BEAUTIFYING THE CITY:
1960S ARTISTIC MOSAICS BY ITALIAN CANADIANS IN TORONTO

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Summary: Italian Canadian craftsmen deserve recognition for their contribution to the aesthetics of Toronto's architectural environment through their role in the production of mosaic artworks. After an early period in the 1930s (which witnessed the ROM and Foster Memorial projects) there was a second phase of activity in the 1960s, in part as a result of the efforts of the entrepreneur Remo De Carli. Major works in churches (e.g. Our Lady of Sorrows Church), business establishments, banquet halls, and private homes were designed by Italian-trained artists in Canada, especially Vittorio Corsaletti, Luigi Nasato, and Vincenzo Vanin.

That Italian immigrants have been central protagonists in the construction industry and in building the city of Toronto is now a commonplace. What is less well known is the contribution they have made to the aesthetics of the city's architectural environment, particularly with works of art executed in mosaic designed to grace public and private buildings in the city. Although many such works by Italian Canadians, and also Canadians of other extractions, are found throughout Canada, this article will deal with the Greater Toronto Area (GTA), a region that has witnessed several high-points in the production of mosaics by Italian Canadians. The research presented here is part of a larger project that has been in progress for several years and which is intended to document the work of Italian Canadian craftsmen in this area of the decorative arts.¹

Monumental projects such as the vaulted ceiling of the Royal Ontario Museum in Toronto, depicting the cultures of the world, and the grandiose, mosaic-lined Foster Memorial in Uxbridge outside Toronto, built by a former Presbyterian mayor of Toronto, were produced in the 1930s, a period in which the beaux-arts movement in architecture and the

¹For a few years now Dr. Angelo Principe and I have been collecting data on mosaics in Canada. We have documented the contribution of Italian Canadian craftsmen to some early works in a number of articles published in recent years (see below, Works Cited).

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general revival of classical styles gave rise to an appreciation for decoration and fine detail of the kind provided by mosaics. There was another flurry of activity in the production of mosaics in the 1960s, undoubtedly brought about by a number of converging factors: the favourable economic conditions after World War II; the enthusiasm of one Italian Canadian entrepreneur, in particular, who promoted mosaic; and the presence and availability of European-trained artists and craftsmen, many of whom were recent immigrants to Canada and especially to the Toronto area. Further, modernist architecture, with its stress on simple lines, as was the case with the earlier beaux-arts movement, also lent itself to the use of mosaic decoration in the 1960s.²

A definite link may be found between the Toronto mosaics of the two periods, and the connection is provided by one person, family, and company. As discussed elsewhere,³ Remo De Carli and other members of his family emigrated from the Friuli region of Italy and at first worked for the Connolly Marble Mosaic and Tile Company of Toronto. In the 1930s this company was run by an Irishman, but already long before the 1960s the De Carlis had become owners of the firm, and had also established a subsidiary, known as Conn-Arts Studio, dedicated to the production of mosaics.

Throughout its years of operation, which extended into the 1980s, Conn-Arts Studio was responsible for approximately 35 major public works in mosaic in many regions of Canada. This paper will attempt to illustrate the types of artworks produced in Toronto in the 1960s by Conn-Arts and others, and to profile some of the personalities who contributed to this endeavour. The first work to be examined is the one that Connolly has long held to be its masterpiece; namely, the mosaic murals in the Church of Our Lady of Sorrows on Bloor Street West. According to newspaper reports,⁴ in 1958 Remo De Carli, the company president, had tried in vain to convince the city of Toronto to beautify University Avenue. A few years later, in 1964, he campaigned unsuccessfully to have artistic mural decorations added to the new City Hall, but he did persuade Bishop Francis V. Allen in 1959 to endorse the church project in what was De Carli’s own parish.⁵

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²See Kalman for information on the different movements in Canadian architecture.
⁴An unsigned article in The Telegram, 10 April 1958, and one by Rush.
⁵There are reports on the Our Lady of Sorrows mosaics in the following newspapers and journal: The Canadian Register, Kingston, Ontario; Daily Commercial News and Building Record, pp. 9-10; Canadian Catholic Institutions.
A large-scale enterprise by most standards, the mosaics in the Church of Our Lady of Sorrows cover 10,000 square feet of space and are made up of several million *tesserae* of hundreds of different colours and weighing many tons. The murals, completed in 1960, cover the upper walls of the church and depict seven scenes from the life of Christ and the Seven Passions or Sorrows of Our Lady that include a deposition scene over the altar. In all, the mosaics depict 70 figures and 28 symbols; the figures above the altar are double life-size, those on the upper walls seven feet high; and a mosaic frieze circling the church just below the murals provides the background for the lines from the *Stabat Mater* poem (generally attributed to the thirteenth-century Italian poet Jacopone da Todi).

The large Our Lady of Sorrows project required the collaboration of many persons of talent, including Conn-Arts Studio's art director, Count Alexander von Svoboda, who was born in Vienna in 1929, studied at the Vienna Academy of Art, and who had come to Canada in 1950. He began working with the De Carlis in 1959, at the time that the project was being planned for the church. An artist, sculptor and designer, von Svoboda is responsible for the modern design of several mosaics in Toronto including the murals prepared at a later time for Villa Colombo and for the Church of St. Francis of Assisi. For the Our Lady of Sorrows project von Svoboda was responsible, as he explained, for the research and designs. The project also required the contribution of three designing artists, 13 mosaicists (many of them trained at the school of mosaic in Spilimbergo), and over

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6 The installation of the mosaics was carried out from May to October 1960. Some information is available in the 1990 anniversary booklet of the church, p. 20. Photographs of the mosaics are included in the 1960 booklet titled *Our Lady of Sorrows*.

7 Alexander von Svoboda granted me and Dr. Principe an interview on 26 November 2002 and has kindly provided many materials since then. He also agreed to speak to Valerie Cox, who was assisting with my research project, on 20 October 2003.

8 See newspaper article by McAteer on the church mosaic.

9 They included Luigi Olerni, Antonio Riolino, Sereno Zucchiatti, Edoardo Sellan, Mario De Giusti (1937-2000), and Luciano Battistella (who, it is reported, died many years ago after returning to Italy). Valuable information and photographs have been provided by those mosaic craftsmen who could be contacted—for example, Riolino in Toronto, Olerni in Friuli, and Zucchiatti in California. Articles on De Giusti, who later was ordained as a priest and served as the Don Jail chaplain in Toronto, appeared in several newspapers especially at the time of his death. I wish to thank Dr. Gabriele Scardellato and also Romana
a dozen installation craftsmen (figure 1). Although the materials were imported from Italy, the design and workmanship, it must be stressed, were local.

For this traditional Byzantine-type mosaic, created in a representational style and executed using the reverse method, the original designer—by most accounts—was Vittorio Corsaletti, a gifted Italian artist born in Fano, in the Marche region of Italy, in 1924, who lived in Canada from 1957 to 1961. Corsaletti had worked previously as an artist and also as a theatrical and film set designer and actor in major Italian cities, including Rome from 1951 to 1956, and then in South America. In his native city of Fano he had prepared masks and floats for the carnival celebrations. After arriving in Canada Corsaletti also contributed significantly to the cultural life of the Italian community in Toronto: he took part in the performances of the Piccolo Teatro di Toronto as both actor and set designer; for several months in 1961 he was the illustrator for the weekly Corriere illustrato; and he designed the stands and sets for an exhibit of Italian Canadian life held at Exhibition Place in May 1961. A strong and unforgettable personality, Corsaletti also worked in the Toronto area as an artist painting murals and smaller canvases, decorating churches, and designing mosaics (figure 2). For the mosaics of Our Lady of Sorrows Church he has claimed authorship of the original designs for the scenes of

Zucchi Dolcetti and her daughter and former student Rosanna Dolcetti for having brought some of these items to my attention. Thanks go to the staff at the Scuola Mosaicisti del Friuli in Spilimbergo (Pordenone) for much-appreciated assistance with my research carried out in their archive in 2003.

I wish to thank Dr. Kimberley Yates of the Centre for Reformation and Renaissance Studies (Victoria College, University of Toronto) for her assistance with the preparation of the illustrations.

Vittorio Corsaletti and his friend Carlo Orazietti have kindly provided many materials pertaining to the artist’s work in general and to his activities in Canada in particular.

His illustrations of the characters of Goldoni’s Il bugiardo are included in an unsigned article about the performance of the play that appeared in the Corriere illustrato, p. 7.

His work in Canada is documented, for example, in a photo bearing the caption “Skills of Old Italy” that appeared in the business section of the Telegram in 1959. Some information on Corsaletti was also provided by Enzo Fellin, a former associate of his in Toronto, who also owns some of the works that Corsaletti painted and signed while in Toronto.
Fig. 1. The Conn-Arts mosaicists at work on the Our Lady of Sorrows project. From left to right: Edoardo Sellan, Antonio Riolino, Luigi Olerni, Luigi Nasato, Sereno Zucchiatti. Photo provided by Nasato.

Fig. 2. Remo De Carli (L) and Vittorio Corsaletti (R). Photo provided by Corsaletti.
Fig. 3. Corsaletti’s planimetric sketch for Our Lady of Sorrows murals. (The artist’s collection)
Fig. 4. Sketch for the scene of Christ on the cross signed by Alexander von Svoboda. Reproduction provided by von Svoboda.

Fig. 5. Corsaletti’s drawing for the deposition scene. (Luigi Nasato’s collection) (Photo by Cindy Mark)
Fig. 7. Corsaletti painting in Italy in more recent times. (The artist’s collection.)

Fig. 6. Detail of Corsaletti’s drawing for the deposition scene with his signature. (Photo by Cindy Mark)
Fig. 8. Saverio Tralli working on the Our Lady of Sorrows panel for the scene of the Transfiguration. Photo provided by Mrs. Antonietta Tralli.

Fig. 9. Luigi Nasato's sketch for the Romi mosaic. (The artist’s collection.)
Fig. 10. The left half of the Romi mural.
(My photo)

Fig. 11. The right half of the Romi mural.
(My photo)
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Fig. 12. Vincenzo Vanin's mosaic panel depicting Roman soldiers for La Rotonda.

Photo provided by the artist.

Fig. 13. Vanin's mosaic for the Melchior bar.

(My photo)
14. Vanin working on the mural for a school in St Thomas, Ontario. Photo provided by the artist.

15. Vanin, “Composizione dinamica” (32” x 43”) (Artist’s collection). Photo provided by the artist.
the life of Christ and the sorrows of Mary\textsuperscript{14} and this has been confirmed by several of his co-workers. Yet, a complicated scenario emerges from the information gathered on the subject. That there should be conflicting reports and varying attributions is not surprising, given that for collaborative works like mosaics the exact role of each of the participants cannot always be determined with certainty.

A considerable amount of documentation for the Our Lady of Sorrows project has, in fact, come down to us: it includes several newspaper articles,\textsuperscript{15} many photographs showing the mosaicists preparing the panels, and also the preliminary sketches and one beautiful colour design. Corsaletti still has the basic plans that bear his own handwritten annotations indicating the measurements of the areas on the walls where the mosaics were to be placed (figure 3). The early designs for the individual scenes in the life of Christ and the sorrows of Our Lady are held instead by von Svoboda whose own signature appears on them (figure 4). A comparison between the finished work, which was installed in 1960, and these sketches, however, brings to light a number of notable differences. Clearly some of the original designs for the wall mosaics were later reversed, altered or, in a couple of cases, discarded completely.

As for the scene of Christ’s descent from the cross for the vaulted ceiling above the altar, Corsaletti himself still has the original sketch, while the watercolour version, measuring approximately 20” high by 32” wide, that he had painted and signed (see figures 5 and 6) has remained in Canada.\textsuperscript{16} Dated 1959, Corsaletti’s design for the deposition scene of the apse was eventually replaced by another because of the problems of perspective that

\textsuperscript{14}E-mail message from Corsaletti transmitted to me by Carlo Orazietti on 10 April 2004.

\textsuperscript{15}Two unsigned articles contain the following statements: “After three months of research Alexander von Svoboda designed the theme and made complete color drawings for the mosaic murals” (“New Jobs . . .”); and “von Svoboda prepared complete colored drawings of the proposed project for the church project in August, 1959” (\textit{Daily Commercial News} […]). Information on the project that was reported some years ago by Mario De Giusti is included in Molinaro (1997), pp. 141-142.

\textsuperscript{16}When the Connolly company was forced to cease operations abruptly in the 1980s, well after the death of Remo De Carli in 1972, some of the materials were salvaged and have been carefully preserved by the mosaic workers. The photo of this document, now found at the home of Luigi Nasato, was taken by Cindy Mark, whose assistance on my mosaic research project during the academic year 2003-04 was invaluable.
arose. As the art director von Svoboda explained in a newspaper report, one of the difficult tasks was to make the figures in the dome above the altar appear straight when they were depicted on a curved surface.

In 1960 some disagreement arose between Corsaletti and the principals of the company. After some rather dramatic incidents, Corsaletti left Conn-Arts and eventually returned to Italy where he taught art for a few years. Turning down several offers of employment there in order to preserve his independence as an artist, he has continued to paint, especially in watercolour (figure 7). His works have been exhibited in Italy and are found in private collections there.

After Corsaletti left the Our Lady of Sorrows project, two other Italian Canadian artists succeeded him and assisted the artistic director in working out solutions to the problems and completing the project. They were Luigi Nasato (about whom more below) and Saverio Tralli (1927-98) from Matera, in the Basilicata region. Tralli studied art in his native city, came to Canada in 1960, and worked with Conn-Arts on the church mosaics for a brief period only (see figure 8). He, too, left the company after some differences with the art director and went on to set up his own studio on Gerrard Street East where, from the mid 1960s until the very end of his life, he gave piano lessons, painted portraits, and sold his paintings.

Not all mosaic work by Italian Canadians in Toronto during the 1960s was destined for churches, of course. Some fine secular examples were prepared for private businesses and also for private homes.

The first category includes the mural designed for the Romi Foods Limited pasta company that was founded by Sam Sorbara and J.C. Grieco in the early 1960s. The building that housed the company still stands in an industrial area of North York—an unlikely location for artwork, it would seem. As it turns out, Remo De Carli, the president of Conn-Arts

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17 A report that appeared in The Canadian Register speaks of the challenge of “maintaining perspective and eliminating visual distortion”. The same problem was highlighted in The Telegram article (30 March 1961).

18 There are typewritten biographies of Corsaletti by Valerio Volpini (1989), Silvano Clappis (2003), and Annamaria Dell’Acqua (2003).

19 See the unsigned article “Luci e ombre’ dei Corsaletti”.

20 I wish to thank Mrs. Antonietta Tralli of Toronto for the information and photographs she kindly provided. The Toronto city directories list “Tralli’s Art” at 1952 Gerrard St. East from 1965 onward.

21 Some data has been supplied by Joseph Tanzola and Edward Sorbara, son-in-law and son of Sam Sorbara, respectively.
Studio, was also a partner in Romi, and so we may deduce that he did not have to employ his well-known charisma on this occasion to have the mural commissioned for company headquarters. Although Romi Foods was in operation for just a few years,\(^{22}\) the mural has, fortunately, remained almost intact. The name of Conn-Arts Studio, but not that of the designer, is included in the bottom left-hand corner of the mural. Although even the newspaper reports of the day fail to identify the artists involved,\(^{23}\) research has proven that the Romi mural was designed by Luigi Nasato, one of the two artists engaged by Conn-Arts Studio after Corsaletti’s departure.

Luigi Nasato was born in the town of Istrana, in the Veneto province of Treviso, in 1924. After interrupted studies during the war years, he received his diploma at the Istituto Statale d’Arte in Venice in 1948 and left Italy for South America. He came to Canada in 1959 and settled in Toronto where he worked for Conn-Arts from March 1960 to 1965.\(^{24}\) As he recalls,\(^{25}\) the theme of pasta production for the Romi mosaic was suggested to him by Art Director von Svoboda. Nasato, who realized the general plan in a modern stylized manner,\(^{26}\) still has in his possession the very first sketches he prepared for the work (figure 9).

The Romi mosaic covers the wall of the entrance to the North York building and, after renovations that have cut slightly into the top and side of the mural, it now measures about 20 feet in length and just over 8 feet in height. It consists of a series of five separate scenes that blend into each other seamlessly, as is often the case with such murals, to be read from left to right (see figures 10 and 11). The segments, modified in their order—as a comparison between the earliest sketches and the completed work

\(^{22}\) The Toronto city directories list Romi Foods Limited as a manufacturer of dry macaroni for 1961 and 1962. It later became an importing company and changed ownership.

\(^{23}\) The article in *The Telegram* (30 March 1961), p. 25, states that it is “a rustic smalti mosaic mural [that] depicts the various stages of the macaroni industry”. Photos of the Romi mosaic taken at the time of its creation are held by von Svoboda.

\(^{24}\) Information on Nasato has been gathered mainly from several interviews with him, the first on 2 December 2002, and from the written autobiographical profile that he prepared in 1995 in connection with an award he received from the Camera di Commercio of Treviso.

\(^{25}\) Telephone conversation on 24 May 2006.

\(^{26}\) Nasato has commented on the need for artists to be versatile in order to be able to design in traditional and modern styles for different functions and in diverse media.
shows—depict oxen ploughing a field in which large vertical stalks and ears of wheat grow; then sheaves of wheat being harvested; a horse turning the mill stones that grind the flour; the sifting of the flour, and finally the pasta hanging to dry. This textured or rustic mosaic, that differs substantially in technique from more traditional smooth-surfaced works, is composed of geometrical shapes and intersecting lines and is made up of bright colours, many of them suggesting the world of nature; brown and gold for earth and its products, for example, and turquoise blue indicative of water. A few gold tesserae are reserved for the shoots of the stalks of grain, the top of the sheaves, and the centre of the round mill-stones. The circular shape of these millstones occupies the midpoint of the composition in which the four human figures, viewed in a variety of poses—frontal, profile, and three-quarter position—but all faceless in their stylized portrayal, stand in pairs on either side, providing overall symmetry.

Nasato designed many other artistic works in mosaic, including the 1962 depiction of Saint Lawrence on the gridiron in the lunette on the façade of the homonymous church in Scarborough. He still has in his possession the original pencil sketches for some of these. When Nasato transferred from Conn-Arts to another company he was entrusted with the decoration of a number of Catholic churches in the period of their transformation after the Second Vatican Council. Most recently, he has completed some restoration work on Toronto buildings and has designed and executed, together with Mario Della Rossa, another of the Spilimbergo-trained mosaicists in Toronto, mosaics for the new church of St. Clare of Assisi in Woodbridge, north-west of Toronto.

The last protagonist in the world of Toronto mosaics in the 1960s to be dealt with in this article is Vincenzo Vanin, who was born in the town of Quinto di Treviso in 1941. Another artist from the Veneto region, he too first studied at the Istituto Statale d’Arte in Venice before coming to Canada. While here, from 1965 to 1973, he produced many mosaics in Toronto and other areas in the province of Ontario. These include murals for public places such as churches and schools, but also artworks for private businesses and homes. He designed a number of moveable panels and a fixed wall mural for what was originally La Rotonda banquet hall located on Dufferin Street just north of Eglinton, a structure that is easily recognizable because of its architecture modelled on the Coliseum in Rome—of course, in comparatively reduced dimensions. One of the scenes for La Rotonda appropriately portrayed Roman warriors (figure 12), while other panels,

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27 I interviewed him on 8 June 2004 during his visit to Toronto. He has generously provided many materials pertaining to his work in Italy and Canada.
depicting the pleasures of the palate, were designed for the temporary bar that was set up for the grand opening of the banquet hall. For a large surface of the curved wall of the entrance Vanin had also designed a vast scene of marine life. Regrettably, all this is now gone: the interior of La Rotonda, which currently houses a Spiritual-Help Center of the Universal Church, has been restructured and the mosaics covered. Although in this case Toronto has lost some of its works of art, fortunately the artist has preserved photographs of most of his works, including those in La Rotonda.

Vanin also designed and executed a 68" by 32" panel for the bar in the former Erobicoke home of Albert Melchior, an Italian Canadian developer. With its colourful depiction of wine bottles (figure 13), it appropriately recalls the theme of the panels executed for the temporary bar in La Rotonda. Other works that Vanin produced, not for the GTA but for schools in the London, Ontario, area are of special interest because they reflect the influence of the Russian artist Wassily Kandinsky (1866-1944) that Vanin acknowledges and also because they foreshadow the artist’s later, more mature, abstract style (see figure 14 that shows him working on a mural titled “A Window on the Port,” for the Southwold Public School in St Thomas, south of London, Ontario).

Like Corsaletti, Vanin returned to Italy and was able to pursue a successful career in art in his native region. First, however, he resumed his studies in Venice—this time with Emilio Vedova at the Accademia delle Belle Arti di Venezia—and subsequently developed a new abstract art form that he describes as “explosive” and that his critics also have praised, among other favourable epithets, as “futuristic”. He has continued to work not only in paint but also in the mosaic medium—now in a more sophisticated fashion utilizing not only the direct application rather than the reverse method but also general techniques that are devised to achieve a modern, textured effect in what may be called his “tessere dinamiche”.

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28 I wish to thank Mrs. Valia Melchior and her son Matthew for having arranged for me to view and photograph the work before the home changed hands last year.

29 An exhibit of works by Vedova, who was born in Venice in 1919, was held at the Istituto Italiano di Cultura of Toronto in 2005. Dault’s review of the Toronto exhibit describes Vedova’s “abstract-expressionist style of painting”.

30 Vanin’s letter to me dated 3 March 2004.

31 Danello, p. 7. Carrozini singles out the movement and energy in Vanin’s works. Santuari refers to its “esplosiva energia cromatica totalmente in movimento” and three-dimensional quality, while Serafini mentions the lack of a centre.

32 A 9-minute video on his work, titled Tessere dinamiche: Opere di Vincenzo Vanin — 109 —
(figure 15). It may be noted that even his signature has become more dynamic. Although rather difficult to define specifically, his critics have commented on the influence that his experience in Canada has had on his work.\textsuperscript{33} Despite the success of this artist—Vanin's mosaics and paintings have been exhibited in Europe and North America and more recently also in Asia—several of his works from the 1960s created in Toronto, as we have seen, have met an unhappy fate. And his is not an exceptional case. In general, mosaic artworks from this period are in particular peril, not simply when the buildings of which they constitute an integral part are assigned a new function, but also as a result of what has become only too common—the tendency to demolish buildings from the 1960s era of modernist architecture.\textsuperscript{34}

The hope expressed in many newspaper articles of the early 1960s, that proclaimed that the art of mosaic was being revived,\textsuperscript{35} in fact did not materialize. Although a few mosaic projects in the Toronto area have been carried out in more recent decades, they have been limited to religious institutions. It is true that mosaic is an artistic medium that nowadays is attracting a considerable number of practitioners all over Canada, some of

and prepared by Giacomo Verde (Treviso 1995), contains no commentary. However, the images of his mosaics are suggestively accompanied by background jazz music.

\textsuperscript{33} Malvisi (1999 catalogue) mentions the importance that Vanin's Canadian experience had on his career, but does not specify how the experience is revealed.

\textsuperscript{34} What was originally known as the Riverdale Hospital (now Bridgepoint Health Centre) has been scheduled for demolition by the City of Toronto. An unusual half-round structure, it houses a large mural. The mosaic was designed by Margit Breuer Gatterbauer, a European artist who settled in Kitchener, and was installed at the time of construction of the hospital by the Conn-Arts Studio in 1963. See Pugliese, "The Riverdale Hospital Mosaic Murals" (in press).

\textsuperscript{35} Newspapers of the day ran articles that praised the Our Lady of Sorrows project as signalling the rebirth of mosaic art. The report in the \textit{Daily Commercial News} notes that "Currently, in Italy, Germany and Austria the renaissance of interesting modern mosaics for interior and exterior beautification has found overwhelming favor as a natural corollary of the elegant simplicity of line of modern architecture applied to apartments, commercial, institutional, and even industrial buildings [...]. Now, with the De Carli investment in the Conn-Art Studio organization and the outstanding achievement in the beautification of the interior of the church of Our Lady of Sorrows in Toronto's Kingsway district, it could be that Canada is on the verge of a rebirth of interest in one of the oldest of pictorial arts for both ecclesiastical [sic] and other buildings."
whom are of Italian extraction, but these works often take the form of small panels and are not usually destined for prominent locations in large public buildings.

There are actually many sad stories to be told about mosaic murals that are now gone. It is ironic that, while mosaic is deemed a durable artistic medium—and ancient works do indeed continue to be rediscovered in our day in other parts of the world—Toronto’s mosaic artworks have often been plastered over (the chapel of St. Michael’s Hospital in Toronto is a prime example), demolished with sledge hammers (as was the fate of the mural in the Dell Theatre\(^\text{36}\)), or simply neglected and ignored.\(^\text{37}\) For the lost works the only consolation is that some documentation about them, in many cases including photographs, has survived. It would be desirable instead for the works themselves to be salvaged along with the architectural structures in which they are housed, so that future generations could view and admire them. If this were the case, we would not have to content ourselves with simply reconstructing, by means of accounts for scholarly journals such as the present one, the contribution that Italian Canadians have made to the beautification of our city through mosaics.

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**Works Cited**


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\(^{36}\)The article from *The Telegram* (30 March 1961) cited above lists among the works connected with food a “mural in the Dell Tavern [that] tells the story of food, music and pleasure with a Roman motif.” Designed by von Svoboda, it was destroyed when the building was converted into a convenience store. Thanks are due to Valerie Cox for the valuable information she gathered on this mural from the former owner of the Theatre in the Dell, William De Laurentis.

\(^{37}\)Regrettably in a full-page newspaper article on the points of interest in Uxbridge, Ontario, Christopher Hume makes no mention of the Foster Memorial with its extraordinary mosaic decoration.
alive or getting buried?” *Toronto Star* (4 February 2006): B 4-B 5.
Nasato, Luigi. 10-page autobiographical profile [typescript] (Toronto 1995).

Unsigned. *Our Lady of Sorrows: Mosaics Describe a Beautiful Story* [Toronto, 1960].

