, to indicate just how early the English component appeared. For the Irish, again, there could be an Ottawa Valley lumberman. These are thoughts off the top of my head. For the Scots there are so many possibilities; but I might think of a Highlander in Nova Scotia or a Selkirk settler in Prince Edward Island.

On the French window you would have not just the habitant but the Acadian, and also a fur trader; possibly a Métis as well, but you may question whether the last should be worked in here or not.

As for the Loyalist window, again picking out possible types, I could say an Ontario Loyalist farmer, a Saint John merchant, or something to indicate that the Loyalists just did not only clear land but also first incorporated city of the future Canada.

There are so many other possibilities. You could have a Nova Scotian Loyalist landing; or something certainly to suggest the Maritime connections of the Loyalists. You may also want to bring in Pennsylvania Dutch migrants to the future Ontario, or perhaps this would better fit in with what I would call the American window. The latter would indicate that not only were there American Loyalists in Canada, but post-Loyalist Americans also, and that American settlement has gone on playing a major role in the development of this country. Thus we could conceivably have an early post-Loyalist American settler of Upper Canada, or you could certainly move into another region and include a western farmer, because when one thinks of the American component in settling the Canadian plains it is obviously very significant.

You could also have a gold prospector in the days of the Fraser rush or the Klondike. Also, I think you should bring in a negro. This could be either done in terms of the fugitive slave who came northward, or in terms of the much later West Indian emigrant.

The Chairman: The end of the slave railway.

Dr. Careless: Yes, exactly.

Miss Eleanor Milne, Federal Government Sculptor: It was in Saint John, was it not? Did it not come through New Brunswick?

Dr. Careless: That was one route. Another was to Upper Canada, which in the long run was the more important route, because there were more slaves coming via the interior Mississippi Valley than those who went all the way up through coastal New England. The major stream really came via the underground railway, around Lake Erie or across the Niagara peninsula and into such areas as Chatham in Southwestern Ontario.

Moving on to the Western European window, the German component could very well be suggested by a Lunenburg fisherman; in other words this involves playing with time and place. You do not have to show these non-British, non-French as all coming in in the twentieth century, although this does become increasingly significant in regard to these groupings.

For the Scandinavians, conceivably this window could bring in Northern Ontario or the Canadian Shield country. You could present such people in terms of their basic work in the development of more northern reaches of Canada.

Senator Forsey: Or the Icelanders in Manitoba.

Dr. Careless: Indeed, yes. With the Northeastern Europeans you could do similar things with the Finns, the Poles and the Balts. Here again my tendency would be to stress their work in opening northern frontiers. However, one should not forget the urban settlements of these peoples. Many of them, of course, did move into the growing urban community, so there is no reason why you should not show them working in factories, or, if you want, even moving into slums, although we would have to do it carefully.

My emphasis throughout—and I hope this would come through in the symbolism—is that we recognize the important achievements of these varied peoples, but not portray any false heroism. We should show that they just did not have a nice time. Not just that the late immigrants did not have a nice time, moreover but also the English coming to Newfoundland in the sixteenth century! Lord knows, this equally applies to the French coming into the St. Lawrence Valley in the seventeenth century. The idea that only the recent immigrants have had a hard time indeed is just as false as the other idea that only our original pioneers had it tough.

Moving on to the Mediterranean window, I hope you might suggest the kind of lifestyle these people would add to Canada, coming as they did from a warm Mediterranean environment. Equally, you might want to work with settings for them in the urban area, or show them fruit farming, or working generally with more specialized crops. Perhaps again this could be done in terms of the inland valleys of British Columbia.

For the central and southeastern European window, particularly when dealing with the Ukrainians, and some of the other groups, right away one must think of their notable role in the development of the Prairies.

For the Asian window you would have the Chinese, Japanese, Indian and Pakistani contributions to deal with. Much of this would surely have to be done in terms of the urban environment. But there is a complex and varied urban environment in this country, from Montreal and Toronto to Vancouver, in fact, the whole way across the country, so we do not have to show the same scenes at all. One thing I would like to stress, however, is that all these windows should show the ordinary people; you are not trying to present heroic characters. You should certainly try to present women as often as men. I think the 50 per cent rule should be observed. Further, obviously children should come in; and old as well as young people. They are not all heroic, and they are not all beautiful. I think the whole aim should be to present a living record of the heritage of the people, one which would last for a very long time.

That is my general presentation.

The Chairman: There is one member of the committee whose enthusiasm I am sure you will spark on this theme, and that is Senator Carter, who very early on in our discussions picked it up and highlighted it. Would you like Dr. Careless to continue, honourable senators, or should we stop here to ask some questions? Senator Carter, would you like to ask Dr. Careless anything?

Senator Carter: I am sorry to say that I was in another committee when the presentation was being made and I was late arriving. Apparently this is an entirely new suggested theme.

The Chairman: I do not know that it is entirely new. It is a neat theme in the sense that it is the theme of

component peoples in the Canadian mosaic, which would be primarily what is to be depicted in the windows. Perhaps I should add that Dr. Careless will discuss the question of the changes in the walls if the pictures go, so that there will not be a conflict between the two themes. What he has proposed to do here, and has done magnificently this morning, is to deal first with the theme of the windows. I picked you out, Senator Carter, because when this ethnic theme was originally suggested you picked it up very quickly and went to work on it.

There is one question that occurs to me. I think Dr. Careless is quite right in saying that there is no need to repeat or to use the same idea in the rendition of the idea which is to be depicted. There is no need to repeat the kind of depiction, or whatever you wish to call it, in the stained glass. It can be done in a variety of ways and still achieve the same purpose, as, for example, two windows happening to touch on an urban theme or a rural theme, a fishing theme or a sea-going theme, or something like that.

Dr. Careless: Yes. I would hope to achieve the impression of the rich variety of this country through its contributing peoples.

Senator Carter, if I may say so, I am not at all unmindful of the great value of the theme which was also presented by Dr. Monet, that of our parliamentary heritage. I would suggest using that for the walls, however. When the two of us discussed last fall what might be done, we came up with the idea that certainly the two ideas we would particularly want to put forward would be the representation of the peoples of Canada and the representation of the parliamentary heritage of Canada. At that time, of course, our only concern was the windows, and it looked as if somehow all of that could be depicted in the windows. I have, however, been affected by the fact that subsequent evidence seems to suggest that you might not be able to obtain such a complexity of detail in those windows. You would thus lose the impact of symbolism and feeling if you tried to combine and carry both those themes up above.

I was further affected by the fact, as Senator Connolly indicated, that the wall space might indeed be reused, and that the paintings which are there now could be removed. It struck me that this would then make room for the sort of theme which you could see better much closer up, one which would allow for much more graphic detail in providing some account of the development of the institution of Parliament and the parliamentary heritage of this country.

I was also impressed by Mr. Tooke's evidence that the distance between the windows and the walls was such that there would be no need to worry about conflict, if one sort of theme were carried above and another below.

It seems to me further, that the theme for the windows would have to be relatively simple, in terms of symbols, and that you could look at the people shown as fairly direct individual portrayals. But I do not think you could display a kind of running story of what such people would be doing in the stained glass of the clerestory. On the other hand, you could do that on the walls.

The Chairman: In our conversations, Dr. Careless, it was pretty clear that there was a possibility of conflict between the theme for the windows and the theme for the walls. That was not as clear to us at the time Dr. Monet came, and so, unfortunately, we may have been a little unfair to him in that we did not actually say anything significant to him about the walls. We have come to the

conclusion, however, that we must face this, and this is why it is rather important to have these views, some of which are directed to the question of the theme in the windows and the others to the theme on the walls.

Senator Carter: With respect to the composition or contents of the windows, I think you must bear in mind that the windows are fairly high up. Would the detail not be so small that it would be difficult to recognize what was being depicted?

Dr. Careless: That is a real problem, senator. However, it would be an artist's problem, guided by an historian or an historical advisor. The artist could say, for example, "I will give you an Ottawa Valley lumberman, and that will be your Irish component. Beyond that, I suggest that he will be depicted as doing this and that."

The historian could say, "But that is not really right for the period we wish to present. Could you do it this way?" And so the dialogue between artist and historian would go back and forth on the subject.

Above all, quite aside from providing grace and eloquence, it is surely the artist's job to simplify and present the essence of the idea. I would hope it is the historian's job to give him the idea, to say that, "This is the kind of thing we want you to do."

I realize I have made it all sound complicated because I have been giving you many possible examples. I do not think you could do all those things. You would have to come out with just a few choices. It might be, as I have said, that you would have to convey the factory worker just in one picture and that he might in this case be a Pole or a Ukrainian, or someone else. Admittedly, you must try to convey who he is ethnically. National costume only takes you so far, though; but I think you can work out style symbols.

What then should happen is that the casual visitor will be aware of what the window is. Surely he will know that much. He will know that the particular window is—for example, the Mediterranean window. Perhaps from the decoration—grapes or something else, for instance—the visitor will get the sense that it is the Mediterranean window. Then he sees something which conveys a regional or an economic activity in Canada. He sees somebody doing a certain activity, and he realizes that this is part of the variety of his country. One can thus acquire a picture of variety that is ethnic, occupational and regional as he walks around, then. If he is sufficiently interested, the visitor can then pick up a guiding pamphlet, and find out much more about what is being represented. Or he can just regard it in depth, as one can any work of art. Hopefully, there will be a kind of simple direct message in each window, but beyond that much more that can be read into it.

For instance, one can look at Medieval stained glass windows for hours at a time, and see more and more messages popping out of the foliage, so to speak. One should seek to create the same effect here.

Basically, then, we would start with something quite simple in conception, in the sense of the "French window", the "British window", the "German window" or the "Loyalist window", or whatever. Then the artist says, "These are the things I can simply represent here most effectively." The historian then says, "I wish you would try it this way. Would it be possible to bring in that touch?" And so on.

Naturally, I am suggesting that all of this should be done under the auspices of the honourable Senate. Beyond that, a subcommittee including the artist and historian consultants working together would be absolutely vital.

The Chairman: That is an interesting thought.

Senator Carter: When we started out considering this matter, I, for one, thought mainly of windows and not much about walls. We have now enlarged our concept to include both windows and walls.

Dr. Careless: The windows should be able to stand on their own, however, regardless of what is done with the walls. The windows should carry one theme by itself, and perhaps in that respect the real danger is that it could be an over-complicated theme. After reading the evidence of previous witnesses, including Dr. Monet, my feeling was that it involved just too much to try to put into the windows themselves both the peoples of Canada and the parliamentary history of Canada. As you can see, it is going to be a bit much even to do just the peoples of Canada. For that reason I have suggested that we leave the other theme out and use it for the walls. Furthermore, I have suggested preferring for the windows the theme of the peoples of Canada rather than the theme of the parliamentary heritage of Canada, since while it may be difficult to do the windows successfully using the theme of the peoples of Canada, it would be much more difficult to try to depict the parliamentary heritage of Canada in those windows.

The Chairman: Senator Quart, Dr. Careless mentioned the ladies and children, and it occurred to me you might have something to say on that subject.

Senator Quart: Yes, Mr. Chairman. Dr. Careless mentioned that we should not always depict these people as beautiful or good-looking. I agree with that to an extent, but I cannot see any point in featuring ugly people, even if they are poor or are from the slums. No matter where they come from, I think they can at least be reasonably personable. For example, I have to criticize the book, "As We See Ourselves," which Marc Lalonde's department has brought out and I have mentioned this to him because I think every woman depicted in it is ugly. Just because you are poor, it does not mean you have to be ugly.

Dr. Careless: I thoroughly agree with you. All I had in mind, and perhaps I put it badly, was that we should not deify these people or make them look heroic. In other words, we should not follow the early traditions which would have every man a Greek god and every woman a Venus. That is all I had in mind.

Senator Forsey: You could have some very striking looking people who would not be classically good-looking, but who would be people of strong features, and that sort of thing.

Dr. Careless: Yes. Take Jeffrey's *Picture Gallery of Canadian History*. Sometimes its people were just a little bit too raw-boned. Everybody had strong cheek bones, and so on. Nevertheless, the artist suggested strength and variety without the personages shown being classically beautiful.

Miss Milne: There is one point here that I might make. The beauty or ugliness of the people will not be very evident, because the figures, unless there is one to a whole panel—in other words, remaining single, and therefore not

telling a story, but just holding a symbol in their hands—will be only about 8 inches high, and some only 6 inches high. I agree with you on this heroic business, however.

The Chairman: You do not want them in Roman togas.

Miss Milne: No, nor do I want great, heavily-muscled men, moving mountains with their little fingers, or that sort of thing. We can give the impression of health and beauty and clarity of air with colour. Windows, really, are based on colour. Therefore the little figures would be relatively insignificant and would be used only as a type-writer is used to carry a message.

The Chairman: Senator Forsey, did you have something you wished to say?

Senator Forsey: No, except that I would like to apologize, first of all, for being late. I have spent the last two days in bed with a cold, and I got up rather late this morning. I also would like to apologize for having to leave before the proceedings are over, since I have to chair another committee. I am particularly sorry about this, because Professor Careless and I are old friends, I may venture to boast.

Dr. Careless: On the contrary, it is I who should do the boasting.

Senator Forsey: I am sorry I was late and that I shall be early in leaving.

The Chairman: You are both in good company.

Well, perhaps Dr. Careless would like to go on now to talk a little about the walls, which are, I say again, beyond our terms of reference; nevertheless, we have to take them into consideration, and we will have to explain this when we make a report to the Senate, namely, that we were not making any prescription about the walls, but that we were trying to avoid future difficulties that could arise at the time the problem of the walls and their decoration arises.

Senator Carter: Perhaps I could ask a question before that. There will have to be some sort of correlation between the two. One will have to blend with the other. There will have to be an evident relationship between the walls and the windows. How would that be accomplished?

Dr. Careless: Well, I suppose I would have to say that I do not think there need be any, sir. I am thinking of chapels, and other great buildings, in Europe, where you may have murals on the walls below, and stained glass in the windows above, done at wholly different periods, and yet, perhaps by chance, but more likely because the artists knew what they were doing, with an absence of clash. I think what I would be looking for, rather, is not a blending, but an absence of clash. I am thinking of Mr. Tooke's evidence. Looking at Mr. Tooke's evidence, it seemed to me that it conveyed the idea pretty clearly that you need not worry about clash, since the way you see the windows and the walls is different. The separation between the walls down here and the windows up there, and the differing light values mean that you see them divergently anyway. I am quite sure it would be possible to do it all so badly that you could get an awful lot of clash, but I think you start with the ball game in your favour. You do not have to make the two areas clash. If you just simply go ahead with the window theme above, and with pictures down below—which could either be pictures, as I have said, or a running mural, or simply separate panels of mural—I do not think

you need to worry too much about them clashing, as long as the artists who do the pictures—if they are done later—are aware that they must not use the kinds of colours that would simply be screaming at the windows above. That, of course, is not too likely to happen. This is an artistic problem, although it is a very important one.

Senator Carter: I was not thinking so much about a clash between the themes, or the content, as between the media. You are using two different media.

Dr. Careless: That is right. You have two different themes and, as I said, I would see the windows as depicting the heritage of the peoples, and the walls as depicting the heritage of Parliament. All this gives you, it seems to me, not perhaps the complete story of Canadian history, but a very large part of it.

The Chairman: I think all of that is very good. The thing that worries me, though perhaps not other members of the committee, is the danger of duplication. If this whole thing were not planned properly, at least in a general way, we might wind up with a treatment of a theme in the windows that would be duplicated in the walls, which I think would be unfortunate.

Dr. Careless: Then you would surely be looking back and forth at the two media, and finding clashes.

Senator Forsey: That should not be an insuperable problem. We have to watch, also, that both the windows and the walls are so done that they do not fight with the general scheme of the Senate. I come back to the subject on which I addressed a letter to the various members of the committee, that we do not want to have modern "artists" giving us a lot of representations, either on the windows or on the walls, of rusty stove pipes or old iron refuse such as the stuff left outside the Lester B. Pearson Building. This may involve a certain amount of hobbling of some of the more avant garde spirits among the artists, but I do not think we could afford to have something that would howl at us in a terrible major chord, in conflict with the general decor of the chamber.

The Chairman: There is enough howling at the Senate now.

Senator Beaubien: Mr. Chairman, it seems to me that we do not have much control over what is going to be put on the walls. That has not been given to us as a job, as yet. I therefore think that our terribly difficult job is to get something which is artistically excellent in our windows. The theme is extremely important, I think, but, to my mind, to have something that is really attractive, and really a beautiful work, is so much more important and so much harder to achieve. I think that that is our big problem. The great majority of people are going to come to the galleries and are going to come to admire the chamber. If this is attractive work it will be very pleasing, even though the theme may not be apparent to them at the moment; but that is our tremendously difficult job, I think. I did see one of those pictures off the wall, and I do not remember what is behind them; but once the windows are in, surely the people who have to change the walls will see that the windows are there, and then the decoration of the walls will be up to them. If we are given the job, all right; otherwise I would say no.

The Chairman: If the standard is good in the windows, then the standard of the walls will be good. What Senator Beaubien has just said, I think, helps to put into focus

another idea that frequently occurs to me. Thank heaven we have had this committee.

Senator Beaubien: Well, perhaps we should wait, before saying that, until we see the results.

The Chairman: But it is so important to think about getting those windows, making them beautiful things, and making them things that are going to be significant in a parliamentary chamber. Without a committee we might have wound up with something that one or two individuals might have decided on, and which might not have suited the parliamentary establishment, or the senators, whether existing or future, and it might not have been suitable to anyone. I think this has given a fillip to the idea of doing the right thing in this very beautiful building, and of doing a significant thing, too.

Miss Milne: Mr. Chairman, speaking of the appropriateness and the content of the windows, I think we must remember that the windows are 7-foot six inches by 19 inches each, which is very small. They are also very high up. When a person builds a stained glass window, really he should be considering trying to get the idea across to the persons looking at the window through colour, since it is a transparency, and not an opacity, as it will be on the walls, and this will help solve that other problem. You are working in two different fields of art, really, but for the content—the peoples for example—that is fabulous. It is a beautiful presentation, and it is along the lines we were thinking of earlier. But there are many peasant designs that can be used to identify peoples and to clarify the whole situation without worrying about costume, because so many costumes are almost identical. You could not use them anyway. But we can use the peasant designs which are unique and some of them are 600 years old. The Pennsylvania Dutch used magic symbols, so this also could be used to identify these people, without question. No one could say that it was confusing. So, really I think all we have to do is to find a good artist and go ahead and work on it.

The Chairman: Well, it is wonderful to have in this committee the grand design and the practical application discussed at the same time.

Now perhaps you would like to go ahead, doctor.

Dr. Careless: One reason I was hoping that you would let me, sir, was that although I did quite realize that the question of the walls and pictures was not within the purview of this present committee, conceivably this would be dealt with in the future, and also I did want to make it clear that the idea of Dr. Monet's other theme—the parliamentary heritage—is of great value in itself. Whereas I do not think, as has been said, that we could also fit this into windows, I would hope that it could be done some day for the walls. I have a number of items I could suggest in this regard, but the list is open-ended, obviously. If you should do the theme just in pictures I think there are eight at present it would mean that you would have to pick out eight of the things that I am going to suggest. I can put forward eight, but I had thought in terms of about 12 items or, possibly, if you have a running mural, it could be extended to 20, or almost to infinity, because one thing could lead through into another.

The Chairman: Like the Bayeux tapestry.

Dr. Careless: If I may start with what is, in a way, the simplest selection—and it will be very clear to you how

much I leave out—I would start in this case with the Sovereign Council of New France. Then would follow the first representative assembly in Nova Scotia, and then, surely, both the Upper Canada and Lower Canada legislatures. I would try not to do them both at the same moment, that is when they came into being in the 1790s. Conceivably, Lower Canada could show the election of the speaker of the house, the first French-Canadian speaker, or indeed the moment when French was adopted by that assembly as the language of debate and record. The Upper Canada one could be, or course, the classic business of John Graves Simcoe opening the first Upper Canada Parliament, but I would rather go a little later, so that it could be Brock, in his red uniform, presiding at the opening of the war of 1812. Or it could be after the war, in the new Parliament building; it could be a scene that could bring in historic individuals—and this indeed is where I think individuals do come in.

The Chairman: You mean the war of 1812, after the war of 1812?

Dr. Careless: Yes. It could otherwise be in the 1820's or 1830's, where obviously you could bring in Bond Head or Sir John Colborne reading the Throne Speech, and you could have William Lyon Mackenzie among the house members there, frothing a little, no doubt. My point is that you could now show specific people in your pictures very definitely.

Then I think the fifth picture should take you to the other end of the continent, to the Legislative Assembly of Vancouver Island. So often eastern Canadians forget that here in 1856 there was a representative house established, though presumably, if you wanted to make it an "upper house" theme, you would have to treat the Legislative Council of the new Province of British Columbia after 1858. But I think the little Vancouver Island Assembly would be attractive, where again you would have Governor Douglas sitting there in his glory. Also it would be attractive and honest to depict how small this body was. There was just this little body of men sitting with the presiding genius Douglas.

Then I suppose the next picture should cover one of the Confederation conferences, and in this limited selection I do not think you could do both Charlottetown and Quebec, which would besides be repetitive. I am inclined to do Charlottetown for two reasons; first, because it contains very definitely the Maritime theme—here was the cradle of Confederation—and, second, because this was where the idea and the spirit of Confederation was born, even though the details all had to be threshed out at Quebec.

Then I think we should have a scene in the territorial legislature, that of the old Northwest Territories. Either this could be quite early, at Battleford, or later, at Regina, or it could be when territorial responsible government was achieved; and you could certainly have Halthain in here. That, I think, is seven pictures. Admittedly I have a problem as to what the eighth should be. It could be the declaration of war in 1939, to indicate the rounding out of Canada's control over life-and-death national matters, or it could be the entrance of Newfoundland. Or it could be rounded out, as I think Dr. Monet suggested, with a depiction of parliamentary Centennial celebrations in 1967, with the Queen present.

I must admit I find it difficult to choose these items on the basis of only eight. If you want to enlarge the number, then of course I would have far less trouble.

The Chairman: I am afraid my imagination started working overtime when you mentioned one of the items. Did you have a Prairie component?

Dr. Careless: The Northwest Territorial Legislature at Battleford. It could either be early at Battleford, or it could be the achievement of responsible government. This could be a scene at Regina with Halhain present.

The Chairman: And by the territories, you mean not the territories as we know them now but the whole of the west?

Dr. Careless: Alberta and Saskatchewan, leaving out Manitoba, unless you do it so early that Manitoba comes in at least through the original North West Council under Archibald sitting in Winnipeg. But I would be inclined not to do that. Mind you, I would get out of a lot of difficulty if you did not have to put in just eight, because in that case I would be able to do a number of things beyond. I think I would then add the Council of Assiniboia at the Red River, and I could have Laurier presenting the Autonomy Bill that established Alberta and Saskatchewan. I would certainly then bring in the entrance of Newfoundland. Incidentally, I thought the point of Dr. Monet was very well taken, in that while in no way downgrading the importance of Mr. Smallwood as a living Father of Confederation, I also think that Prime Minister St. Laurent was another Father of Confederation. And I do not see why you could not have, if you were to use the entrance of Newfoundland as one of your themes, a scene of either the negotiations or the actual scene in this Parliament when Newfoundland was admitted.

May I give you a larger list to suggest other things that I have not had time to do so far?

The Chairman: Yes.

Dr. Careless: I would like to work in the acceptance of the Rebellion Losses Bill under Elgin. I think you should then have both the Quebec and Charlottetown Conferences, and I would like to feature the Charlottetown Conference properly with the Maritime representatives and delegates in the foreground and, over here, this annoying little bunch of Canadians coming in, Galt and a couple of others most notably featured.

Senator Forsey: Asking the Maritimers to get them out of their difficulty.

Dr. Careless: Yes, that is right! And then at the Quebec Conference I would instead feature most strongly the Ontario and Quebec Fathers of Confederation.

I would further think there should be some scene in this Parliament during the Macdonald period. I was tempted to suggest the Pacific Scandal, but I think that probably might not go down very well. I wondered instead about a debate on the CPR, with Macdonald and Blake embattled on either side of the house. That would also convey a real sense of this Victorian Parliament as it was. Presumably, as well, you could have a scene during the debate on the Naval Bill under Laurier, which would allow you to get Sir Robert Borden in as well as Sir Wilfrid. I am sorry Senator Forsey is not here just at the moment, because I was also thinking that something on the King-Byng crisis should come in. Conceivably this could again be a parliamentary scene which featured strongly Messrs. King and Meighen. I would certainly still include the Canadian Declaration of War in 1939, besides.

All this larger list adds up to some 14, I think it is, but that is by no means the complete story. Indeed, there could be many other points to cover. If you have a running mural, you could also work in election scenes and many other leading figures in the development of Parliament. You could show not only an open election but the coming of the ballot; you could show the struggle for women's suffrage; you could show a number of major measures and conferences, as well as things that were actually part of Parliament itself. One thing you could show is the Ottawa Economic Conference, right here in the 'thirties.

In other words, if you think of the wall space in terms of running mural the possibilities of using it are almost unlimited. I think what would be involved to settle on arrangements once more would be, as I previously suggested, a small subcommittee consisting of members of the Senate, historians and artists, to come up with a final depiction of the whole story.

By the way, in this larger frame, I would not start with the Sovereign Council of New France. I would start with a conference, I would like to say among the Six Nations, because we always think of them, but more especially among the Hurons. Here there would be a council, with the council fires burning, to aid one in realizing that the parliamentary process just did not begin with the white man, but that the structure of debate and deciding after debate certainly goes back to our Indian peoples. The result is, therefore, that you would come into the chamber and see this whole of the parliamentary process spread before you and follow it right round the walls.

Admittedly, I do not know how to say where it ends; you would have to decide on a cut-off date. I think a convenient one would be 1967. I think what you try to do is to stress, maybe, the Sovereign Council, roughly at about 1667; from 1663 on anyway; then, equally roughly, Nova Scotia gets you into the the 1760s; then come 1867 and 1967 as key points. That gives you the basic story, it seems to me, of the development of the parliamentary experience in this country.

The Chairman: That is what you call the grand theme. It is peculiar, is it not, to the history of this country that most of our significant events have not been wars or famines or plagues; they have been parliamentary events. True, we have been in wars and they have affected us; there is no downgrading the effect that war had, particularly the Second World War, on the Canadian economy, the Canadian society and Canadian lifestyles. Nonetheless, the significant steps in the development of this country have been constitutional and parliamentary rather than battles, whether naval, land or air.

There are two things I would like to mention at this stage. The first is to put this to Dr. Careless. As I recall the embellishment in the House of Lords—I have said this before here—in their windows they have the coats of arms of the various houses of the aristocracy, but they also have four murals depicting the great law givers. There is one of Solon, one of Moses—and I do not know who the other two are, but perhaps it does not matter. What has struck me about that method of declaration is that it is a very simple, stark proposition. Here are great law givers in the history of mankind. Here is a chamber where law is given too, and there is no attempt to differentiate between the upper and lower houses, between the royal prerogative and the parliamentary position. It is simply the concept of law. That is a great theme, and in its simplicity it is very impressive. I

wonder whether there is anything out of your discussion that could be related to that idea?

The other point is this—and perhaps you would relate the two. In the parliamentary process, as we know it and have it here, there are two houses. They are not the same, for different reasons in different countries. It is not the same here as it is in the United Kingdom; it is not the same here as it is in Australia. In New Zealand they have abolished their second house within the Commonwealth. However, there is a differentiation between the upper house under the parliamentary system traditionally and the upper house under the congressional system. I am not too concerned about current superficial criticism of the Senate or of the concept of an appointive upper house. However, it may become important in the history of this country, as to whether or not that is a valid concept for our people. Perhaps that is a concept that should somehow be featured, because it is a fact of life in our parliamentary life.

Dr. Careless: I think you have made two very important points there. Dealing with the second one first, I would think that by all means you could, and should, stress the fact that this is a bicameral system, that the upper house has had a particular type of job to do. This can be done, certainly, not only by the Sovereign Council of New France. You can have the Legislative Council of the Province of Quebec under the Quebec Act. You could certainly not simply show the legislative assemblies of Upper and Lower Canada; you could show the legislative council of one or both.

The Chairman: Or Nova Scotia.

Dr. Careless: Or Nova Scotia. That is perfectly true. Or, again, you could show the elective upper chamber of the Province of Canada.

The Chairman: That is right, partially elected.

Dr. Careless: Yes, partially elected. I have not thought in terms of what bills you would want to illustrate, but there is no reason why some should not be illustrated by Senate debate. It does not have to only the lower chamber all the time. Further than that, I had thought that some of these scenes would definitely show action in the Senate chamber based on the opening of Parliament, or Sir John Colborne reading a Speech from the Throne, in 1832, which obviously is in the legislative council chamber. There is no reason why, throughout, you should not stress the fact that this is a bicameral system.

The Chairman: As part of the tradition.

Dr. Careless: As part of a parliamentary tradition that takes one right back to the beginning.

Miss Milne: I see one major, drastic problem with your first idea; it is so very complicated. The costumes people wore were so similar throughout that one would need a book in order to read the mural, which artistically is not good. One should be able to read the general story and have a very good idea of the contents, without a book.

Dr. Careless: I think is a good point, but I would try to cover it this way, if I may go over this list again. There is no problem with the Sovereign Council of New France; their dress would be very distinguishable from the First Assembly of Nova Scotia. Similarly, I think you could show sufficient difference, because there would be a difference, between its dress and that of the 1790s, with the

legislature of Lower Canada. In the 1830s once more you have sufficient distinction; that is, for Upper Canada. The soldiers and their uniforms again are different.

Miss Milne: My point is that these do not tell the story. A person would have to be well versed in the dress of these people.

Dr. Careless: You can key them, though. Certainly when you have a debate on the CPR, there is no reason why you should show not only the gaslit chamber but possibly the bill open so that the letters "CPR" are spread across it; or you might somehow bring in a locomotive!

Miss Milne: I think what I am trying to get at is that it has to be simplified in order to be presentable artistically.

Dr. Careless: I see that very clearly. This is not the same problem as the windows, but it is why consultation between the artist and the historian is so important. I have not operated at this level; it is a very different media level. I have done a certain amount of work with the National Film Board and the CBC, however. The problem I met there, which is a real and honest problem, is that so often people concerned with the media will say just that, "It won't sell," or "We can't get it across. Can't we do this or that?" The historian has to say, "No, you simply can't run that in here, because it is 50 years out." I think in most cases you come to a working compromise. The historian agrees that a point can be "bent" slightly without affecting the essential veracity of the presentation; and the artist will say that it is simplified enough so that people will know what is being said.

I think this is the kind of problem that arises all the time when you are trying to convey ideas, possibly through a medium which is not the historian's natural one, the written word. Therefore, one has always to balance out content and form. It is the old problem. I do not think it is insuperable, although it is always serious, and that is why this basic consultation is so necessary. Otherwise, the historian could present you with the most turgid stuff, or the artist could present something that would drive the historian straight up the wall.

Miss Milne: What I am getting at is that we have a multitude of figures and dates.

The Chairman: Let me give you an example. It is a good many years since I saw it, but I remember looking at the murals in, I think the place is called the National Palace just opposite the cathedral in Mexico City. I think the murals were done by Diego Rivera. In my view, that is North American; it is a melange of Spanish, Inca and Aztec. To me, the confusion of mind in looking at those murals was so great that it overpowered me. I was speaking earlier of the simplicity of the few murals in the House of Lords, which conveyed a definite message. Perhaps Rivera's murals did the same thing, but to me it was too much.

Miss Milne: This is what I am getting at.

The Chairman: Is there something in that that should guide us in our thinking.

Dr. Careless: I thoroughly agree. What I tried to convey was perhaps the unending richness of the things to be done, and what is necessary is judicious selection. Therefore, it may well be that, in a sense, you still have to end up with only eight basic points, even though you do not necessarily present them in eight separate pictures. I think

it is not at all impossible to do that and still offer sufficient variety. Again, it may be that you do not want just a lot of people sitting around in scenes. You must have different kinds of action. The Sovereign Council of New France is not just a constitutional structure. You could show Indians brought before it; you could have somebody arraigned by the Sovereign Council. There should surely be some sense of action. It could be a hot debate, with Frontenac pounding the table. There is no reason why these things have to be made motionless. Similarly, the Charlottetown Conference does not have to be shown as men around a conference table; they could all be having lunch in "The Queen Victoria" and putting away the champagne.

Miss Milne: Dr. Careless, once more my point is that we need a book in order to read what you are presenting now, and a mural or a stained glass window or a sculpture should, up to a point express itself. Then you can draw the book out and say, "Oh, yes, that detail is rather interesting." But the first idea must be expressed in the mural and it does not matter what the people are doing, or whether Frontenac is pounding the table or not. I know what you mean. I know that you want to get vitality and life in the thing, but the point is that it must speak first, "what I am," and then you put the vitality and the life in afterwards.

Dr. Careless: There probably is a basic difficulty here, if you are going to try to depict these major episodes in the development of the parliamentary process in Canada. That is perfectly true.

Miss Milne: I have been working on it for two years, artistically.

Dr. Careless: It may be that as a result one should have only one sovereign council and one opening of Parliament and one election. It is clear enough in these cases what people are doing. You probably could show enough aspects of the parliamentary process therein, that they could stand by themselves, so that they would explain that "something else is happening here."

I am not sure, however, that you can ever get past the fact that people would either have to know a little something or still be prepared to look at a book, near a guide, or look at a label if nothing else. For example, if you decided you wanted to portray the First Assembly at Vancouver Island, how would you suggest to the wholly unknowing that it was Vancouver Island, except perhaps by having a totem pole outside the window?

The Chairman: Maybe you could get Wacky Bennett's picture in there.

Senator Beaubien: He could be the low man on the totem pole!

The Chairman: Just as an incidental point, after Marlborough's campaigns in Europe, the nation presented Blenheim to him. One of the features of the declaration of Blenheim was comprised of some magnificent tapestries depicting some of the great battles. They are magnificent tapestries but, nevertheless, the similarity between the various tapestries is so striking that unless you know that a particular tapestry is the Blenheim tapestry and another is the Ramillies tapestry, it is almost impossible to distinguish between them. After all, within a timeframe of perhaps ten years it is difficult to draw any great distinction, apart from the contours of hills, because the same kinds of troops are doing the same kinds of fighting and are wearing the same kinds of uniforms. We want to avoid too

much duplication here within the murals or the pictures, as the case may be.

Dr. Careless: Yes. I grant that that is a most important point. It might, therefore, lead you to feel that you would have to make these "parliamentary" presentations pretty symbolic, too. That is, one might be, as I have suggested, the Indians at council, which should be clear in itself.

The Chairman: That is a great idea. I know it would show the democratic process to the extent that it was developed in a primitive way.

Dr. Careless: Then the Sovereign Council becomes clear in itself.

The Chairman: The Sovereign Council is certainly one of the essentials. Incidentally, it also was a judicial body, which fits in with the concept of the Senate, too. The House of Lords is a judicial body and has to sit in a special way, and the Senate also had a judicial function until we did away with divorce hearings here; but they could come here still and the Senate, basically, has that judicial capacity.

Senator Carter: Theoretically, the Senate still has a judicial function.

The Chairman: Certainly. Well, honourable senators, we have had a great discussion here this morning. I am only sorry that not all of the members of the committee could be here. Are there any other questions you would like to raise with Dr. Careless, honourable senators?

Senator Carter: I should only say, Mr. Chairman, that our witness has given us a multitude of ideas, and what we will have to do is try to digest them and sort them out.

The Chairman: That is true.

Senator Carter: Once we have done that, we may have to ask him to return, along with some of our other witnesses.

The Chairman: I am in the hands of the committee on that.

Senator Beaubien: Mr. Chairman, before Dr. Careless leaves, I think we should thank him for a most interesting morning. I know that whatever committee is given the task of replacing the paintings in our chamber will be indebted to Dr. Careless for his remarks this morning. On their behalf, whoever they may be, I think we should thank him thoroughly, because they will find in the record here an extremely interesting and helpful source of material.

The Chairman: Yes. I can imagine senators fifty years from now looking at this record and saying, "This is where it started."

Senator Beaubien: It has been extremely interesting having Dr. Careless in such a short time going over the fields so well.

The Chairman: In thanking you on behalf of the committee, Dr. Careless, I need not tell you how grateful we are to you. You have given us a real lift this morning and have imparted some invaluable material for the work we have to do in preparing our report. Thank you.

Dr. Careless: Thank you very much, sir. If I may add, honourable senators, I am thoroughly intrigued with this whole project, and one thought I have is that perhaps at some future time my grandchildren will come here and,



FIRST SESSION—THIRTIETH PARLIAMENT

1974-76

THE SENATE OF CANADA

PROCEEDINGS OF THE

SPECIAL SENATE COMMITTEE ON

THE CLERESTORY OF THE SENATE CHAMBER

The Honourable JOHN J. CONNOLLY, *Chairman*

Issue No. 7

THURSDAY, MAY 13, 1976

(Witnesses and Appendices: See Minutes of Proceedings)



SPECIAL SENATE COMMITTEE ON CLERESTORY OF THE SENATE CHAMBER

The Honourable J. J. Connolly, *Chairman.*

The Honourable Senators:

- | | |
|--|----------|
| Beaubien | Hicks |
| Cameron | Inman |
| Carter | Lafond |
| Connolly | Neiman |
| Forsey | Quart |
| Fournier (<i>Madawaska-
Restigouche</i>) | Sullivan |
| | Thompson |

14 Members

(Quorum 5)

The Honourable JOHN J. CONNOLLY, *Chairman*

Issue No. 7

THURSDAY, MAY 13, 1976

(Witnesses and Appendices: See Minutes of Proceedings)

Order of Reference

Clerestory of the Senate Chamber

Evidence

Extract from the Minutes of the Proceedings of the Senate of Thursday, January 29, 1975:

The Honourable Senator Connolly, P.C., moved, seconded by the Honourable Senator Cook:

That a Special Committee of the Senate be appointed to consider and report upon the question of the installation of stained glass windows in the clerestory of the Senate Chamber;

That the Committee have power to send for persons, papers and records, to examine witnesses and to print such papers and evidence from day to day as may be ordered by the Committee;

That the Committee have power to sit during adjournments of the Senate; and

That the Committee be composed of the Honourable Senators Beaubien, Cameron, Carter, Connolly (*Ottawa West*), Deschatelets, Fergusson, Forsey, Gélinas, Hicks, Lafond, Neiman, O'Leary, Quart, Sullivan and Yuzyk.

After debate,

With leave of the Senate and pursuant to Rule 23, the motion was modified by adding the name of the Honourable Senator Thompson to the list of Senators to serve on the proposed Special Committee.

The question being put on the motion, as modified, it was—

Resolved in the affirmative.

Extract from the Minutes of the Proceedings of the Senate of Wednesday, June 11, 1975:

With leave of the Senate,

The Honourable Senator Langlois moved, seconded by the Honourable Senator Petten:

That the name of the Honourable Senator Inman be added to the list of Senators serving on the Special Senate Committee on the Clerestory of the Senate Chamber.

The question being put on the motion, it was—
Resolved in the affirmative.

Extract from the Minutes of the Proceedings of the Senate of Tuesday, 28th October, 1975.

With leave of the Senate,

The Honourable Senator Macdonald moved, seconded by the Honourable Senator Blois:

That the name of the Honourable Senator Fournier (*Madawaska-Restigouche*) be substituted for that of the Honourable Senator Yuzyk on the list of Senators

serving on the Special Senate Committee on the Clerestory of the Senate Chamber.

The question being put on the motion, it was—
Resolved in the affirmative.

Robert Fortier,

Clerk of the Senate.

Minutes of Proceedings

Thursday, May 13, 1976

Pursuant to adjournment and notice the Special Committee of the Senate on Clerestory of the Senate Chamber met this day at 10:00 a.m.

Present: The Honourable Senators Connolly (Ottawa-West) (Chairman), Cameron, Carter, Lafond, Neiman, Quart and Thompson. (7)

Present but not of the Committee: The Honourable Senator Godfrey.

Witnesses:

Miss Jean S. Boggs,
Director,
National Gallery of Canada;

Dr. R. H. Hubbard,
Cultural Adviser,
Government House.

Jean-Marie Ostiguy,
National Gallery of Canada.

After the opening presentation of the witnesses, a question period followed to which the witnesses answered.

At 11:55 a.m. the Committee adjourned to the call of the Chairman.

ATTEST:

Georges A. Coderre,
Clerk of the Committee.

The Special Senate Committee on the Clerestory of the Senate Chamber

Evidence

Ottawa, Thursday, May 13, 1976.

The Special Committee of the Senate on the Clerestory of the Senate Chamber met this day at 10 a.m. to consider the question of the installation of stained glass windows in the clerestory of the Senate Chamber.

Senator John J. Connolly (*Chairman*) in the Chair.

The Chairman: Honourable senators, this will probably be the second last meeting of this committee. This morning we are fortunate to have with us three distinguished people. The first, as you know, is Miss Jean Boggs, the Director of the National Gallery. Miss Boggs has seen the curriculum vitae provided to me, but I have told her that I will not read it, since I do not suppose many of us need be reminded of what a distinguished person she is.

She graduated from the University of Toronto originally, although I do not hold that against her. I suppose no one does who comes from another university. She also has advanced degrees from Harvard, and honorary degrees from eight different universities in Canada and the United States—all of them good ones. That is a distinction in itself.

Miss Boggs has been a teacher and professor; she has been with the Toronto Art Gallery and with the National Gallery here as its director since 1966.

She has written books, articles and papers. She speaks in public, and she has performed in one of the most distinguished ways that a public servant in our really great Canadian public service can perform.

We know that there is more than rumour to the effect that she is leaving us, and it is a great tragedy, as I am sure everyone agrees, that we should be losing such a distinguished Canadian. Harvard, which is where she is going, is a pretty good place. They look for nobody but the best when they choose people, if they can get them. This time they have succeeded, and they are fortunate.

Miss Boggs has been kind enough to agree to come to this committee and talk about the problems surrounding the changes in the Senate, particularly with regard to the installation of stained glass windows in the clerestory. There are other incidental problems, of course, that she and her colleagues will touch upon. I shall now call on Miss Boggs to speak to the committee.

Miss Jean S. Boggs, Director, National Gallery of Canada: Mr. Chairman, honourable senators, I am very honoured indeed to be here to discuss the decoration of this admirable work of architecture. I also feel very humble about this matter, and am grateful that I could bring with me Mr. Jean-René Ostiguy, who is research curator of Canadian art at the gallery. He happens to have studied recently two artists who could have been commissioned to do work on this building originally, at the turn of the century, and who were alive so that they could also

have been asked to work on it after the fire. There two artists were Ozias Leduc, and Charles Huot. Mr. Ostiguy is also a painter, so I think that he is particularly sympathetic to the problems at hand.

I am also grateful that the Chief Curator of the National Gallery, Dr. Hubbard, is with us this morning, because he is much more knowledgeable about Canadian institutions and Canadian art than I.

I have read the transcripts of your meetings with great interest, and I was very much impressed, Senator Connolly, by the analysis of the architecture of the Senate chamber that you gave at the time this committee was established. I thought it was a very sympathetic explanation of that room.

As I went through the transcripts I was very conscious of the problems which have concerned all of you. One very crucial fact is the height and the smallness of those windows. There are 62 lights, each 7 feet 6 inches high by 21 inches wide. I am sure these dimensions are engraved on all of your minds.

There is also the question of the removal of the paintings in the Senate chamber, and their replacement by other paintings or other decorations.

There are the complicated suggestions for subject matter for the windows or for the paintings, or for the windows and the paintings combined, whether the subjects will be exploration, or the ordered settlement of Canada, or the development of parliamentary experience, or the diversity of our ethnic backgrounds, or the world's lawgivers. The subjects suggested are very complicated indeed.

There is also the very difficult question of the resolution of the style of the windows and murals, and whether they should be Gothic, whether they should reflect the turn of the nineteenth to the twentieth centuries, or whether they should be what is called contemporary.

After reading the transcripts and looking this morning at the chamber, I would recommend, as has been suggested already, that the windows and possible replacement of paintings should be considered together. I do not see that they can be contemplated in isolation. I would also support Professor Careless' recommendation that a committee of historians and artists be set up to work out the pattern of subject matter, or, as we will call it, the iconography, for the murals. They would do what we have been conscious of doing at the National Gallery, that is, establish a program for an artist, just as we have produced an architectural program for the eventual architect of the National Gallery, who, I hope, will be a very great artist indeed. This would essentially be the function of such a committee.

I would also support Yvonne Williams' suggestion, or conviction, that a genius should be employed for this

enterprise. A genius can be difficult, but it is only a genius who will be able to cope with these particular problems.

I suspect, myself, that I would feel that our chances of success would be better if the selection of the artist were not done by competition. I do not think the history of competitions for decorations of this kind has been very satisfactory. Much as I support the idea of architectural competitions, I am not certain that this is the occasion for a competition.

There are other difficulties which have been touched upon, but which perhaps seem more important to me than they may have during the discussion. One is the impossibility of absorbing elaborate historical compositions into those windows. It is clearly impossible to indicate exploration in the windows, or even to reflect Professor Careless' idea of ethnic groups against their backgrounds to suggest ethnic communities. One could not possibly do that in the windows and make them intelligible. There has to be some kind of simplification. It might not lead to absolute abstraction. It might just move to the kind of symbolism Miss Milne originally mentioned. In spite of this I think they could be inspirational, even though it might have to be left to the paintings to carry the information.

I was attracted by Miss Williams' idea of having the windows quite light, so that the ceiling would be set off. If they were quite light, and somewhat simplified, it would be left to the paintings to carry any message.

There is a problem of style, about which I think both Jean-René Ostiguy and Dr. Hubbard could talk more effectively. The buildings here are usually described as Victorian Gothic. The great art historian, Henry Russell Hitchcock, in his *Architecture—Nineteenth and Twentieth Centuries*, wrote of this building:

The variety of forms, the gusto of the detail, and the urbanistic scale of this project made of the Dominion capital a major monumental group unrivalled for extent and complexity of organization in England.

I think that praise from an American art historian will probably make all of us realize how great our responsibilities are to a building which is so successful.

The Chairman: We really should get that on to a plaque and put it somewhere here.

Miss Boggs: Hitchcock also describes the building as neo-Gothic, but there are decorative elements in this building that lead into the turn of the century movement called the "art nouveau", characterized partly by its historicism and its dependence on the past. There is also a strong tendency to emphasize the organic over the inevitably geometric architectural foundation, often in using organic motifs in the ornament. This is also characteristic of the turn-of-the-century movement called the "art nouveau". That emphasis upon harmony with an organic basis is very characteristic of the art nouveau, and it was interesting to see that the word itself—"harmony"—appeared prominently in one of the transcripts. This is one of the concepts that one would hope would be paramount in the decoration of the chamber.

It might not be amiss to consider the fact that one should not only think about stained glass from the Gothic period, which is so very great, but even from the turn of the nineteenth to twentieth centuries, the kind that was produced in Glasgow by people with such unlikely names as MacIntosh and MacDonald, and which was very great

stained glass indeed, and in which interest is only now, I think, and very properly, being revived.

The Chairman: I think the committee might want to look at the book you have there. Will you tell us what it is? Is this a window in a church?

Miss Boggs: No, it is not. Both of the pieces illustrated here are for a tea-room. This is a glass door at the entrance to the tea-room, and this is the window. I think all of us can remember stained glass of this kind in Canada. You often found it in houses and churches.

Dr. Hubbard might like to say something about this.

Dr. R. H. Hubbard, Chief Curator, National Gallery of Canada: Mr. Chairman, may I please make just a little distinction between the designs of Thomas Fuller and his associates in 1859 and the John A. Pearson building of 1916 to 1919. The first are in what we call Victorian Gothic, and that is what merited the great praise Miss Boggs has referred to from Hitchcock, and others. The building we are in now, as everybody knows, was John Pearson's building, built after the fire of 1916 to replace the original of 1859, and is what I have described as "modern Gothic" in an article that I hope is coming out soon.

That may have little to do—or perhaps it may have a little more than we think—with what Miss Boggs has called "art nouveau". On the other hand, it is very much tied up with another rather distinct movement in England, the United States and here, which tried to get back to a more correct sort of Gothic than the inventive architects of the nineteenth century used. In that connection there has been an attempt to revive the stained glass of the Chartres variety, and of later periods in Europe, such as the Tudor.

I am sorry to make this long interjection.

Senator Godfrey: Mr. Chairman, do you want us to keep our questions for the end of the session?

The Chairman: No. I think we run this committee in a way that fits in with what we are doing. Go ahead.

Senator Godfrey: I am a little confused. What is the difference between modern Gothic and neo-Gothic? I have just come back from Greece, and they talked about neo-classics, and so on. Does that not mean a modern version?

Dr. Hubbard: "Neo" is very loosely used to indicate any revival. In terms of Gothic, I think that we now use the expressions "Victorian Gothic" or "Gothic Revival", to designate the nineteenth century, and "modern Gothic" to designate what was done in the nineteen-tens and nineteen-twenties. They are both "neo", I suppose.

Senator Godfrey: I lost Miss Boggs and yourself when you were speaking of "art nouveau," and it went somewhat over my head when Miss Boggs was speaking about "harmony" and "organic basis". I am no wiser, I must confess.

Senator Thompson: I would like to associate myself with Senator Godfrey in what he has just said. "Harmony" I did not follow.

Senator Godfrey: I understand what "harmony" means. I suppose it means that it looks harmonious from the outside of the building; but I am not sure what "art nouveau" is.

The Chairman: Yes, and also what is meant by an "organic basis" for treatment.

Miss Boggs: This is a complicated subject in itself. Art nouveau sprang up throughout Europe. It had different names in different countries and was world-wide, or was at least a widespread phenomenon in the western world. One found it in America, Canada, Scotland, as I mentioned, in France, and indeed throughout the world, and it spread through the minor arts as well as architecture and painting, so that all the arts were very strongly affected by it. Its greatest period was really the turn of the century. There was evidence of it first in about 1890, and it kept going.

As a matter of fact it influenced the Group of Seven and perhaps kept going longer in Canada than in most other countries, into the 1920s. Certainly, as Dr. Hubbard has pointed out, the first part of the Centre Block, the original design of the Centre Block, was before art nouveau came into existence, but I think a lot of the attitudes in it led eventually to that very short but very effective movement which is called art nouveau. The historicism going back to the past was one thing that one finds in the art nouveau although applied somewhat differently.

Both the Victorian Gothic and the art nouveau have a respect for organic things, for things that seem to grow. I think you have all heard the old chestnut about the forest-like Gothic cathedrals, with a sense of things that grow and the allusion to plant-like things.

The Chairman: Perhaps there is an example of this in the decor here on the wood. There are some symmetrical figures—almost geometrical—and at the same time there are rosettes which may indicate flowers.

Senator Carter: That picture we have just looked at had buds and things like that in it. Would you classify this as organic? Would it be included in your term?

Miss Boggs: Yes, because it is a growing thing. The reason I am pointing out this possible affinity is because there is a different stained glass tradition which is quite unlike the Gothic tradition of stained glass—a stained glass tradition which is far more stylized than the Gothic and certainly with a very strong linear movement going through it, and particularly very different in colour. Perhaps not as extremely different as this is, but using muted greens and often violets, rather opalescent colours which are very unlike the intense combination of colours that one finds in Gothic churches like Chartres where you have such brilliant reds and brilliant blues which we so much admire.

I really want to suggest that I think that whoever works on that chamber eventually has to come to some understanding of what would be most appropriate within that room, whether the greatest affinity is actually with the original Gothic or with the art of the end of the 19th century. Does that help answer your question?

Senator Neiman: Would you suggest that this type of stained glass would be more appropriate in the sense also that it provides the lighter colours, more muted colours, which would be more suitable for those particular windows?

Miss Boggs: Well, Mr. Ostiguy and I went up to see the Memorial Chamber just before coming here. Mr. Ostiguy might like to say something about that.

Mr. J. R. Ostiguy, Research Curator in Canadian Art, National Art Gallery: I just wanted to say that our visit provided us with a good example of a due respect to the colour of the wall and to the rest of the architecture. I am speaking now of the windows in the Memorial Chamber on the third floor.

Miss Boggs: And even the colours in those windows, the purples and the roses, against that rather opalescent glass around it, I think this has more character of the 19th century and the early twentieth than of the Middle Ages. It seems very appropriate in that setting. I agree that the lightness of the glass around it might be very appropriate. When you have those very intense medallions in the middle of quiet, light glass, you have a prototype which could be useful in the Senate chamber.

Dr. Hubbard: Some of the most successful modern glass I have seen has been in Scotland and by Scottish artists perhaps continuing this tradition of McIntosh and his Glasgow school of art nouveau at the turn of the century. You had artists like William Wilson in Glasgow, and there is a distinguished window of his here in town at Knox Church on Elgin Street, a beautiful thing, and I think it was the same studio that did an entire church-full for MacNab Street Presbyterian Church in Hamilton, and those windows were installed in my younger days in the 1930s. To me, they have the virtue of continuing the old traditions but perhaps using lighter colours which harmonize with the modern Gothic interior. You can also find similar fine examples by such distinguished Canadian artists as Yvonne Williams.

Senator Thompson: It seemed to me, Miss Boggs, that you were inferring that we had to take the situation of the paintings and the windows, and then you were saying not to clutter up the place with a motif of ethnic and historical exploration and so on. I wondered if you were not inferring that we should just have a pure light, perhaps muted as Senator Neiman was saying, so that it would give some sort of reference, and that the main message would come through from the pictures, and one might forget about stained glass as I think of stained glass as having a variety of colours, and instead have just one pure light—and I am not an artist—whether green or blue.

Miss Boggs: I would not be at all opposed to that as a suggestion. I think it would be very interesting for an artist to have an opportunity to work with those windows in an abstract fashion and probably not in one colour. One could probably use different colours in different windows. I am not an artist, and I do not want to anticipate what an artist would do in that situation. But I think that possibility could be very attractive, making use of colour itself to give one that sense of inspiration without tying it to particular imagery. It might not be impossible to use certain symbols on the windows. I think it is impossible for a really historical scene on the windows to be effective. But one could, I suppose, have an astrolabe or a canoe although this is difficult to imagine. But there are different images that could be used in a symbolic way. My inclination would be to keep the windows very simple, and I suspect, which is why I brought up the art nouveau, in the pale tonality of the tradition of the 19th century rather than intense in the tradition of the Gothic.

Senator Carter: Are we open for questions now, Mr. Chairman, or does Miss Boggs have something more to say?

Miss Boggs: I have one other concern, and it is possible that Dr. Hubbard will be more effective on this matter than I, and this is the question of the interpretation of the great legends, whichever ones you would choose, of Canadian life by a painter or a tapestry-maker or whatever artist you might use. I have read disparaging remarks about the figures of prime ministers by contemporary sculptors, and one reason for the problem is that this is not a period of great portrait sculpture. It is not a period of great historical painting either. One of the problems is that when one thinks of artists, who would be attracted to these subjects in an imaginative way, they would either do it very wittily and amusingly like Louis de Niverville, which I think would be too light-hearted for the Senate chamber, or you could have someone like Joyce Wieland, who has done recently a charming quilt, which we bought, on the theme of Laura Secord, full of sentimental feelings for Canada, but I think you would probably find her work too full of sentiment for the Senate chamber. What the solution is, I am not very certain. It is possible that Dr. Hubbard or Mr. Ostiguy will have suggestions. But I think one thing the Senate should appreciate particularly is that it is not a place for empty rhetoric; you want art which does convey something in a convincing way. I was encouraged by the suggestion of Mr. McNeil, the former Clerk of the Senate, about the art of the Inuit and the art of the Indian. I think this should not be forgotten in considering the possibility for decorating the chamber. I hope it is possible to give a very fresh and noble interpretation of Canada's history in that room.

I think that is fundamentally what I have to say.

Senator Carter: I would like to go back to two or three things you said earlier which I did not quite understand. I thought you said that the Centre Block represented the old Gothic style and the other buildings represented different styles. Is that correct?

Miss Boggs: No, I think that is what Dr. Hubbard said, but I think it is that after the building, this centre block, was rebuilt after the fire, the architect executed it in a different fashion from the original. The building we are in now is not actually the original building.

Senator Carter: It does not have the style of the original building, but the style it does have is consistent throughout the whole block, is that right? In other words, it is one style; you don't have one style in one part of the building and another different style in other parts?

Dr. Hubbard: I think, to simplify the matter, the original Centre Block and the East and West Blocks of 1859, left after the fire in 1916, were very much freer in their design. They used things that the 12th and 13th century Gothic never dreamed of, such as the great blocky forms of the entrance to the East Block, which recent historians have so much admired. These are free designs using elements from the past. This Centre Block, by contrast, I think, attempts to be in a way more "correct", going back to the 15th century Gothic. That is not to say, however, that the whole group on Parliament Hill does not go together as it should. It does, and very effectively too. I think it is one of the great architectural groupings in the world. It is memorable. It is the kind of thing that once you have seen you never forget.

Senator Carter: Is it fair to say that the centre block built after the fire is more orthodox than the east or west blocks?

Dr. Hubbard: A little more historically correct, I should say. It has its own freedoms too, because no one can completely reproduce a past style. New building methods and new functions are involved.

Senator Carter: I was glad to learn that Miss Boggs and Mr. Ostiguy went to the Memorial Chamber. You will notice the predominance of purple in the windows there. I have gone there many times. I have also taken numerous visitors through it, particularly veterans and relatives of veterans who have a special interest in the Books of Remembrance. I have never seen one look at the windows. I thought over this, and then I went to look at the windows myself one day, and I could not see anything in the windows. I could see faces, but I could not see anything in the windows that related to the chapel. Do you see something there; do you see some scenes in the windows that relate to the chapel itself?

Mr. Ostiguy: I think you admit that you have seen the colour, so beautiful, in the window?

Senator Carter: Oh, yes, I have. You could feel the sombre mood of the chapel itself, coming from the use of these colours on the themes.

Mr. Ostiguy: The themes are difficult to read in a few minutes, without giving them much attention. That is why I think it is not recommendable to have a theme or themes developed in the windows that we are concerned about, but rather have insert symbols or inset ideas that paintings may develop. That is my understanding.

Senator Carter: Yes. Coming to our own problem in the Senate, we are thinking in terms of paintings and windows or stained glass windows. The purpose of the windows or stained glass in the Senate would not be to create a mood, would it?

Mr. Ostiguy: I think it should, yes.

Senator Carter: What kind of mood should it be?

Miss Boggs: The ideas which have come up in these meetings so far—the idea of order, the idea of unity and the idea of harmony—seem to me to be virtues which the stained glass could communicate.

Senator Carter: As I understood it, Miss Boggs, you made a summary earlier of all the suggestions made. I gathered that you came to the conclusion that it was impossible to embody any comprehensive subject like ethnic background, or history or exploration. You mentioned these, that these could not be adequately dealt with in the type of windows we have, with their smallness and their distance from the floor.

Miss Boggs: They could not be represented in an historic way. It might be possible to find a symbol for them—for instance, to find a symbol for each of the ethnic groups in Canada and use such symbols in the windows—but to represent the ethnic groups in their background and environment would, I think, be beyond the possibilities.

Senator Carter: When we started out I think we went on the premise that it was possible to select a theme and embody that theme, perhaps breaking it down into subsections and so on. If we cannot do that, if that is out of the question, then I am at a loss; I do not know what we are going to do with the windows.

Senator Thompson: As I interpret it, what Miss Boggs is saying is that we cannot do it except symbolically, but we think of the ethnic groups, the mosaic that is most often referred to, having the varied lights of the rainbow show the variety of colours of our ethnic society.

Senator Carter: What I am coming back to is that if we are going to do that, we are going to create a mood, it seems to me, with the windows; and people will feel the mood and never look at the windows.

Senator Quart: That is all right; there is nothing wrong with that.

Senator Carter: What is the point of having something there that no one is going to see?

The Chairman: Senator Carter, I am wondering whether you are saying that in the Memorial Chamber for the casual visitors, the windows are a success because they are not noticeable, not noticeable in the sense that you describe it; but because they are of the character you find there, they are so appropriate that they are not prominent, when you come there to view the Books of Remembrance or to think about the events commemorated.

Senator Carter: Part of my point was that if all you wanted was mood you could create that with colour, regardless of the figures you put in the windows. The figures in the Memorial Chamber would be irrelevant, to my mind, and you could just as well do without them. Am I wrong in that?

Mr. Ostiguy: Partially, I should say that is because although you cannot read fully the subject matter, the fact that you can notice that they are men at arms, that they are warriors, and that they are historical figures, with the appropriate colour added there, makes the mood more precise. You have not read the full story, but at least you have a hint at history, from the men at arms.

Senator Carter: But they are not historical figures in the sense of the chapel, which is the history of the war. All around the walls, carved into the walls, is the history of the Canadian forces. It is that period in history that the Memorial Chamber represents. The figures do not represent that; they are dressed up in robes going back to the Roman days.

Miss Boggs: But surely, just as Moses is relevant to the Senate Chamber, as I think Senator Connolly suggested, St. George and whoever those figures are, are relevant to the place as well?

The Chairman: Joan of Arc?

Miss Boggs: They existed because of history and we certainly could acknowledge it.

Senator Carter: The way my mind is working is that if we put stained glass windows in the Senate I would like people to look at them. It should not be necessary to point the windows out to the visitors. I would like to know that the windows in their own right would attract visitors' attention, so that they would look at them and would see something that they could understand.

Senator Thompson: If I could give my point of view, I would prefer them not to look at the windows but at what the windows were focusing on, which might mean the light focusing on a painting or a piece of sculpture, and which would give the mood. That would be similar to light focus-

ing on a tastefully decorated; house, where the colour of the wallpaper may not be noticed particularly but where that blends well into a high point which may be a sofa or a painting or something like that. To me, the windows are necessary only to give the mood and the background.

The Chairman: Would you like to relate this discussion to the situation in regard to the new windows in the House of Commons?

Senator Carter: I have not had a chance to look at them yet.

Senator Godfrey: I am more inclined to agree with Senator Thompson. When I look at beautiful windows in cathedrals, rose windows and so on, I do not look at the details; it is just the impression I get. The light of the sun behind them, coming in, is a beautiful thing. One can get these impressions at Chartres and places like that. As to the House of Commons, I have a vague recollection that there are some flowers in the windows there; they are really beautiful and pleasant to look at. Whether they actually depict something does not worry me too much. This is so particularly in the case of the Senate, where there is all that space below, where all the paintings are.

Senator Carter: We seem to be getting on to a different tack now. Perhaps the one we are getting on to is the right one, but it is certainly different from our original concept. If you remember it, our first concept was one of unity, that the Senate represents unity, that it is the one place where the three elements of government come together—the Crown, the Commons and the Senate. There was that focus on unity there, and we speak about the inspiration that it gives. The Senate is not a church; it is not a cathedral, such as Senator Godfrey talks about. Fine, in a cathedral it creates another mood, a mood of worship; but in my understanding if we are going to create a mood in the Senate it should be a mood either of inspiration or of education, so that people would be edified having seen the paintings or the windows. Then they would take away something from it, and it would not just be focusing. They would see something, and they would go out feeling they had seen something that had come to life, that meant something to them.

Senator Godfrey: I would agree with Senator Carter concerning the paintings, but I do not think there is any room so far up where the small windows are.

Senator Carter: They are going to be part of the whole. If you are going to put windows and paintings that conflict with each other, you ruin the effect of both.

Senator Quart: That would not do.

The Chairman: If the committee has done nothing else, it has at least made that point clear, that we cannot have a clash between what is done in the clerestory and what might be done on the walls.

Senator Neiman: I think we have really got to the point now where we have to know what to do with the walls, which are there at the visual level and which are the predominant feature in the chamber. I think we have to start there, with the walls, and develop the theme—whatever it is that we decide here—and then use the windows to highlight that. I agree with Senator Godfrey that we cannot tell a story by means of those little windows up there, by putting a bunch of little figures in them. If we want to tell a story, we should depict our theme on the

walls and then let the windows highlight the theme and bring it all together.

The Chairman: If that is the conclusion that the committee reaches, then, as Senator Carter points out, we have come a long way. You all remember—and I point this out only to give the perspective—that when we started to talk about the windows it was proposed that something be done, and there was no consideration given in the Senate as to what should be done. We talked about the windows, in the debate on the floor of the chamber, and incidentally—and only incidentally—the question of the pictures on the walls arose. This committee really has not authority to deal with the question of the walls; it is not in its terms of reference. But I think we have realized in this committee that unless we say something about the walls in relation to the windows we are only going to do a disservice to the Senate.

Senator Quart: Oh, definitely.

The Chairman: What Senator Neiman, Senator Carter and other senators have pointed out now is that this is an important matter for us to consider. Our terms of reference are to deal with the windows, so perhaps we have to deal with the windows, and make a recommendation for relatively early action on the windows. We may have to defer any action on the walls for another generation of senators, because they may never be done. At least we should try to make recommendations about the windows, whatever might be done about the walls and the paintings on the walls, whether they be murals or whatever.

Senator Carter: Mr. Chairman, I do not understand how we can really do that, because the two are part of the whole, and of the two the pictures appear now to be the dominant factor.

The Chairman: They are.

Senator Carter: The windows are small, the pictures are bigger and they give more scope for theme. They are more at eye level, where people are going to see them. Whether people are going to see the windows at all, and see what is in them, will depend largely, as I understand it, on the pictures on the wall which will direct attention to the windows. I may be wrong in that, but we have experts here to tell us about it.

Senator Quart: I agree with Senator Neiman on this, and in fact most of us have talked about it, even in the Senate, even in the speeches made against the murals or the pictures. I think most people coming in to visit the Senate do not notice the windows, they look at the paintings. Could we not have our terms of reference extended or changed?

Senator Carter: I think that is a good suggestion, Mr. Chairman. I do not think we can make a suitable recommendation that does not take into consideration suggestions with respect to the walls as well as the windows. As I see it, the two are inseparable.

The Chairman: I am inclined to agree, and this is going to be a problem that we will have to face when we come to write a report, but I think it is a valid point to raise at this stage, because it emphasizes on the problems we have. However, since we have so many great experts here this morning, perhaps, as a result of the discussion, Miss Boggs, or Mr. Ostiguy, or Dr. Hubbard, might have some-

thing to say about what has been put forward on this subject.

Miss Boggs: I think Dr. Hubbard was eager to say something a moment ago.

Dr. Hubbard: I was, but something else has occurred to me just at this moment.

Say you did not have the opportunity of considering wall-paintings at this time. This kind of thing has happened in the decoration of many important places, where one element is put in at one time, and then it becomes the job of the man who does the next piece of work to fit it in with the preceding one. I think that if one waits to do all this at one and the same time, the result must be inactivity; indeed, the result may be no result.

Another point I wanted to make was that I think Miss Boggs' suggestion of a simple and perhaps symbolic use of stained glass, and the other approach of a more detailed use of it, are perhaps not mutually exclusive. If you look at clerestory windows in churches and cathedrals, and so on, you often find that they are much simpler in design, because of the height, than those below; and it seems to me that some such accommodation is possible here. I am sorry to be so disjointed, but these things have been bubbling up in me.

Another point is that there are two elements to art—or some art—namely, decoration and expression. Again I do not think they are mutually exclusive. (I do not quite like the word "mood"; "expression" is the better term, so far as I am concerned.) I think both are necessary elements. You may be initially impressed by the one—the colour and the mood it evokes—and then you are free to explore whatever is expressed in the subject-matter. In other words, a work of art may have several levels, each of which is rewarding for further appreciation or further knowledge of the work, or acquaintance, perhaps I should say. These are my random thoughts of the last few minutes.

The Chairman: That is very helpful.

Senator Thompson: Miss Boggs has given us this dimension of painting; but could the windows also be accentuating the door, or some sculpture? Or what do you call those things that are in walls?

Miss Boggs: Reliefs?

Senator Thompson: Yes. Reliefs.

Dr. Hubbard: Oh yes. I think it is all possible, but I think it is the job of the artist who is commissioned to do the job to harmonize the decoration with the character of the room itself.

That, of course, leads me on to another thing. Perhaps Miss Boggs was about to say this. She has already said, "Ideally, choose a genius to do this." Well, it is a very difficult thing, especially in these days, to find people who are interested in doing, say, a set of murals. You can practically count them on the fingers of one hand. It is also very difficult to find an artist in Canada who is going to be able to do this, and who is going to be interested in doing it. This, to me, is one of the major problems in any elaborate scheme of historical illustration, or even symbolism.

Mr. Ostiguy: Mr. Chairman, I would like to add one idea, to complement what Dr. Hubbard has said. I understand

that perhaps one artist should be chosen to paint the paintings, or that there should be only one artist for the windows; but whether it actually should be only one for the paintings, eventually, I do not know. As an alternative to paintings, I would like to suggest that we think of tapestries. It would not be impossible, to my mind, that a committee of artists and art critics should select paintings that already exist, and that would have a theme that would be suitable for transferring to tapestry. This, in my opinion, might also be a possibility.

The Chairman: I am so delighted to hear you say this.

Has anyone here been to Malta?

Senator Godfrey: I was there a few weeks ago.

The Chairman: In that case, you may remember that in the legislative chamber there they have some of the most magnificent tapestries in Europe. They were done, I suppose, 400 or 500 years ago, in the great days of the knights. They are made in northern Europe, in Belgium I guess, or perhaps in Holland. They are very elaborate. They contain flora and fauna, and are very rich. They are not on display all the time, but I have seen them in place. There are similar tapestries in the procathedral there. They are all from about the same period and were all presented by the governments of the different countries contributing to the personnel of the Order of the Knights of Malta, who were stationed there. I have often wondered whether the concept of tapestries for our walls was a feasible one.

Mr. Ostiguy: I believe so.

Dr. Hubbard: Yes.

The Chairman: If they were installed, would they have to be removed from time to time, or can they stay there in a permanent way? Do they deteriorate.

Miss Boggs: They fade.

The Chairman: That is perhaps why the Maltese do not keep them up all the time, then.

Dr. Hubbard: On the other hand, Mr. Chairman, some tapestries have been on view for a very long time. They have faded but are still very beautiful and have survived for as long as 400 years.

Just while we are thinking of this, perhaps Mr. Ostiguy has seen the tapestry made after a design by Jean-Paul Lemieux, one of our leading present-day painters in Canada.

Mr. Ostiguy: No, I missed it. It was exhibited at the Corbeil Gallery in Montreal, I understand, recently. I did not go there.

Dr. Hubbard: It is rather beautiful. The theme is that of the train going off into the distance.

Mr. Ostiguy: I just heard about it. I did not know Jean-Paul had designed a tapestry.

Senator Godfrey: You brought up the question of whether it would be advisable to have the same artist paint all the pictures. Would these pictures all have to be originals? You were talking about copying pictures on to tapestries. Would it be a terrible thing to select pictures and have somebody reproduce them in paint? We have lots of historical artists from the past who had all kinds of themes. You could pick out various ones. There are at present very competent artists who could reproduce them in a better

way than, say, the reproduction in the entrance to the parliamentary restaurant.

Miss Boggs: This was certainly frequently done in the past. There is an old tradition of using older compositions for tapestries or paintings. It is certainly not customary in the twentieth century, however. I do not know how we would feel about reproducing in tapestry Robert Harris' *Fathers of Confederation*, for example.

The Chairman: We could not put it in the Senate chamber, because it is everywhere, of course, as you know.

Miss Boggs: Everywhere and nowhere.

Mr. Ostiguy: I had in mind, to answer your question, rather, paintings and motifs done in the recent past, in the last 20 or 30 years, by artists who might have thought of making a tapestry instead, who have been in contact with tapestry designers. Jean-Paul Lemieux is an example. I am speaking of those artists I have known, and do know very well, and that I can quote readily. There is Jean-Paul Lemieux, as I say, and there is Madeleine Laliberté. There were many in Quebec. There was Jean-Philippe Dallaire, who was a Hull painter but who died. There were painters in the thirties I could refer to, when there was a renewal in tapestry all over the world, and especially in France. There were many followers of these people, but many artists could not get as many commissions as they would have liked. These artists have left things that are very suitable in style. I certainly know of a few that are suitable in subject matter. I am just throwing this out as another possibility.

You are right, though. There are certain things that lend themselves to tapestry design. If the artist is still living and agreeable to doing it, or if the artist is still living and we could commission a theme from him, or get a maquette for a theme, that could be treated in tapestry, I think it would be wonderful.

Dr. Hubbard: A good many of you know Coventry Cathedral, and I think it is rather significant that there, instead of attempting a mural painting, they commissioned a great tapestry instead, from Graham Sutherland.

Senator Carter: Does climate affect tapestry? How would the Canadian climate affect tapestry?

Miss Boggs: I do not think that is a problem. Light is a problem for tapestries, but I have never heard that climate would affect them, unless it were too dry, perhaps.

Dr. Hubbard: I think perhaps a terribly damp climate, like that of the West Indies, might affect them, but we do not have that problem here.

The Chairman: The chamber is air-conditioned, of course. Whether we will have enough energy to keep it air-conditioned, I do not know.

There is one thing I might put in for the sake of the record. I remember, the first time I went to Saint Peter's in Rome, seeing things that I thought were original oil paintings over some of the side altars. Actually, they were mosaics copied from oil masterpieces. They looked as if they were paintings, but the fact is that they were mosaics. That was another medium used to copy great art. Whether it was successful or not I am not competent to say, but it was done.

Miss Boggs: I suspect we are thinking of something that would be a free translation of the works concerned. One

of the advantages of tapestries is that one could have works by several artists, and yet there would be a unity in the Senate chamber because of the technique involved.

The Chairman: In the event that the decision is taken to commission an artist to do the windows, and suppose, for the sake of argument, we get a genius, do you suppose that it would restrict him in his work if a committee of the Senate discussed it with him before he started, then as he developed his ideas, and then perhaps before he finally made the installation?

Miss Boggs: Well, certainly I think it is your responsibility, if you are commissioning something, to discuss it before the work begins, and I do not see why you should not demand to see the sketches, and be in a position to refuse or accept them before the work is produced.

The Chairman: Well, normally the commissioning would be done by the Department of Public Works. We will have evidence to that effect before this committee. We are, however, not really the owners. We are not really the people who will award the contract, or even select the artist. I do not want to suggest that we should be policemen of the project, but I think, in view of what this committee has learned in the course of a year or so, we would certainly feel more comfortable if we knew how the project was being developed. In other words, I do not think the Senate would like to be confronted with a situation in which, for example, the windows are in and it is then too late to do anything about them. Would it restrict the artist?

Miss Boggs: There is nothing wrong with restricting the artist, to a degree. The most creative relationships in the arts have often been the ones in which there has been the most conflict. Michelangelo had a very difficult patron in Julius II, who interfered all the time.

Senator Godfrey: I am not quite as colourful in my way of expressing myself as Senator Forsey, but some of the works of art he has described in some of his speeches, such as the one down here in the park, are—well, I do not know what they look like. I really think the Senate has to be a policeman.

The Chairman: I want the answer on the record as to whether we are going to destroy the inventiveness of the artist by making him feel that he has to report to a Senate committee. There is nothing worse than reporting to a committee, even if you are not an artist.

Miss Boggs: Have you ever had an artist report to you?

The Chairman: No.

Senator Carter: It would depend on the temperament of the artist himself. Some artists might welcome it and others might not like it at all.

The Chairman: I had expected that we would have Dr. Hubbard making a statement to the committee in the same way Miss Boggs did in opening, and for that reason I anticipated that I would introduce him at one stage. But we have been jumping in all over the place here, and I think with very good reason, but I do want to tell you who Dr. Hubbard is, and I want this on the record. He is a McMaster graduate, but he has studied in France and Belgium, and he has advanced degrees from the University of Wisconsin, which he got many years ago, and he is a Fellow of the Royal Society of Canada. He taught briefly

in the United States, in Wisconsin, and has also taught at McMaster, at the University of Toronto, and at Carleton. He has been a curator at the National Gallery since 1945 and its chief curator since 1954. At the present time he is on loan as cultural adviser at Government House. He is the author of some 170 publications, including books, articles and pamphlets. I think, from what he has already said to you today, that he has demonstrated his capacity in the field in which we are particularly interested now, not only on the Canadian side of it but in the field of painting and the arts generally. We are very pleased to have him here. I wanted to have on record some of his credentials, imperfectly though I have listed them.

One of the things Miss Boggs said at the beginning of her statement was that she did not think the idea of a competition was necessarily good. Of course, we do not want Miss Boggs to solve this kind of problem for us because really it is a problem for the Department of Public Works, as I understand it, and it may be necessary for us to have an official from the Department of Public Works come to our next meeting. I should say, however, that once we had outside artists like Miss Williams, we began to get letters from people in different parts of Canada, and from students who are working with people in different parts of Canada in the field of stained glass. In fact, we had a petition signed by 25 or more people saying that there should be a competition. I do not know what the Department of Public Works will do, and I do not think it is up to us necessarily to recommend what they should do. I think what we have to do is to reflect the evidence we have had from the people who came before our committee. But I wonder whether any of the people whom we have here this morning would care to say something about this matter of a competition—what the pros are and what the cons are, and perhaps give us some objective information about it.

Senator Godfrey: Why do you think it is suitable for a building and not for the interior.

Miss Boggs: Well, I think even with the building, one has to weigh the evidence of performance in making judgments about the final architecture of the building—not just make a decision on the basis of drawings or concepts or models produced. I think the difficulty with most competitions for works of art is that they are based on a final drawing from each contestant for the work of art. Usually they are done anonymously, so that one has no way of judging the basis of experience unless one recognizes the artist's work. So it can lead to certain misunderstandings. I suppose the most elaborate juries I have been on have been for coins, where you get submissions from school children and amateurs and all sorts of people, and you get an extraordinary variety of things. This is very interesting and it is very healthy because it means that people are interested in this project throughout Canada—different people and different age groups. But I am not sure, finally, that the best decision is necessarily made at the end or that the best decision can be made in that situation.

Senator Godfrey: Can you explain why? Let us take coins, for example. You can actually see them.

Miss Boggs: You see the drawings but not the coins, and that is a very different thing. You see so many drawings that even if you spend days at it, you are sort of dazzled by the sheer quantity of drawings. It is very difficult to reach a decision because inevitably you have a certain political atmosphere among the people making the judgments. As a

group of people, one inevitably considers other things in reaching a decision, so the decision is almost always a compromise decision.

Senator Thompson: What is the alternative? To say to someone who is qualified, "You make the selection for us."

Miss Boggs: I suppose so.

Senator Thompson: Whom would you suggest?

Miss Boggs: Well, the Department of Public Works has a committee which is concerned with commissioning works of art.

The Chairman: Let us get some information about this. I take it that a committee of this kind would have an inter-departmental element that would involve people from the Gallery and from other places where there is some expert knowledge on matters of this kind. Is that so?

Miss Boggs: Well, the Gallery is no longer represented. We have just been removed. I don't know the nature of the committee at the moment. But you are having somebody from the Department of Public Works come before this committee.

The Chairman: Well, for a work of art, I think this is a strange development, isn't it?

Miss Boggs: Well, there are also members of the committee from outside the government of Canada, people who are artists or who are interested in the arts in one way or another. I cannot remember who the members of the committee are, but there is an effort to bring people in from all spheres who are knowledgeable.

Senator Thompson: If I may say so, Mr. Chairman, I am definitely in agreement with what Miss Boggs is saying because I think committees definitely involve a compromise. There is a whole variety of reasons why people would choose something or why they would defer to the decision of somebody else. I think, quite frankly, that we would be like Julius II and Michelangelo. I think of what he would have done if he had not had Julius II. Regarding the Department of Public Works, with all respect to them—and I think of Rodin and other people who also had their "departments of public works"—I hope that we will be thinking, if we can, in terms of getting some experts rather than a committee. The experience with committees to do or to deal with works of art has been frightening over the years.

The Chairman: I think that Dr. Hubbard has something to say.

Dr. Hubbard: I think when a representative of the Department of Public Works appears before you, you might possibly investigate the sort of mural competitions they have had. I remember those for the National Library, for which I was a consultant—I had something to do with it but cannot remember exactly what—and there were all sorts of anonymous designs, as I remember, submitted, but of course anybody in the know could spot at once who the artists were. If I remember correctly, the solution to that—and I think there were two good murals—was a perfect compromise. One more traditional sort of mural, and one rather freer and more modern, were chosen. That is what may happen.

Senator Godfrey: Is here anything wrong with that?

Dr. Hubbard: No, not if they are in different parts of the building. In that case they are probably quite acceptable.

The Chairman: You know, one of the problems you have in a situation like this is that it involves the expenditure of public funds, and there is a responsibility that the appropriate department has to shoulder. That could very well be the telling factor when you make the decision.

Senator Godfrey: I recall that, when my own law firm moved into new offices in 1967, we had a committee of one—a benevolent dictatorship—and we actually bought some pictures. I do not think my partners all agreed with the choice, but we did something. When we had a committee, we could never agree on anything. But I am not too sure that in this type of thing you should rely on one person, particularly the artist. Let us take the Art Bank, for example. The Canada Council set it up and I had been pushing for it from practically the first day I got on the Canada Council. We had a committee all right, but all of its members thought alike; immediately you got somebody else on who did not quite agree, he got bounced off. But there developed a certain sameness about the collection, because it reflected the taste of certain people. I think that, between my house and my office, I have about ten different painters, and not one of them has made the Canada Council selection, but I still do not think my taste was completely wrong.

Another point is this: I was pushing very hard that the Canada Council should not have people like curators and artists all the time, but should also have collectors, people who have put their money on the line for works of art and who are fairly knowledgeable. I kept on pressing for this, and we finally got J. H. Moore. He was president of Brascan, and is now chairman of the board. He has a very large collection of modern Canadian art and a large collection of Brazilian art. He is a man interested in the arts. Finally, when they came to Toronto, they had him on the committee. Well, it is a sort of horror story when you hear his version of what happened that day. He has never been asked back again. That does not necessarily mean that a committee is a bad thing, although I was against it myself.

Senator Thompson: As I understood Miss Boggs, the suggestion was not that it would be an advisory committee. It would be made up, I presume, of people who had knowledge in the area of the arts, and the artist would report with his sketches and then perhaps there would be further discussions.

Miss Boggs: Coming back to that, I think it was Professor Careless who suggested a committee of historians and artists to work upon the iconographic program, and I think it is very desirable to have a committee discuss what the subject matter should be and how it should be developed. It could establish a program which would be the general direction for the artist.

The Chairman: This would sort of set the guidelines

Miss Boggs: Exactly.

The Chairman: — as to what was required, or thought to be required, in the chamber, in respect of windows and in respect of walls.

Senator Thompson: Could I ask the artist, Mr. Ostiguy, a question? How would you like the administrative set up to be, if you were asked to do this work?

Mr. Ostiguy: I think it would be ideal—and I would like it very much—to have a committee set up to devise the ideal number of basic themes, and a committee of critics and historians, to whom I could speak. I would feel much more at ease if I were to speak to them than to speak to members of Public Works. As an artist, I believe that I could agree quite well with the senators, but to have someone there even closer to my profession would help a great deal. If there are several artists working on a tapestry, that would help a great deal. When there is only one man, it is always easy to guide, but when there are several artists in a project it would be better to have a committee of critics and historians.

Senator Carter: The things we have been talking about for the last half-hour will probably solve themselves by force of circumstances. We may not have as many options as we think we might have. Mr. Chairman, you said that there will probably be only one more meeting after this one. We have three experts before us now and we certainly must get all the assistance we can from them. Although you have said that the paintings, the walls, the murals are not part of our terms of reference, we cannot ignore them.

The Chairman: That is right.

Senator Carter: They are part of the concept that we are trying to develop. I confess that I am a bit at a loss now because, as I see it, there should be some theme. If there cannot be a theme in the windows, if the windows preclude that, because of their size and distance from the floor and that sort of thing, then the theme should be in the paintings. I would like to get some reaction from our witnesses as to what they think of that idea, the possibility of using the murals for the theme and, having done that, what the rôle of the windows and the stained glass would be. I would like to get a clear idea of that.

Miss Boggs: I suppose it is rather a Thomist solution that one moves from the philosophical and abstract planes on the upper level of the windows, which would express the more abstract concepts, to the more literal, educative function in the paintings or tapestries below.

Senator Carter: So far, all that I have heard—unless I missed something this morning—is that the only thing we can put in the windows, apart from colour, is symbols; and my opinion is that the Senate is cluttered up with symbols now. You look at the ceiling and you see the floral emblems of all the ethnic groups in Canada.

The Chairman: All the original ethnic groups.

Senator Carter: Whatever they are, the whole ceiling is cluttered up with them.

Senator Thompson: You use the word “cluttered”?

Senator Carter: Yes, I used the word “cluttered” because you go around the walls and you find every saint up there, a whole list of saints—I have forgotten who they are—up there, and then something above that. The Senate is full of symbols, and now we are going to fill the windows with symbols, too?

Senator Thompson: As I understand it, the symbols will have the effect of giving simplicity and not the cluttering up that you are objecting to. I would like to pursue the question you have been asking. We start with a totality; we think in terms of a total theme.

Senator Carter: Yes, something educational or inspirational, mainly educational for the young people. Every day thousands of people go through this building and we want them to take away something. We want them to see something that is relevant to the government of Canada, the history of Canada, Canada as a nation. If we cannot put that in windows, let us try to put it in paintings, in murals, in tapestries and so on. We have to develop some sort of picture or concept of what that is going to be, in all, and the relevance of the two media.

Senator Thompson: As Dr. Hubbard has suggested and as Senator Connolly has mentioned, our look will have to embrace the windows. We have not anything else in our terms of reference and perhaps we have to wait for another generation of senators. Dr. Hubbard mentioned an artist laying some sort of foundation in his creative work and then the others having to live with that and move on. So that we can see some progress in this, I ask, would you suggest we should be discussing our theme, the totality, and then assume that our reference in respect to the windows is in terms of that totality—that we focus on the windows to see how it fits in?

Dr. Hubbard: Yes, yes, I do, except that I think it should be in fairly general terms. It would not do to lay down a great scheme, or a hard and fast scheme, as that would hamstring the next artist who came along. In general terms, yes, certainly.

The Chairman: Would it be feasible, in the view of the panel of witnesses we have here today, for us to make recommendations with reference to the windows, for earlier execution, and then express views about what we thought in respect of the decoration of the walls, in general terms but specific enough to make it clear that what is done in the walls should not clash or conflict with what is done in the clerestory? Is that a possibility?

Senator Thompson: Could I put it the other way, that what is done in the windows is to complement the walls. The windows are secondary to the walls, if I gathered correctly the experts' opinion.

Miss Boggs: I think that is the problem. I myself would like to see the two developed together, because no matter how simply the windows are treated, they would determine what was done with the paintings or tapestries later.

Dr. Hubbard: I think it would be ideal. I am only thinking of practicalities here. This is the problem.

The Chairman: It could be made to harmonize a lot better if it were done at one time.

Miss Boggs: Yes.

The Chairman: As one project, even though different kinds of people may be involved—stained glass people, tapestry people, painters, whatever the case may be.

Senator Thompson: Could I put a question to our experts—we have three of them here—as to whether they have some personal feelings about a theme? I would direct it to Mr. Ostiguy, the painter.

Mr. Ostiguy: I should say, yes, I have a hint. I thought of some things, although I have not been approached until very early this morning. I have not read any literature and I did not know at nine o'clock that I would be coming here this morning, so it is a very quick inspiration, a matter of the moment. While you were speaking, at one point I

recalled writing an article last month on an artist who developed beautiful imagery about the Gaspé legends and did a book cover on the Gaspé legends. In my criticism, I wrote that I would wish that a donor or a rich collector would think of having this beautiful image transferred into tapestry. I think themes like legends of Canada, that link the past with the present, may be considered. I have not considered it seriously. I just want to indicate that an artist may have a feeling for similar projects intended for this beautiful building.

The Chairman: On that point, Mr. Ostiguy, I should say that the historians we have had, Dr. Jacques Monet, and Dr. Careless from Toronto, both suggested that, in so far as the wall decoration is concerned—and they have not been asked to discuss the possibility of tapestries, but rather discuss the wall decoration in the way of murals or paintings—there should be an historical but political theme, dealing with parliament as an institution, and more particularly in respect of Canada. That is not an easy theme to develop without becoming hackneyed.

Frankly, it seems to me that the theme of legends may very well be much more appropriate than a factual historical reference to an event that one hundred years from now may not be as significant as a legend. Legends have a way of living on. An event of 1837 or 1865, for example, may not be important in the year 2076, but the legend may be, and we have to think about that.

Senator Carter: I think you are a romantic, Mr. Chairman.

The Chairman: I may be. I am not trying to foist an idea of mine upon the Senate chamber. What I am trying to visualize is what the people who go in there, fifty or a hundred years from now, will think of it.

Dr. Hubbard: Yes.

Senator Carter: We may have turned full circle, from debunking back to romanticism. Certainly we are going to pass through the debunking circle somewhere.

Dr. Hubbard: May I mention something that occurs to me, the decoration of the Palace of Westminster in the 1840s? That included a very elaborate scheme of all sorts of murals and that sort of thing. Some of them are still interesting, but some in subject-matter and in interpretation are very dated indeed. They reflect a Victorian conception of history and a romantic conception of history as well. Now, that does not apply to all of them, by any means.

The Chairman: That is true. As a matter of fact, you can say one other thing about them, that even the knowledgeable visitor who goes to the Palace of Westminster has to get either a guidebook or a guide to find out what it is in British history that is being depicted.

Dr. Hubbard: Yes.

Mr. Ostiguy: I fully agree with you. It is very dangerous. However, the case that I have in mind is that of an artist who, while projecting the image of a "conteur", or storyteller, depicted also the old houses of Quebec and the geography of the Gaspé area, and depicted it in a style that she called "modern". I think the example of that artist, who, when treating subjects from the past, thinks very much of the future of her country, and sees her country as a heritage, but one that is progressing and evolving towards the modern age, is very important.

Whether this one artist with this particular theme is to be selected, I do not know; but I think you could take her as an example. If asked to interpret a legend, a good artist will feel that the past and the future should be summed up in the present. That is what I meant.

Dr. Hubbard: Hear, hear!

Senator Thompson: Tapestry, to me, appears traditional, but I am really very green and ignorant about all of this. Could you see the use of some of our modern technologies in this regard? My mind is sort of wandering here, but I am thinking that instead of glass for the windows, perhaps you might have a very thin piece of marble from one of our highest mountains, that light might shine through. Might that be done?

Mr. Ostiguy: I do not know. It might be possible. On the other hand, if you use materials in the use of which we have no experience, you might find that you have problems. We have an old building here that we must respect, which has a very definite character, and I think tapestry and stained glass, with some renovation, and with the introduction of something different from what they were in the Middle Ages, of course, are still the two media that can be recommended at the moment. I would be afraid new materials in regard to which we have no long tradition of experience would lead to something disastrous, very possibly.

Senator Thompson: I must say, Mr. Chairman, that I have the feeling that Miss Boggs sees the chamber as one of sober second thought indeed, with the emphasis on "sober". She talked of the qualities of order, unity and harmony. Do you not see brilliance and light shining down, Miss Boggs, so that people are dazzled when they walk in by such personages as Senator Connolly who walk in our midst?

Miss Boggs: I do not think harmony and order are necessarily contradictions of a certain gaiety and spirit in the chamber. There can be vitality in the art as well as in the inhabitants of the Senate.

The Chairman: Even the mural "Solon" in the House of Lords attempts to do that.

Senator Carter: I do not think the mood should be too sober, or we will perpetuate the myth that we have all gone to sleep or died.

The Chairman: It is certainly not a funeral chamber; it is a legislative chamber.

If we have finished with our questions, I should like to tell Miss Boggs, Dr. Hubbard and Mr. Ostiguy how really grateful we are to them. Normally our meetings last an hour or an hour and a quarter, but this has gone on for almost two hours. The reason we have kept you so long, obviously, is because of the intense interest you have taken in our work.

You have done two things here today: you have raised our sights on what must be done, and what can be done in our chamber; and you have also taken us into the very foundations of some of the ideas our report should reflect. What faces us is not simply a matter of putting a piece of coloured glass into an aperture; it is a matter of knowing what artistic and practical values are involved in whatever is done in the chamber. You have brought everything alive for us this morning, in a very real way, and we are most grateful to you, because it will help us immeasurably in



FIRST SESSION—THIRTIETH PARLIAMENT
1974-76

THE SENATE OF CANADA

SPECIAL SENATE COMMITTEE ON

THE CLERESTORY OF THE SENATE CHAMBER

The Honourable JOHN J. CONNOLLY, *Chairman*

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