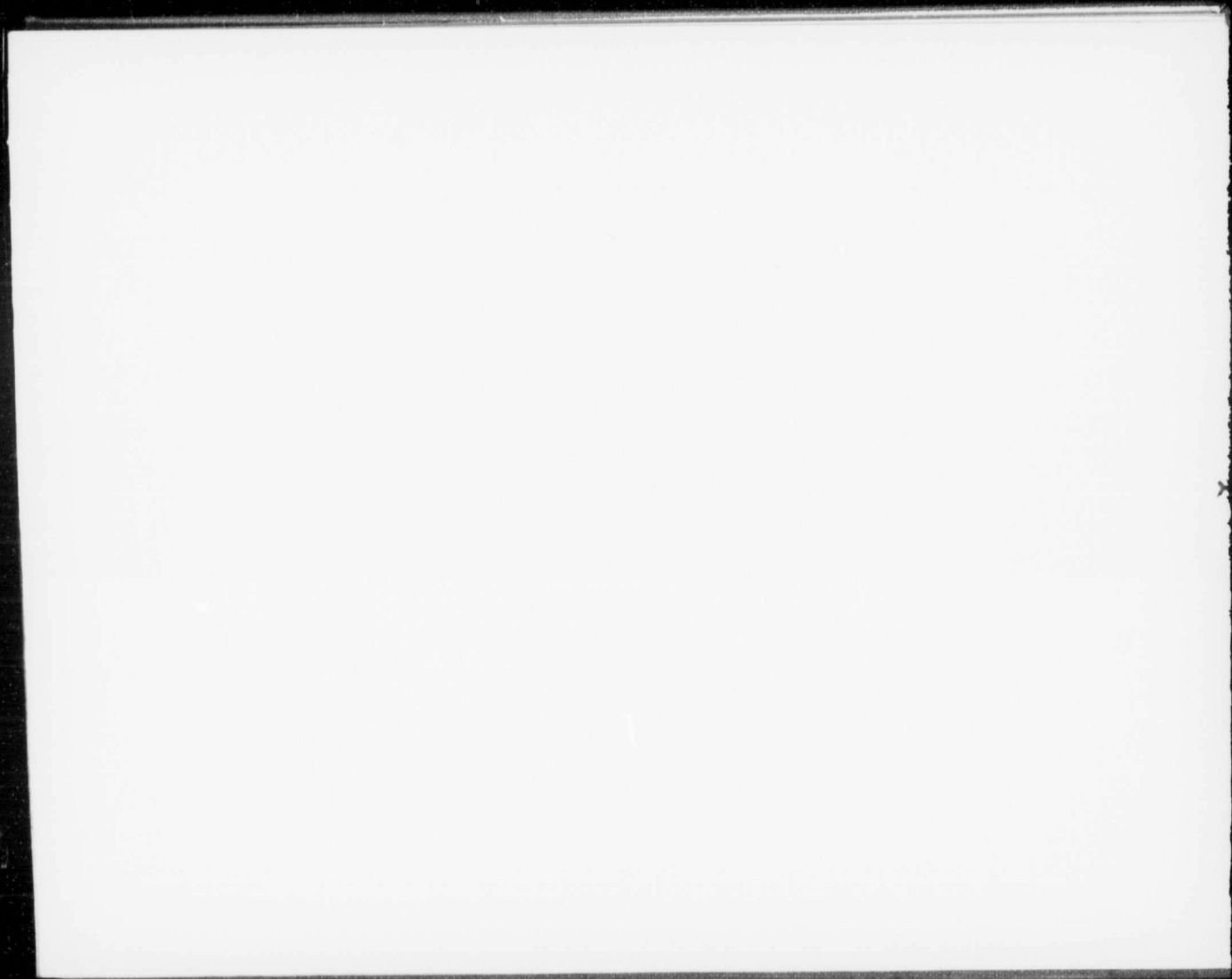




CANADIAN WAR MEMORIALS.





*Canadian War Memorials Committee.*

*The Housing of the* . . .  
*Canadian War Memorials.*

**I**N planning and organizing the great Scheme of the Canadian War Memorials, the Committee were guided throughout by three main considerations. The first of these was naturally that the Memorials should constitute as complete a historical-artistic record as possible of Canada's share in the great War. The second, that this record should be thoroughly representative of all the varied and somewhat diametrically opposed tendencies and movements of Western Art at the time of the tremendous armed conflict, so that the collection should not assume a parochial character. The third and equally important aim was, to provide for an impressive and monumental setting, a great War Memorial in itself, planned in relation to the Works of Art to be housed in it, so as to avoid the wearisome monotony of the ordinary picture gallery with its long unbroken rows of architecturally unrelated exhibits.

To achieve this object, the Committee in the first place concentrated their attention upon a large series of decorative paintings on a heroic scale by the leading artists, dealing with typical instances of every phase of Canada's activity and achievement in the War,

these paintings to be embodied as wall panels in an architectural scheme designed to show them to best advantage and in their proper sequence. These forty decorations are to be, as it were, the brilliantly illuminated chapter headings to a book of many hundreds of descriptive pages. A classified list, incomplete as yet, of these panels, will show how systematically the whole range of subjects have been covered without undue prominence being given to any particular phase.

Major Augustus John's gigantic design, measuring 40 ft. × 12 ft., cannot be fitted into this list, as it forms a class in itself and constitutes a synthesis of War into which the artist has compressed his entire experience of five months at the front with the Canadian Forces.

The others are as follows:—

Battles	-	-	Major Richard Jack, A.R.A.	Capt. Louis Weirter.
			Mr. Eric Kennington.	Private Bomberg.
Artillery	-	-	Lieut. Wyndham Lewis.	
Infantry	-	-	Mr. J. W. Morrice.	
Cavalry	-	-	Mr. A. J. Munnings.	
Veterinary Corps	-	-	Mr. A. Talmage.	
Air	-	-	Mr. C. R. W. Nevinson.	

Navy	-	-	Lieut.-Commander N. Wilkinson, R.N.V.R. Mr. J. Olsson, A.R.A.
Forestry	-	-	Prof. G. Moira and Mr. A. J. Munnings.
Railway Construction			Mr. L. Richmond.
Munition Works	-		Lieut. I. C. Ginner.
Hospitals	-	-	Prof. G. Moira.
Transport	-	-	Prof. W. Rothenstein.
Battlefields and Ruins			Major D. Y. Cameron, A.R.A. Majoa Kerr-Lawson.
Embarkation and Debarcation			Sir John Lavery, A.R.A. Mr. E. Bundy, A.R.A.
Training Camps and Leave Scenes			Major A. McEnvoy. Miss Anna Airy. Mrs. L. Knight. Miss C. Atwood.
Shipping and Ports			Mr. H. Gilman. Lieut. E. Wadsworth.
Land Work	-		Mr. G. Clausen, R.A.
Allegories	-	-	Mr. C. Sims, R.A. Mr. Byam Shaw. Sig. Ettore Tito.

Whilst fully recognizing that the building for which this imposing series of decorations is intended, should be carried out by a leading Canadian Architect, the Committee would have considered their work incomplete without at least a suggestion concerning the kind

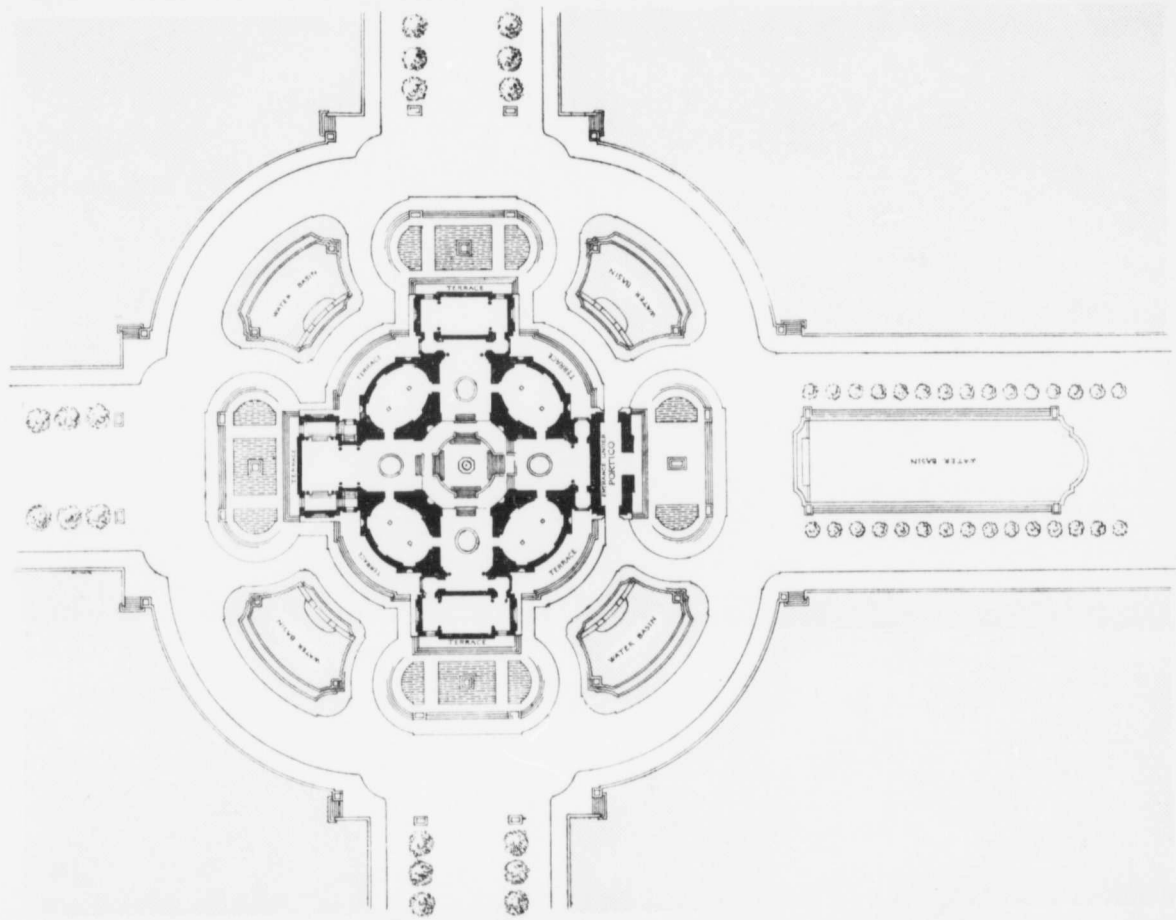
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of setting that would be essential to do justice to these pictures. With this object in view they have secured the services of Lieut. E. A. Rickards, of the well-known firm of Lanchester & Rickards, whose design for a War Memorials building, reproduced in this brochure, seems to offer an ideal solution of the problem presented by the adequate housing of these Works of Art.

The Building is designed in a monumental style, symmetrical in plan and elevation; thus presenting the same aspect from whichever side it is viewed. As will be seen on the general plan showing terraces and surroundings, this provides an opportunity for completely encircling the structure with a series of terraces and water basins which will be visible at certain points in the tour round the interior. Thus will be furnished a relief to the eyes, from time to time, of those inspecting the collection, as well as a setting for open air sculpture, which will no doubt in the future be added to the pictorial records of the war.

If a sufficiently open site be selected, it is suggested that a main avenue of some length should lead up to the principal entrance. The illustration of the elevation shows this feature, which will be in the classical shape of a triumphal arch, surmounted by a group of heroic sculpture and will bear the inscription:—

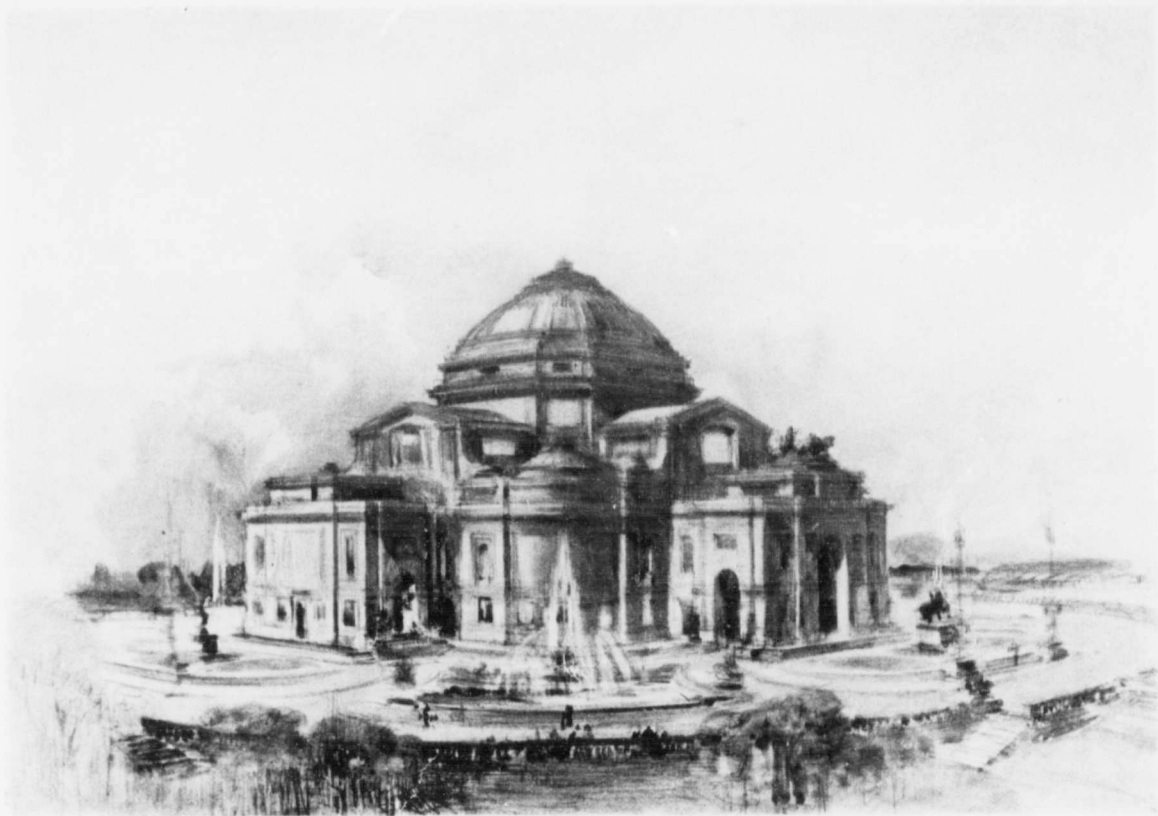
QUOT ROBUSTI ENSES CANADAE SUNT GLORIA  
BELLI GLORIA TOT PACIS CANADIENSES ERUNT,



GENERAL PLAN SHEWING TERRACES.

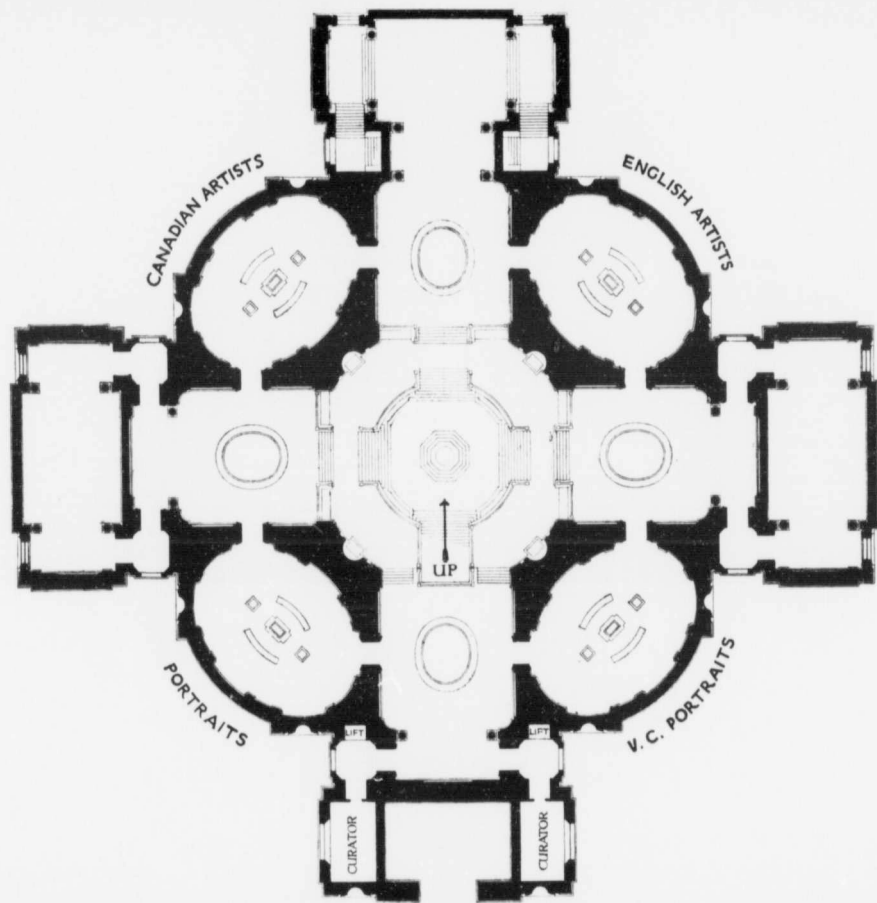






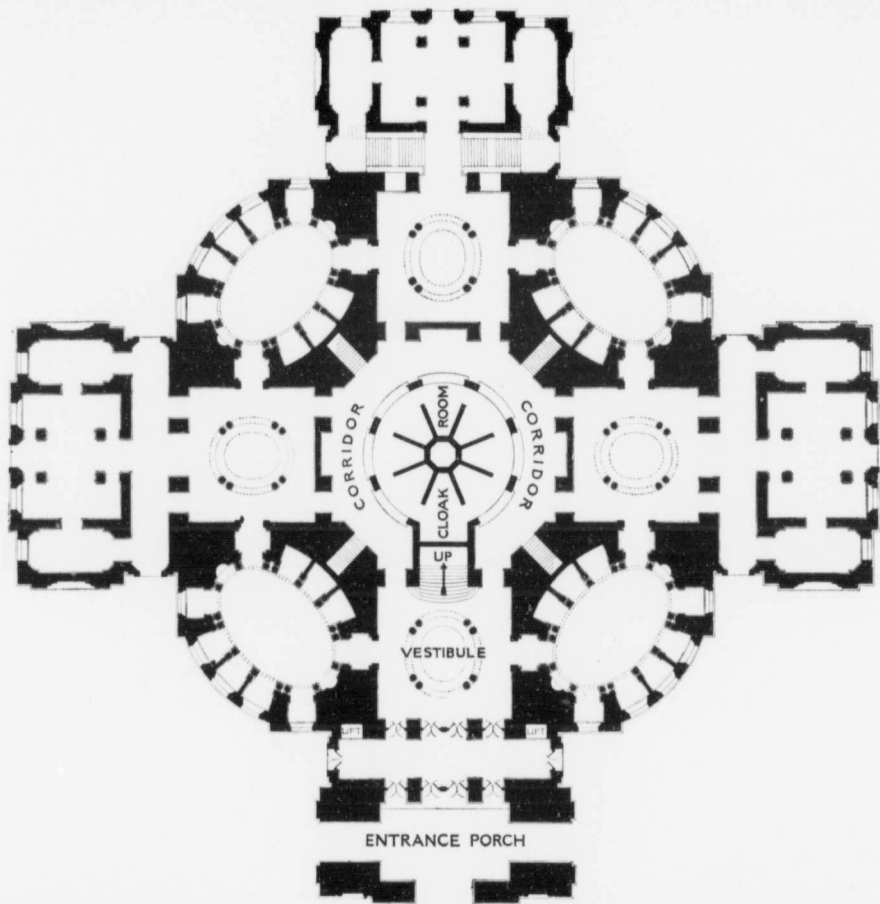
GENERAL VIEW SHEWING TERRACES





PLAN OF PRINCIPAL FLOOR.





PLAN OF GROUND FLOOR.

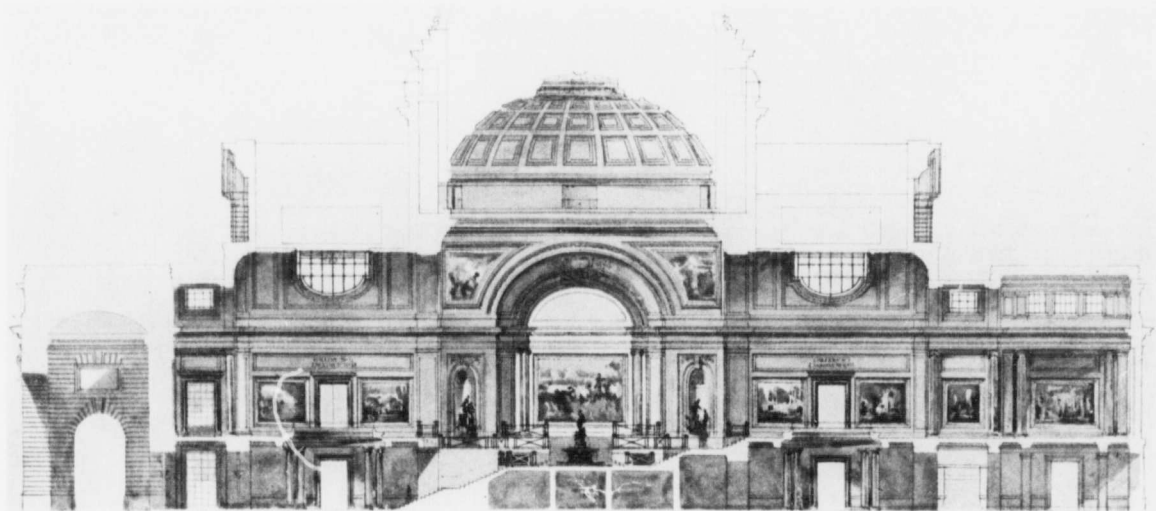




ELEVATION







SECTION THROUGH TRANSEPTS.





VIEW OF STAIRCASE.



which is to say—

“As many sons of Canada, as kept in war her honour free,  
So many and no less shall make her glorious in the peace to be.”

Behind this, as an immediate background, will appear the façade of one of the four great transepts and above all the crowning feature of the central dome.

It is not proposed that any decoration, other than the group above the entrance, shall be applied to the exterior. Rather, the severity of architectural form on a monumental scale will be relied upon and the decorative note obtained solely by the terraces and basins around.

The interior will consist of two floors. The lower of these, the ground floor, will be sufficiently high to ensure good lighting to the exterior ring of galleries. In these it is suggested will be housed a series of collections of smaller works, sketches, etchings, etc., and probably a selected exhibition of photographic records of the war.

On this floor will also be provided refreshment rooms and cloak room accommodation in close connection with the main entrance, and easily accessible from all parts of the building.

At various points the rooms will open out on to the terraces, affording a view over the fountains, gardens, and lower levels of the grounds.

The grand staircase approaching the principal floor will rise directly from the entrance vestibule, from which will be obtained a view of the great dome, which measures 87 feet across. Immediately under the dome the staircase will resolve into a circular level space of 45 feet in diameter, overlooked by terraces designed for the exhibition of sculpture, lighted from the eye of the dome above.

From this centre the vistas formed by the four great transepts will each be closed by important pictures, viz. :—on the central axis the decoration by John, to right and left the battle pieces by Richard Jack, and on the entrance side the great allegory by Sims.

These transepts will be 45 feet in width, presenting on each side two large decorations 12 feet wide, which will form with their settings an integral part of the wall surface and decoration.

Between each pair of these decorations will be the entrances to the four galleries allotted respectively to the V.C. Portraits, Portraits of Statesmen, Generals, and other eminent Canadians, pictures by English Artists, and other works by Canadian Artists. These, with the transepts, will form a complete circuit around the central space.

Beyond three of the transepts will be a fourth gallery containing decorations applied to the walls in the same manner. The gallery containing the large decoration by John, which picture measures 40 feet in length, will be opened up in continuation of the transept, thus orientating the general interior by the longer vista obtained.

The placing of all these large paintings has been governed by the subject and manner of execution and varied methods, of lighting and dramatic presentation will be provided, ensuring to each work its due effect.

They will also be sufficiently separated by the architectural framing of the walls, so that the inherent diversity of technique and subject will not in any way be distracting to the spectator or react among the works themselves.

In short, the attempt will be to place each decoration as far as possible in its own atmosphere, yet subordinated to the general scheme.

The four galleries for smaller works, portraits, etc., will be oval in shape, and the pictures will be arranged in harmonious groups on the walls. The generally uninteresting and crowded effect of most picture galleries will be avoided. All works will be equally lighted and there will be no internal angle. Portrait busts and smaller works of sculpture



will be placed in the centre of each gallery, allowing ample space for circulation between them and the walls.

In these galleries, as in the greater part of the building, artificial lighting will be provided from above, but concealed, so that the effect obtained will hardly differ from that of the ordinary daylight exhibition of pictures.

Lieut. Rickards's designs form part of the Canadian War Memorials Committee's gift to the Dominion. Their perfect suitability to their purpose cannot be questioned, though local conditions may make certain modifications advisable. These conditions can only be properly judged by a local architect. To get the ideal War Memorials Building a leading Canadian Architect might well be invited to carry out the building in collaboration with Lieut. E. A. Rickards, whose plans and designs combine so many daringly novel features with a profound respect for all that is best in tradition