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CERAMICS IN QUEBEC
PAST, PRESENT, PROJECTED

Piers Seton Sibun

A Thesis
in
The Faculty
of
Fine Arts

Presented in Partial Fulfillment of the Requirements for
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TABLE OF CONTENTS

ABSTRACT..... I

DEDICATION..... III

RESEARCH APPROACHES..... IV

INTRODUCTION..... VII

Chapter

I. HISTORICAL TRADITIONS IN QUEBEC..... 1

 French Canadian..... 1

 Quebec Late 18th and 19th Century..... 5

 The Farrars..... 8

 Origin of Métier d'Art..... 14

 Table of "Salon des Métiers d'Art..... 21

 Table Professional Members Métiers d'Art..... 22

 CERAMIC EDUCATION IN QUEBEC..... 23

 Ceramics Since 1946..... 26

II. CURRENT SITUATION IN QUÉBEC..... 33

 Exhibitions..... 40

 Education..... 45

 Métier d'Art-Development..... 51

 Centre de Recherche Industriel du Québec..... 58

III. PERSONAL VIEWS OF THE POTTERS..... 64

 Classification and philosophies..... 64

 Outside or Foreign Influences..... 69

 Studio Costs..... 75

 Sales and Standards..... 78

 Technical Advice..... 81

 Supplies..... 84

 Sociological Implications..... 85

 Éducation..... 87

CONCLUSION..... 95

BIBLIOGRAPHY..... 98

Appendix

A. Names and Addresses of some potters
in the Montreal area.....99

B. Names and Addresses of People Interviewed.....101

C. Questions asked during Interviews.....102

D. List of Schools contacted with regard
to syllabus.....106

E. Potters working in New France in the
17th and 18th Centuries.....108

F. List of potters working in Quebec in
the 19th Century.....109

G. List of Abbreviations.....117

H. Ceramics Technology Programme as laid
down in the cahier by the government.....119

I. New Programme proposed by Colleges.....131

J. Flow Chart of Specialist Courses.....134

LIST OF TABLES

TABLE I - Métiers d'Art professional members and percentage of potters together with the number of visitors who attended the "Salon des Métiers d'Art du Québec" (Pre-Christmas Craft Show).

TABLE II - Composition of Métiers d'Art for 1975. - Percentage of Members in each craft area.

ABSTRACT

CERAMICS IN QUEBEC: PAST, PRESENT, PROJECTED

PIERS SETON SIBUN

This thesis is a study of the ceramics in Quebec from its beginnings in the early sixteen hundreds until the present day.

The historical sections show the rise and fall of the potteries during their time spans, together with information about the families who were responsible for their development.

This century was dealt with in a slightly different way. The histories, developments and future intentions of the various associations and college level educational institutions have been traced and set down.

An insight into the current situation and future trends has been gained by recording the thoughts, ideas, and opinions of some of the potters presently working in the Montreal area. These opinions relate to:-

- i/ exhibitions and galleries
- ii/ personal philosophies
- iii/ outside or foreign influences
- iv/ economical considerations for equipping and running a studio
- v/ sales and standards
- vi/ availability of technical advice and supplies
- vii/ sociological implications
- viii/ education

It is hoped that this work will be of value to those who have an interest in the crafts of Quebec.

DEDICATION

I would like to extend my grateful appreciation and thanks to all the people who have helped, encouraged and supported me during the writing of this thesis. My special thanks go to Mrs. Rosalind Gelfand who did all the rough typing and who had to have had a great deal of patience to type out the very difficult tapes resulting from the interviews. Special thanks are given to my advisor Dr. Sacca, and to Dr. Shumway and Dr. Smoke, members of the committee of three for their valuable advice and help. Last but not least I give thanks to Evelyne Monk who typed the final copy, and to all the potters who gave up so much of their very valuable time to talk to me during the interviews.

RESEARCH APPROACHES

METHODS OF RESEARCH

The research for this study was done in two ways. First of all a list of potters¹ working in the Montreal area was compiled with the help of the Métier d'Art du Québec and the Centrale d'Artisanat. Letters, with a follow-up phone call, were sent to the potters to request an interview. There was no particular system employed to choose those interviewed. It was determined by the people who were willing to give their time to talk and show me their studios. Next, a set of fifty-two (52)² questions was devised which were grouped into the following eight areas:

- i/ personal approach (6 questions)
- ii/ state of céramics in Quebec (7 questions)
- iii/ costs and sales (12 questions)
- iv/ availability of professional help (5 questions)
- v/ exhibitions (5 questions)
- vi/ sociological implications (5 questions)
- vii/ galleries (3 questions)
- viii/ educational (9 questions)

METHOD OF INTERVIEW

These questions were put to the people interviewed in the order shown and the answers were recorded on tape. Photographs were also taken of the locations and the work of the persons interviewed.

¹
See Appendix A

²
See Appendix B and C

Due to the author's in-expertise with the tape-recorder, some of the tapes were not as good as they might have been. Where possible these were retaped by the author. The tapes were then type written and kept on file together with the photos. Unfortunately it was impossible to decipher three of the tapes.

The second method used entailed reading the literature¹ and searching through the magazines and articles in the libraries.

An attempt was made to contact a few industries which exist in the Montreal area by letter; however, there was no response. This avenue therefore was not pursued and has become one of the limitations imposed upon this paper. It is thought though that it would have been better to have used the telephone instead of the mail, when trying to arrange the interviews at the factories.

ADDITIONAL AVENUES OF RESEARCH

During the course of the research it was discovered that newspaper articles and advertisements are available especially concerning the nineteenth (19th) century. Presumably this would be true of the twentieth (20th) century as well. This author made no use of these past newspapers, although it could be a most valuable source of information if a more in depth study were to be made for an historical expansion.

¹ See Bibliography

Letters were sent to the colleges¹ across Canada who have ceramic programmes requesting a copy of their syllabus. The list of colleges was put together by using catalogues and information from the Guidance Department at Concordia University. The response was quite encouraging, although the information was not subsequently used in any direct way.

Another avenue not explored but which came to light, is the availability of documents relating to the Métier d'Art which are kept in Ottawa. Presumably documentary evidence concerning other ceramic areas are also available at the same source.

LIMITATIONS OF STUDY RESEARCH

The literature² received when developing the historical part of this study was rather sparse. There is little written about the ceramics of Quebec. No one has yet found any pottery site of the pre 1800 period that is available for archaeological work and documentation (Webster 1971). There are publications in French, but unfortunately the author's knowledge of that language is rather limited. There is little written about the development of ceramics during this century. There are also very few magazine articles written about ceramics.

Because of the lack of interviews done with industry, the work has a studio bias. This was also a choice made by this author, who thought it would be of more value to pursue the craft side of ceramics rather than the industrial side.

¹ See Appendix D

² See Bibliography

INTRODUCTION

It was originally intended that this study be a research into the existing presence of ceramics in Quebec so that an educational course could be evolved to be used in C.E.G.E.P. s. As the study progressed, it was realised that the information could be put to a far wider use. It was therefore decided not to restrict the work to the evolvement of a collegiate programme, but to present the research in such a way that it would be of greater value to a larger number of people who are interested in the ceramics of Quebec.

Compared to other countries with a history of ceramics, very little systematic research has been done into the development of ceramics in Quebec until relatively recently.

In the early days in New France there was very little documentation; few of the potters signed their pots and it is very difficult to attribute the pottery to individual people or potteries. Sites which could possibly yield information are still occupied and are therefore not available for exploration. Most of the pottery used in Quebec was imported from either France or England and so not much was produced here. It is a little surprising that it existed at all in view of the vast imports during the eighteenth and nineteenth centuries.

It has been difficult to find information about this century. Most of it has been gleaned from rather scattered reports concerning various Canadian and international exhibitions and shows. The historical development of the Métier d'Art and the development of the colleges giving ceramics courses

has helped to shed some light on what has happened during the last fifty years or so.

For information concerning the current situation, it was decided to conduct a series of interviews. Eighteen people were interviewed, all of whom are working the Montreal or Eastern Township area. Unfortunately two or three of the tapes used for the interviews are unintelligible so most of the information comes from fifteen potters. Naturally the personal philosophies recorded on the bad tapes differ, however the general sentiments expressed in regard to the ceramic situation in Quebec are similar to the views given by the rest of the people interviewed. Most of the answers from the interviews have been used in the third section of this study. However, where it was thought to be relevant, some of the information was interwoven with the histories of the organisations and institutions.

CHAPTER I
HISTORICAL TRADITIONS IN QUEBEC

FRENCH CANADIAN.

Pottery in Quebec was never a full and flourishing industry. This was, perhaps, due to the way in which the province was settled. The controlling influence from France in the beginning only allowed for a small amount of utility wares to be produced. The wares were made, mainly to supplement the most commonly used pieces, which would have quite often to be replaced. Quebec or New France did not develop an internal economy and was not self-governing. This meant all the consumer goods came from France.

The earliest reference to clay for use in the ceramic trade in Quebec was made by Champlain in his writings. He writes that fields of very good, rich potters' earth are located on a small island in the St. Lawrence close to Montreal. This island is now part of the Port of Montreal. He stated that the clay would be good for brick-making¹ and goes on to describe a brick wall he built. This wall was made from bricks that he had had made locally.

A man by the name of Robert Drouin owned a large workshop on the Beauport River in the middle 17th century. This is known because of reference made to a deal which Drouin made with the Hospitalier Mothers in 1640.² He agreed

¹ Jean-Pierre Cloutier, "Quebec Ceramics" from article in Canadian Antique Collector, 1974.

² Same as reference 1.

to make 7,000 bricks for them. A brick field was also established on a Jesuit property in Trois-Rivières about the same time.

Sometimes associations of people were formed so as to divide the cost of constructing and operating these larger concerns. This happened in the case of Landran, Lallemand and a brickmaker by the name of Macé Martin in 1688. This group had a ten year contract which called for the building of a brick-yard, tile-works and potters' shop near the Lairet River. A potter from France, Urbain Salomé joined this group in 1694.

In 1686, Champigny, an administrator of New France, reported to his minister, that a tile-works was being set up on the banks of the Lairet River. By doing this he officially introduced pottery into Quebec. This was probably the same as that mentioned in the previous paragraph.

However Nicolas Prey was granted land at Lauzon Seigniary (near Quebec) in 1655 and it was here that the first attempts at pottery were made in Quebec. He is known to have died in 1663. From his diary it is presumed that he was still working in 1659. Jean Antier was a potter who set up in Charlesbourg in 1679, and worked there until at least 1701. Another of the early potteries was established in 1694¹, and a fourth in 1700².

¹ Started by a man named Lemieux. "Early Canadian Pottery", Donald Webster, 1971; McClland & Stenart Limited

² A potter by the name of Vital Martel was given permission to form this. "Early Canadian Pottery", Donald Webster, 1971.

The making of pottery in New France was only done by a very few people. There seems to have been two reasons for this. First, the population was small enough to be supplied directly from France and secondly, there was little or no capital for establishing an internal industry. In fact, France was opposed to the growth of any productive industry so that they could keep the population dependent on the mother country.

Good clay was difficult to find. The best area being just north and east of Quebec City along the St. Charles and Lairet Rivers.

Most of the earlier potteries were established in Charlesbourg, (St. Charles and Lairet Rivers) just east of Quebec, where it was ascertained the best clay deposits could be found. This was a relatively fine earthenware which fired a bright red and or reddish buff in colour. The potters limited themselves to making large utility bowls, table plates and serving platters. The pottery was usually lead-glazed, over a wash of brown slip. The exterior of the ware was left unglazed.

One of the first potters about whom there appear to be records, and to whom can be attributed certain pieces was a man named François Jacquet¹. He was the son of a crockery maker from Bourgoin, and he worked in Quebec for the widow Fornel. When the Fornel house was excavated, several pieces were unearthed which have been identified as having been made by Jacquet. The types of wares which were made in Jacquet's

¹ Michael Lessard and Huguette Marquois, "Complete Guide to French-Canadian Antiques", 1974; Hart Publishing Company, Inc. New York City.

workshop appear to have been: terrines, plates and pitchers.

This workshop became one of the most important in Quebec around 1750. In 1766 Jacquet moved to Montreal.

The potters used quite large kilns, about seven feet long by six feet wide with an opening about fifteen inches high at the centre. Most of the demand was for bricks and tiles, rather than for pottery. Because of this, the main production was of these articles. It would have been virtually impossible to exist by making pots alone. There were a certain number of business and religious communities who would order pots, but this was hardly enough to keep the potters in business.

It has been very difficult to separate a definite Quebec pottery from the imported French wares, as very few sites have become available for archaeological work. The pieces which are known to be Colonial Quebec are virtually identical to the imported French wares of the period in form and shape. The glazing, however, shows a difference. The imported French ware of the period was densely copper-green glazed, over an earthenware body which was buff or nearly white. The pieces made in Quebec were often lined with a brown slip, and carried a translucent lead-glaze. One finds green-tinged bowls in Quebec, but these have a definite reddish or red-brown body.

Pottery of the 17th and 18th centuries in Quebec is quite rare and there are still many unanswered questions pertaining to it. The documentation is very scattered and extremely sketchy. The number of pieces which have been found are very few and are

mostly reconstructed. Documents suggest that the potters of Quebec made large platters, but none have been found as yet. The same appears to be true of mugs and cups.

The artisan of the time rarely signed his work. This makes it difficult to attribute any of the pieces to particular people or pottery works. Antoine Bertrand, Guillaume Duval, Nicholas Godin, Charles Le Normand, Pierre Vasin and the Vinets, however, are known to have worked in Québec between 1750 and 1830.

For over two centuries from the beginning of New France until after 1850 less than twelve potteries operated.

QUEBEC LATE 18th. and 19th CENTURY

Until the beginning of the industrial period (about 1860) pottery in Quebec showed little change from the earlier French period. The wares made were the same limited earthenware forms. They still had a French flavour supplementing imported English wares rather than the wares from France. In general the work in Quebec appears to have been unaffected by the change to English importation.

By the late 18th century, most of the craft potteries had disappeared. Montreal and Quebec had become large seaports and it was almost impossible for the locals to compete with the inexpensive wares which were being imported. There were still a few people working in the more remote areas to supply the local needs, but generally the imported English wares were completely dominant. Although it is probably true that more utility wares were made in Quebec than is now apparent, the population must

have relied almost completely on the imported English ware for their storage vessels and their tableware.

Of the earlier operations, one of the longest-lived, seems to have been that of Antoine Bertrand who worked in Charlesbourg. This started prior to 1760 and continued until 1810. Simon Thibodeau started his operation in 1776 and was probably the most important potter of the time. His was the largest and it remained in operation until after 1825.

As was the case during the French period, nearly all potters made tiles and bricks for building. They could not have subsisted by making only pottery. A certain number of brickyards made rough pottery as well. However, the documentation of this period is also very sketchy and scarce, and there are probably sites which have yet to be discovered.

During the nineteenth century the tremendous volume of imported wares, especially from the British Isles, made it very difficult for the potter to exist in Quebec. The amount of pottery supplied by the local people formed a very small percentage of the ceramics used by the population. Because of this tremendous importation, the range of pottery made was restricted. The limited resources and skills of the local potters made the struggle even harder. Generally they had to work with a very limited capital. However, they persevered, and there were some potteries and some industries that produced ware throughout the nineteenth century. Unfortunately, the individual operations and companies were usually only operated.

for a short time before they either went bankrupt or were destroyed by fire.

There appears to have been quite a few places where common red clay was available. However, when it came to finding local resources of white ware and stoneware clays to compete with the overseas imports, there was none readily available. It was still less expensive, even in the twentieth century, to import kaolin and china clay from England, as there was so little available in Quebec. Most of the stoneware clay used in the 19th century had to be brought in from the U.S.A.

No porcelain was made in Quebec, or even in Canada as a whole, during the nineteenth century. Some white-bodied earthenware was made in the St. John's Iberville area, but this was extremely limited and only the most utilitarian types of ware were produced. This had its effect on the production of underglaze ware. There was very little of this produced, and the printing was usually very limited and restricted to overglaze decoration. Even in the production of the ordinary brownwares and yellow wares, the Quebec potter was fraught by the tremendous quantity of imports.

Even with these insurmountable difficulties, the potters persevered and succeeded in building up some industry. They entered their wares in the provincial shows, and even in the international exhibitions during that century.

Another thing which may have caused the restriction of ceramics in Quebec was the lack of advertising abroad. When advice was given to people wishing to emigrate, little or no

mention was made of the opportunities which might have existed for the potter. This perhaps restricted the inflow of experienced men who would have been knowledgeable enough to bring with them the up-to-date industrial and technical information from the more experienced ceramic-producing countries. If they had come, it might have helped Quebec to compete with the generally superior imported wares.

Apart from the individual pottery establishments, there were in Quebec four potteries which tried to put out quantities of ceramics on an industrial basis. While these did not remain in operation for many years, they did have a considerable effect on the ceramics in Quebec.

THE FARRARS

The industrial potting of Canada was concentrated in the St. Johns-Iberville district during the nineteenth century. In this district was produced the only whiteware in Canada which had any significance. The stoneware and whiteware which was entered in the international exhibitions from Canada, came from there. The area had been a centre where stoneware, brownware and yellow ware had been produced for many years.

The Farrars were American potters who worked in Vermont. Some of the family came to settle in the St. Johns area. Their business was started in 1841. This is the date given in the "The Eastern Townships Gazetteer" (1875-76).¹ However Moses Farrar was already established in St. Johns by 1840. He went

¹"Nineteenth Century Pottery and Porcelain in Canada" by Elizabeth Collard; Montreal McGill University Press, 1967.

into partnership with Ebenezer Farrar. By the middle 1850's Ebenezer Farrar was in business under his own name, and was making salt-glazed crocks and jugs. In 1857 the pottery was destroyed by fire, and he formed a partnership with his brother Whitfield Farrar. Shortly after this Ebenezer was drowned.

Farrar made 'Vermont flint enamelled ware'¹ and ordinary brown glaze ware at first. From that factory came the usual useful articles, and also delicate vases and decorative pieces. A local glaze which they mixed with an imported glaze, formed an extremely hard ceramic which was advertised as "Canadian Rockingham". They also made yellow or grayish tablepieces which were sometimes decorated with blue. By 1875 steam power had been introduced into the factory to produce the "stone, yellow and Rockingham ware". In 1876 the factory was destroyed by fire, but was rebuilt across the river. They sent examples of their work (dark-bodied earthenware and stoneware) and samples of their clay to the exhibition in Philadelphia in 1876 and later to Paris in 1878. In Paris they were awarded a joint diploma with other Canadian potters. Even though they operated with very little capital, they managed to keep a warehouse in Montreal, as well as the pottery in St. Johns or Iberville. This pottery, run by the Farrar family, continued with production until 1925 when it was closed down.

Another industrial offshoot of the Farrar family was the St. Johns Stone Chinaware Company which was founded in 1873.

¹ Streaked and mottled glaze, made by sprinkling colours over the transparent glazed ware before glaze firing.

This company was initially financed by two bankers, Edward and Duncan MacDonald. The company produced good quality whiteware which could compete with certain of the imported wares. However, about four years after its foundation, it had many troubles. The MacDonalds then bought the Company and established it on a sound financial and business basis. Many of the workers there came from Staffordshire in England, but about half were French Canadian.

The main lines produced were solid, inexpensive tableware and toiletware. Generally they were just plain undecorated whiteware. However, some were decorated with silver lines and ribbons. This process was unique in Quebec. There were also wares with broad bands of enamel colours set off by narrow lines in a contrasting colour. On some of the table and toiletware there was moulded decoration. They exhibited in Philadelphia and won a medal for their white granite ware. They entered the international exhibition in Antwerp in 1885 and again won acclaim.

The St. Johns Company began to supply hotels and steamboat companies with their whitewares. This was an indication of the good quality of the ware, in that they could form some competition to the imports from the other countries.

The factory also produced a tableware in "St. Johns Blue". However, its main concern was with plain whiteware. The demand for its products was so great that in 1888 the factory had to build an addition, and it appeared to be well-established. However, in 1893 the company was just about destroyed by fire.

A warehouse full of ware had been saved, and a pottery ware Company could be used for production. The company struggled along for another five years, but by 1899 had gone out of existence.

The St. Johns Company had been the only pottery producing whitewares, and even by 1931 it was reported that nowhere in Canada was whiteware being produced.

In 1860, an Englishman, Henry Harrison, organised a factory in the Cap-Rouge area where there were good deposits of a blue-gray clay of good quality. Most of the pieces produced there were wheel-thrown. However, some were made with a jigger, template and case-mould. Small jugs, spittons, pitchers, teapots and serving dishes were moulded. Two glazes were used. One very common glaze gave the ware a golden or slightly greenish colour. This glaze had a lead base, and appears to be similar to the older French Canadian period. The other was closer to the brown Rockingham type of glaze, and was used mainly to glaze teapots. This often had a wide band of white, brown or blue. Some teapots were decorated with scenes, some of the jugs with chevrons and the spittons with scalloped and applied decoration. This was one of the best known and one of the most important factories of the 19th century in Quebec. It produced a great quantity of ware, but eventually ended in 1890.

As we have seen, after 1830 the British and American influence had made itself felt, and was changing the Quebec pottery. The establishment of the industrial factories made

it very difficult for the industrial potters in the St. Johnsbury district. However, it did not completely destroy the hand-made pottery market. There were still families of potters who stayed in business: the Maillets, La Beauce, and the Merciers from l'Assomption, the Guimonds from Cap-Saint-Ignace and other families from St. Denis and Pierreville. These people were still turning out articles for home use. They did not exhibit or show their work in the international shows, but took part in the provincial ones which were started early in the reign of Queen Victoria. Common brown bowls, red flower pots, stone churns, yellow jugs and Rockingham teapots were the mainstay of these potters.

The most famous potters of the time were probably the Dions who organized a factory at Ancienne Lorette near Quebec. This was the last, longest-lived and the largest of the earthenware factories. The other factories had been started by immigrants, whereas the Dions were French Canadian, and it was therefore a truly Quebecois operation.

The pottery was first started by Jean Dion in 1855 as a small operation. The business grew slowly, and in 1870 was taken over by Antoine Dion, the brother of Jean. The factory produced a great range of utility ware, using the local red-firing clay. They remained basically French ethnically, but made use of some of the new technology to make red-earthenware moulded and slip-cast ware. Although they were limited to a certain extent, the Dions, at one time or other, produced just about everything that could be made in earthenware.

Most of the information gained about the Dions has been by word of mouth. Many of the potters did not even sign their work. This, together with the poor documentation and lack of records, make it difficult to document the work. The Gasette¹ reporter at the provincial exhibition in Quebec in 1879 reports that the Dions were the only exhibitors of Quebec made earthenware. In the provincial show in Montreal in 1881 the prize for the 'Best Collection of Pottery Ware' went to the Dions.² The wares which can be attributed to this operation show a high degree of skill within the limited range of their production material. The Dions also went into the brick-making business for a while and won second prize at the provincial exhibition in Montreal in 1881 for plain and moulded bricks. The best years of production and business appear to have been during the last part of the century. However, by the end of the century the business seemed to be going downhill. Various members of the family kept the business going until after the First World War. In the mid twenties, it became impossible to sell enough work to make the pottery pay, and it seemed that no one would buy local pottery at a sensible price. The Dion operation continued for a very long time if one compares it with other operations.

Many individual potters worked during the century and made their contribution to the pottery and thus benefited the populace of Quebec. However, these operations seemed to

¹ "Nineteenth Century Pottery and Porcelain in Canada", Elizabeth Collard; Montreal McGill University Press, 1967.

² Same as reference 1.

remain only for short periods of time before being destroyed by fire or by lack of finances. It seems that the Quebec potters had a great deal of courage, but were beset by many difficulties which proved in the majority of cases to be insurmountable. To compete with the difficulties of the lack of material resources, with the lack of finances and backing, and with the superior technical knowledge and experience of the older ceramic producing countries, who could flood the province with vast quantities of goods, required a great deal of tenacity and courage on the part of those who tried to organize and remain in business during the nineteenth century.

ORIGIN OF METIER D'ART

In tracing the development of the Métier d'Art du Québec, it may be possible to indicate something concerning the growth development of the crafts in Quebec since 1939. Although this association deals with other crafts as well as with pottery, it should have a direct bearing on ceramics. As can be seen from the chart included in the text, a high percentage of the members are potters and ceramists. The chart deals only with the professional members, however. There are also a considerable number of semi-professionals belonging to the association, but it has not been possible so far to obtain the figures.

In order to find the origins of the Métiers d'Art du Québec, we have to go back 37 years. In 1939 Montreal was

beginning to prepare for its tricentennial celebrations which were to be held in 1942. The actual celebrations did not take place, however, because of the interference of the Second World War. This could not be anticipated in 1939, and the preparatory celebrations began. These took the form of a series of exhibitions which would lead eventually to the big festivities of 1942.

The place chosen for the exhibitions was St. Helens Island where there was already an armed forces barracks. The barracks were painted with bright colours. Kiosks and temporary studios were installed and set up.

Part of the exhibition showed the various artists and craftsmen working at their craft. This gave a chance for the public to see what was being produced, and also how the articles were made. What seems to have been as important, or perhaps more important, is the fact that it gave the craftsmen themselves a chance to see one another. Up until this time the majority of them had been working in isolation, and knew little about each other. The exhibition gave them a chance to meet, to compare notes and techniques, and to show what they could do.

For the public, who were unfamiliar with the crafts and their workings, the show proved to be quite a revelation. For the artists and craftsmen it was a bit of a shock, but also the beginning of a fraternity. At last they had been brought out of isolation and had to stand by what they did. Apart from the exposure to other crafts, the contact within their own craft was useful.

The person chiefly responsible for the organisation of this exhibition was Léon Trépanier. He also did the journalism and publicising, and engendered a great deal of enthusiasm for the show. Craftsmen then saw in their craft a way of reaffirming themselves and becoming part of their heritage. Today it would be called a recognition of their 'Cultural Values'.

The exhibition was run in such a way as to engender a sense of national pride. Everything had this nationalistic basis, including the crafts. Fleur-de-lys were seen everywhere. All the salesgirls were dressed in French peasant dress. The cultural theme was in evidence throughout the whole show.

The following year the exhibition was again set up and begun. It was, however, interrupted by the war. The barracks were needed as a detention camp for prisoners of war and public enemies. The show was therefore closed down very quickly, and that was the end for 1940. In spite of the war, some sort of spirit had been imbued, and in 1941 the exhibition was again held. This time, however, it was held on Mount Royal at the University of Montréal, instead of on St. Helens Island.

Everything slowed down during this period. The craftsmen found it difficult to acquire materials, as there were very few importations and once again the problem of natural resources plagued them - as it seems to have done throughout their history. The craftsmen would most likely have been

able to produce more and participate in the gift market, if there had been more of them, and if they had been more organised. However, there was no association and no central outlet for their work.

In 1943, a business woman, Flore Chaput, took it into her head to organise the craftsmen into a co-operation. She was quite a brilliant woman who at fifty went into university to study social sciences. She brought together, in her home, a number of her friends who were artists or craftsmen. Among these were V. Bélanger, the Hutchisons, mother and daughters, (Claire, Lotie, Cecil Barot). After several meetings, it was decided that one of the most important things that was needed, was to open an outlet through which the craftsman could sell his work. During the winter 1943-44, a boutique was opened on the second floor of a building at the corner of Sherbrooke and University Streets.

It was an elegant boutique, but unfortunately nothing much was sold. The only person to receive a salary was the salesgirl.

The co-operative had been called 'L'Initiative Artisan Art'. Although it was not very large at this time, it did form a nucleus of people who could fight for certain rights in the name of the craftsmen. The group could occupy itself with the organising of meetings and exhibitions. They were also able to organise the publicity campaigns.

Exhibitions began being held across Quebec to show the work being done by the craftsmen. Many of these were organised in conjunction with the 'Jeune Chambre de Commerce' at

time of their annual congress. There were shows in Sherbrooke, Rouyn-Noranda, Shawinigan, Rimouski and many other places. Probably the most important of these shows was held in Three-Rivers in 1946. This show had been organised once again by Léon Trépanier, and can probably be called the forerunner of the series. L'Initiative Artisan Art also participated at the provincial exhibitions which were still being held yearly throughout Canada.

There were also quite a few shows held in Montreal. It was after the exhibition held in the Immaculate Conception in the spring of 1949 that the craftsmen of L'Initiative Artisan Art decided to reform and lay down the foundation for a professional association. The names found on the letters and on the first minutes of this association are the same ones as were involved with forming the first group. There were, of course, new names as well.

The traditional pre-Christmas Salon started in 1955. This took place at the Palais du Commerce in Montreal. At that time there were thirty people who exhibited. As we have seen prior to this show there had been many people who had persevered and given their time, energy and often their money, to help pave the way. These sales shows were held every year in the same place until 1966.

¹
The first meeting was called for April 1st, 1949. By July 12th, 1949 there were letters of patent referring to the newly formed association as L'Association Professionel des Artisans du Québec.

In 1968 the craftsmen organised the first salon as it is today. This was held at the Berri de Montigny station. In 1969 the exhibition was again held in the Palais du Commerce. Since 1970 it has been held in the Place Bonaventure. In 1970 L'Association Professionnelle des Artisans du Québec once again changed its name and became the Métier d'Art du Québec. The organisation has grown considerably since its beginnings. In 1949 the number of craftsmen exhibiting was 30, and the number of visitors to the show was 15,000.¹ At the present time over 200 craftsmen are able to exhibit. This figure, however, is a selected one, and there are many more applicants than can be accommodated.²

The craftsmen have come a long way in their organisation since the humble beginnings in 1939. They have had a long hard struggle and it seems at last that they are beginning to be recognised for their worth in Quebec. Many of the old traditions had been lost, except perhaps those found amongst the weavers. Even this was dealt a blow by government inspectors who were extremely harsh in their criticisms of the weaving being practiced. This tended to dampen the confidence and spirit of the weavers for some time.

¹ A chart of the professional members is included in the text, together with the visitors.

² Only the numbers of professional craftsmen have been enumerated. There are also a considerable number of semi-professionals.

The Centrale d'Artisanat du Québec was also formed in 1970 by the government. It is a central organisation where the craftsmen can present and sell their work. The forming of this organisation helps to show that the government have at last become interested in the craftsmen of their province and are prepared to give some assistance to them. This may be one of the results of the long struggle waged during this century by the member craftsmen of the 'Métier d'Art du Québec'. There are further indications of government interest, but these will be mentioned later in this study.

TABLE I

METIER D'ART PROFESSIONAL MEMBERS AND PERCENTAGE OF POTTERS TOGETHER WITH THE NUMBER OF VISITORS WHO ATTENDED THE "SALON DES METIERS D'ART DU QUEBEC" - (Pre-Christmas Craft Show).

Year	Professional Members	Potters	%	Visitors
1968	No figures available	No figures available	-	-
1969	No figures available	No figures available	-	-
1970	119	47	39.4	135,000
1971	53	14	26.4	165,000
1972	62	16	25.8	140,000
1973	77	21	27.2	215,213
1974	84	21	25.0	291,888
1975	108	34	31.4	321,000

TABLE I

COMPOSITION OF METIERS D'ART FOR 1975

PERCENTAGE OF MEMBERS IN EACH CRAFT AREA

Potters	31.4%
Weavers	13.0%
Jewellers	11.1%
Enamels & Leather	11.1%
Black-Smiths	5.5%
Sculptors	5.5%
Toy Makers	1.8%
Engravers	2.7%
Muralists	1.8%
Sandelmakers	1.0%
Batik	1.0%
Carpet Makers	1.8%
Tapestry Makers	3.4%
Others	17.5%

CERAMIC EDUCATION IN QUEBEC

Presumably those people wishing to learn pottery in Quebec during the last two centuries could do so by working in, or apprenticing themselves to the studio potters or to the industrial concerns of the time. Others, as we have seen, had already been trained in other countries before they arrived here.

It is not until 1936¹ that we find pottery being taught within the educational system. The Fine Arts School in Montreal began to give classes in pottery in that year. The extent and bias of the programme is not known by this author at this time. It could have been quite extensive, or it could have been just the beginnings. In one of the interviews done for this study, Maurice Savoie, who attended the school after it had been moved to the Ecole des Meubles, stated that he was not a very good potter after he had finished his diploma, partly because the knowledge he had received about potting was from a teacher who was mainly a sculptor. This would lead one to believe that the 'diploma course' was biased towards fine arts, rather than to the craft of pottery.

In 1941 there was a fire at the Ecole des Meubles, and the applied arts then moved and became part of L'Institut des Arts Appliqués. They supplied a general programme, using

¹ "Pottery in Canada"; (Canadian Encyclopaedia 1957), Evelyn Charles.

the first two years from the Ecole des Beaux Arts with a specializing year in the applied arts. There was little ceramics done at this time. The course eventually expanded to four years, having the general two years followed by two years corresponding roughly to an apprenticeship. This did not cater much to the students who wished to study ceramics. However, in 1948 this changed, and ceramics was given the same attention. At a later date L'Institut des Arts Appliqués rendered services to the C.E.G.E.P. organisations. They did this until 1968 when there were meetings with the Ministry of Cultural Affairs. The purpose of these meetings was to see if the institute could constitute an autonomous body, independent of the C.E.G.E.P. system. However, this was not to be, and in 1969 the applied arts courses had to transfer and become part of the C.E.G.E.P. du Vieux Montréal. A three-year course in ceramics is still being given there.

Quebec was behind Ontario in the establishment of instruction for potters. The Central Technical School in Toronto began courses in pottery in 1915 in their Fine Arts Department. The Ontario College of Art also began classes a little later. With the increase of the numbers of people making pottery, it became necessary to set some type of standards; so in 1936 (the same year as pottery instruction began in Quebec) the Canadian Guild of Potters was organised. This aimed at forming a link between potters across Canada for the exchange of information. Undoubtedly Quebec would have also benefited from this organisation.

At the same time as the L'Institut des Arts Appliqués was introducing the three years ceramics course into their school, other centres were starting. A group of six ladies decided in 1948 to start working together in a one-room studio on Victoria Street in Westmount. They formed the Montreal Potters Club. This gradually increased its membership. Presumably the club held workshops for its members, and invited non-members to attend through the years. The expansion continued until about 1964 when the club started a school in the building. In 1974 the club bought a new and larger building on the same street. This has become the 'Visual Arts Centre' which is not a craft school and resource centre for applied arts. In their brochure for 1976 they state that they run extensive programmes of study in the textile and ceramic arts, as well as numerous courses in the study of visual perception. The school also runs a gallery and shop which aim to present their teaching goals, namely 'artistic expression through craftsmanship and good design'.¹

The same brochure states that the Visual Arts Centre has been planned for:

- i students who want to become professional craftsmen
- ii persons who have a limited amount of time which they would like to spend studying Fine and Applied Arts.
- iii children who come for broad introductory courses in creative construction and expression.

¹ Brochure for "Visual Arts Centre", 1976.

- iv craftsmen who need stimulation from workshops.
- v visitors who come to see the exhibitions, shop at the boutiques or attend special events.

The Centre has a library and will rent studio space to members. The members also receive a monthly newsletter.

The Centre is a registered non-profit organisation directed by a volunteer board. This board is made up of members of the local community and craftsmen. It is operated without subsidisation and is recognised by the Quebec government Department of Education, in the self-improvement category.¹

In 1967 the total number of students enrolled in the school amounted to ninety. This increased steadily, and we find that in the year 1973-1974 there were 800 students enrolled. In the fall of 1975 there were 734 students enrolled in the school. Of these students, about one third are in ceramics.

CERAMICS SINCE 1946

Harold Pfeiffer wrote an article² in 1946 which helps to shed some light on the ceramics of that time. Although this was written about Canadian ceramics, it would seem to include Quebec. He says that, having completed a tour of the handicraft centres and schools in Canada, he has a reason.

¹ Permit number 749536; Brochure 1976.

² Appreciation of Past would Enrich Canadian Ceramics. "Saturday Night", Volume 61, page 27. July 27th, 1946.

for the 'appallingly poor taste in contemporary ceramics and pottery'. He felt that there was a need to improve the inadequate teaching, by being more concerned with the past. He found that most of the teachers were neglecting the background of design, and leaving everything to the free expression of the student. He asks why the students and teachers cannot make use of the museums, libraries and great works of the past. This was not to say that they should copy, or be hampered by any of the poor traditions or the bad design of the past, but that they should be selective and use the exposure as a base for inspiration.

The public, in 1946, was becoming much more aware of the value of handicraft. They were not just buying because of snobbery, but because they were beginning to learn to appreciate the beauty of hand-made articles. The craftsman could help this education by raising his standards, by being more concerned with the work produced, displayed and sold. Pfeiffer makes one or two exceptions to this. (Dora Weschler of Toronto and Kjeld and Erica Deichman of New Brunswick).

He remarks on the vogue for 'peasant-made' articles which are cheap and tawdry and which, while producing some happy accidents, generally serve to give the craft a poor image. He was asking, not just for better design and better teaching, but for a swelling in the ranks of the ceramists and potters. It appears that the work shown in the gift shops at the time was extremely crude and very sloppily made.

More attention to formative education and to the technicalities of products would have helped the formation of a better article.

In reading an article¹ reporting on the Canadian Ceramics show in 1959, one has the impression that the standard of work was much the same as in 1946. The author seems to have found it difficult to write constructive criticisms, as he says that he wondered if the level of entries was professional or not. He says that out of 266 entries, there were not many that represented any outstanding craftsmen. The tiles presented seem to have had a beginning of interest which needed to be developed. He alludes to the fact that often human qualities are expressed through the medium used, and therefore show part of the culture. This he found lacking in the Canadian ceramics of that year. He refers to the fact that much of the 'creative' and existing pieces of the past were made to fulfill the needs of the time. He says that industry makes excellent ware for everyday use, but that the craftsman, instead of working to improve his technical and creative skill, and find a place in the market, gives up. He refuses to admit the new needs of the society with regard to what is required of his product. He refuses to tackle the problems of thermal shock, detergents and dishwashers, etc. Instead of accepting the challenge of making utilitarian pieces which incorporate

¹ "Canadian Art"; (Arts Canada), Volume 16, November 1959.

these needs as well as being dignified and showing a degree of good design and sophistication, he will settle for an 'exhibition' piece which has a limited use.

As in the 1946 article, one of the criticisms laid is the lack of diligence to practice and self-discipline. The author makes the point that even the poorest craftsman can save up enough 'happy accident' to present one or two good pieces to exhibit in the space of a couple of years. He also says that the potter has unlimited sources of information from which to draw, both from the aesthetic and the technical. He suggests that this maybe creates a problem in that the craftsman does not limit himself enough to the techniques necessary to develop and express his own ideas, but seems to jump from one thing to another.

The writer of the article states 'one must develop a technical skill to equal the pressures that come from one's 'inner vision'.

He felt that this was not being done and that the craftsmen were not being honest and portraying themselves in their work.

There seems to have been an improvement by 1961, as reported in an article¹ about the 'Canadian Ceramics' show of that year. The author says that the show revealed enthusiasm, talent, and a great deal of technical skill, but tended to have a tendency towards cleverness at the expense

¹ Canadian Ceramics 1961; "Canadian Art", May-June, 1961.

of form. Of the two hundred entries, most came from Ontario and Quebec, where it seems most of the potters were working. In the exhibition of 1955¹, Quebec sent the most entries, (thirty) followed by Ontario, (twenty-eight).

In the forward to the exhibition, the judges praised the richness and diversity of expression, but suggested that most of the entries were attempts at exhibition pieces and showed a preoccupation with technical skill at the expense of the finished product.

Even though it appears that some of the problems were being dealt with by the potters, it still seems that the craftsman was refusing to look fully at all the problems. The craftsman in 1961 was still evading some of the basic questions raised in 1946. This, of course, was not true of everyone, and the article (1961) mentions several names that appear to have been dealing well with the question of functional pieces.

In the report² for 1965, written by Arnold Rockman, we find a call for the potter to experiment. Rockman indicates that, even though he was impressed by a few pieces in the show, when he compared them to pieces produced in other parts of the world, the best of Canadian ceramics look very tame. He felt that, while there were skillful potters around, they showed little evidence of any great innovations. This

¹ "Canadian Encyclopedia", Pottery in Canada, Evelyn Charles, 1957.

² "Canadian Art", A plea for experiment among craftsmen, potters, September-October, 1965.

criticism was levelled mainly at the areas of materials and colour:-

"The Canadian Guild of Potters Show, circulating in Canada since 15th March 1965, shows evidence of skill, but there is something missing, call it colour, excitement, innovation".

The author remarks that the colours are dirty-browns, greys, and olive greens. He asked why potters do not cross the boundaries and delve into the 'combination' of materials. He asked that the potter take a look at the Persian, Spanish or Chinese work to enable them to see that pottery does not have to be dull, and that it can transmit a gaiety and excitement, as well as sensitivity.

He suggested that the Canadian Guild of Potters would have to abandon the regional jury system, which he suggested stopped many good pieces getting into the show. He asked that potters cooperate with craftsmen in other fields to widen their scope of possibilities. He suggested that the craftsman visit the factories and workshops (of all kinds) so that they could broaden their technical knowledge and thereby make use of a wider technology to become more sensitised to novel possibilities.

Norah McCullough, in the comments of the show for 1969, called it a 'lack-lustre' affair. She dealt with four categories and asked if they brought the desired results.

The sculptural ceramics were a very amateur collection. In the industrial design category, she felt that there were no original or well-designed forms. She felt that the architectural ceramists should have taken more care with their presentations. She also makes the point that the representation from Quebec was extremely limited for that year. She points out that, if Canadian ceramics are showing a tendency towards regionalism, then there should be another way of showing. She suggests that shows representing individuals or groups should tour the country.

None of this gives us a particularly exciting view of ceramics in Canada for the twenty-three years from 1946 to 1969. There is no reason to believe that the ceramics in Quebec were any more exciting.

It seems that the majority of entries for the shows came from Ontario or Quebec. This would indicate that more pottery was being made in these provinces than elsewhere in Canada. Even though the ceramics showed little inspiration, some progress had apparently been made. What may be even more important is the evidence of a continued determination to keep the craft alive in spite of adverse conditions.

¹ "Arts/Canada" , Canadian Ceramics, June 1969.

CHAPTER II

CURRENT SITUATION IN QUEBEC

The atmosphere surrounding ceramics in Quebec appears to be far healthier now than it has ever been before. The Métier d'Art has grown and is continuing to develop. It proposes a reorganization, which it is hoped, will make that body more effective in helping the craftsman. An industrial research and development organization with a ceramic department has been instituted by the government. Ceramic programmes are gaining a foothold in the educational system at the C.E.G.E.P. level. The craftsman is energetic, reasonably knowledgeable, and very concerned with the development of pottery in Quebec. This is evident from the interviews which will be used to discuss the general ceramic situation, exhibitions and galleries in this chapter and to which the third chapter will be devoted entirely.

Twenty years ago it was extremely difficult to eke out an existence as a potter in Quebec as there was very little demand for hand-made pottery. There were very few outlets for the potter who wished to sell his work. The public was unaware of, and disinterested in pottery. This disinterest was probably caused by a lack of knowledge as the exposure the majority of people had to ceramics was extremely limited. It made little difference to the public if the 'containers' they were using were made from rubber, plastic, plaster, clay or glass.

The craftsman was very poorly organized and struggled alone. The public school system gave no instruction in ceramics, and, unfortunately, this is still the case in the majority of schools within the Quebec educational system. Now pottery-instruction is being introduced into some schools, and children are being made aware of the existence of ceramics. About five years ago, while teaching pottery in a school I was asked if I would drink out of some mugs I had made. Upon answering 'of course' there were expressions of shock and I had to go on to explain that probably each one of them used an article made of the same material every day. This brought home the fact that many people are totally unaware of the things they use. If they are unaware of even the material, how much more are they unaware of any of the processes involved.

Another indication that pottery was not being brought to the attention of the public is that there were very few exhibitions; only a small minority of the people would have been effected by these rare showings anyway. The amount of pottery available in the stores was limited. Imported china was being sold, but there seems to have been little connection made between this and clay.

The situation began to improve about ten years ago, and there seems to have been a steady growth in the demand for ceramics since then. The government has taken a greater interest in the field and has realised that there is a need

for training in the area. There are more organizations that are investigating and researching the ceramic field. Some of the public schools are beginning to introduce pottery programmes into the curriculum. The public are becoming more informed and are buying a lot more pottery. Boutiques and stores are displaying and selling a tremendous amount of ceramic work. There are more exhibitions. Galleries are beginning to open their doors to the idea of pottery. Many people are attending classes in the evenings and during the day. Even though these are hobby classes, this interest does show a trend towards the acquisition of knowledge by the public. With the increase of knowledge there should be an increase in appreciation, plus a greater sense of quality.

According to Robert Champagne, one of the potters interviewed, pottery in Quebec is at the present time developing quite rapidly. One of the reasons he gives for this is the great increase in the number of professional craftsmen now working. He feels that with this increase of potters working in the field it is becoming necessary to be more severe in one's self-criticism. He believes this stronger criticism of one's own work should bring about a general rise in the standard of pottery in Quebec.

When asked about the demands for his work, he said it was no more a question of how to sell, but rather it was a matter of finding ways to do his work so as to meet all the demands. This seemed to be a pretty general answer amongst

the potters interviewed.

Mr. Champagne said that ceramics in Quebec have developed more than any other handicraft, and that as far as quality was concerned, more was being done in Quebec than in the rest of Canada. If reference is made to the ceramic history of Canada, we find that this has always been the general trend.

The greatest demand appears to be for the utilitarian product rather than the decorative. It used to be for an expressive or decorative type of work, but that has changed during the past few years. Jacques Marsot, a potter, says that he recognises that the present period in ceramics is an intermediate period. He says, however, that he is very confident about what is being done. He feels that, because of the great demand for utilitarian ware, the potters are orienting themselves that way. He says that this is a fantastic opportunity for the Quebec potter, as the making of this type of ware will lead to many other things. He feels that it will lead to a greater knowledge of production and a rise in standard of the work through repetition. This will necessarily bring the need for greater organization, individual challenge and rationalisation of that production. Along with this will come the necessity for researching new and local materials. It will lead to questions about the organization of studios, and to the best use of space and time by the individual potters. As these questions are raised and

answered, and the methods become more efficient, there will invariably be an influence on the finalisation of the wares made. This would tie in with an answer given by Maurice Savoie who said that there had been a growth in professionalism during the past few years. The professional potter in Quebec has become more professional; he has matured, he seems to have a greater understanding and definitely has a good deal more knowledge.

Miss Virginia Watt, of the Canadian Guild of Crafts, thinks that the situation here is extremely healthy and that there has been great progress made in the last eight years, not so much in the quality of the ceramics being made, but rather in the potters themselves. She says that the quality of the people making pots as a profession has improved, and the people are much more dedicated. Also the response by the public has changed almost totally. The understanding of the general population of what they are looking at is much, much greater than it was ten years ago. The public today is looking for a hand-made pot that functions that way. No longer are they totally satisfied with the machine-made industrialised object that has little or no individualism.

Marsot feels the increased interest is not so much the result of formal education, but more a word-of-mouth publicity. It might also have something to do with the influences engendered by the interest in antique buying and collecting, the idea of having something that was hand-made, a more

identified object. He feels that maybe pottery rings a bell, the romantic bell of the past. That is not to say that the craftsman should make new antiques; quite the opposite in fact. Pottery should be made to meet the needs of the modern society. In actual fact this is what it has done through the ages. Much of the pottery which today is considered very highly was merely a functional piece made to meet an everyday need. The pot was made simply to serve a function and was in no way a 'contrived' art object. He finds that the so-called 'middle class' has shown the most interest.

Dean Mulavey (potter and teacher) thinks that the buying public in Quebec is very good indeed, and that it is mostly the relatively young people who seem to enjoy the pottery. When asked about the state of ceramics in Quebec, Mulavey replied that there were a few good people working here, but for the most part the potters were conservative. He felt that the government did not help in the slightest, and that the school situation in Quebec was as bad as he had ever seen. He thought that the school system concerned itself far too much with politics, and that generally the students coming out of the school were very poorly trained. He mentioned a few people he considered to be making worthwhile pottery. He also mentioned that there were a few younger people coming along. However, one of the problems that had to be faced was that there are a lot of part-time potters producing very bad pots. These people managed to sell their work because the

provincial outlet standards are very low. He says that it is extremely hard to compete with people who sell their work inexpensively so they will have the exposure. This would seem to infer that, even though the public are very interested, they have some way to go in their evaluation of the products being sold to them. He says too that the 'Centrale d'Artisanat du Québec' is not interested in dealing with pieces of the 'one-of-a-kind' nature, but more in the production series. This would confirm what the other people stated about the interest and trends towards functional work.

Pierre Legault (potter) says that the ceramics here in Quebec are very poor at present. There are a few good potters, but generally the potters' knowledge of technology is quite limited. However, it is improving, and within a few years there will be good pottery in Quebec. When asked about the public, he said that they were not very discriminating or knowledgeable about what they were buying. There is a great demand, and the public are willing to buy and to learn. This imposes a great responsibility on the craftsman. It is imperative that he turn out a good product, that he set his own standards at a high level. He has the responsibility of presenting to the public, not necessarily the things they demand, but a sound product which will gradually help them to develop an appreciation of pottery. There is a danger now in that the public is buying most things indiscriminately. It might be that the potter will not develop beyond the economics of

his business. Legault is positive that this will not happen, as he feels there are enough professionals who have the integrity to go beyond that. He feels, in general, that the growth of professional ceramics, has been slight. The largest growth has been that of the semi-professional.

Nicolas and Jaqueline Brodbeck (potters) think pottery is improving, but that there is still too much bad work on the market. One of the reasons for this is that the student is not really prepared for the market. The first thing he worries about is his security, and this causes a certain prostitution of work. They have seen many students whose work shows a good deal of promise when they were in school. Unfortunately, when these same people start to work, the quality is lost. This could be attributed to the pressures of time and deadlines to be met. Another explanation they give is that people do not spend long enough learning their trade. To a certain extent, there is still an apprenticeship system working here, because one of the ways in which people are learning is by working with a producing potter. This is good in essence, providing the professional is good. However, many of the 'students' feel they are ready after a few months, and start out on their own. As there is a large but indiscriminate market, it tends to encourage poor pottery.

EXHIBITIONS

The questions concerning exhibitions brought a mixed response from the potters interviewed. The exhibitions were

identified and discussed as to their various merits. The value of these exhibitions both to the craftsman and to the public was mentioned. There was some disagreement about the value of exhibitions in their present form and suggestions were made for improvement and added impact. The feelings about the exhibitions varied. Galleries and their availability to potters wishing to exhibit ceramics and their value as a means of exposing the general public to pottery was also discussed.

Dean Mulavey said that he exhibited a great deal during his early years as a potter. He thinks that this is generally true amongst potters. However, the number of times he exhibits has decreased considerably, as he finds them a bother and an interference to his work. He does not make pieces specifically for exhibition unless he finds that he does not have enough pieces that are up to par. Concerning the exhibitions in Quebec, he feels that the scene is relatively active. One of the best exhibits is held at the University of Sherbrooke in December. He feels it is a fine exhibition and that the promoters do an excellent job. They are very careful about the standard of work exhibited. This show he contrasts with the Christmas show at the Place Bonaventure. The Place Bonaventure has few good craftsmen exhibiting, even though it is a much larger show. It seems that the Bonaventure is more of a money-making venture. The

rental prices for space are quite exorbitant (\$500 per space). This show has room for about 200 craftsmen. The show in Sherbrooke is limited to twenty people who exhibit and who pay a percentage of their sales. The University supplies all the materials for exhibiting, and generally it is extremely well set up and very well organised. He thinks this is an exception, for the exhibitions, even the international shows, are generally poorly organised. One other exception he makes is the Canadian Guild of Handicrafts. Here too the exhibitions are well arranged.

The University of Sherbrooke exhibition is visited by about 1/3 of the population in that area. They are very interested, and are becoming more confident and informed. They now come to the exhibition to touch, feel, and pick up the pots. When the exhibition first opened, they were afraid to do this. By handling the ware, they are beginning to realise more about the quality of the pieces exhibited. There is also a studio in the Sherbrooke area where the population can participate in the crafts. About one in five of the population participated in 1975. This participation was not limited to any particular section of the society, but included a large cross-section.

Michel Denis, a potter working in the Sherbrooke area, is not too interested in exhibitions. He says ordinary people do not go to the majority of exhibitions. They are held in places such as galleries and museums, which seem to

attract only certain elements from a society. He feels more value is gained by exhibiting good work in the stores where it has a greater impact on more people. The general public feels more at home in the store than in the art gallery or museum. He feels that exhibiting in galleries is a waste of time, as the same people always visit them, and that it has little impact on the rest of society. There would be far more impact if the potters working in an area would arrange exhibitions of their work outside their studios. This had been planned in North Hatley for 1975. Five potters working in the area had talked about doing this for one week. They felt that it would be good for the people to see, not only the work, but also where and how it was made. Ken Benson (North Hatley area potter), expressed an interest in exhibiting only in as much as it helped him to see into himself. It brought his work together into one unity to be looked at, instead of being scattered around the country. Apart from that, he showed little interest, except to say that he presumed there were enough exhibitions.

Maurice Savoie, on the other hand, said there were far too many. He is asked all the time to exhibit and could spend every day working for exhibitions. The question of exhibitions was raised when he was judging the International Ceramics Show. The panel of judges asked themselves why exhibitions of this kind are held. It costs a great deal for many people, including the craftsmen. Many pieces are broken

in shipping. There is a great loss of time and effort. Moreover, was it possible to judge thousands and thousands of pieces from all over the world, pieces which came from different cultures and had a different base. It was felt that there should be a different solution to that kind of activity. The one good thing that the exhibits did was to expose and stimulate other craftsmen. In the ware that is exhibited there have to be drastic cuts, and many, many good pieces are left out of the exhibition. It was felt that these displays should not be so large.

Savoie said that there were very few galleries in Quebec that would exhibit ceramic work. There still exists the misguided conception of a difference between the craftsman and the artist. He says very little difference between the well-designed, expressive functional piece and the one-of-a-kind 'art object'.

Virginia Watt did not really know if there were enough exhibitions in Quebec. She is very involved with the shows at the Canadian Guild of Crafts. She mentioned an exhibition at Bishop's, and presumed that other universities held similar exhibitions. She also thought that, probably in some of the more remote parts of Quebec, local groups and associations would exhibit work. She felt, too, that if any extraordinary talent were to be found at these, then the work would eventually be exhibited in Montreal. She also felt that exhibitions should have a particular purpose and that that purpose should be quite clear.

Robert Champagne, Pierre Legault and Jacques Marsot all felt that there are enough exhibitions here in Quebec.

Marsot expressed the idea that he felt that Quebec potters were not very interested in exhibits anyway. Champagne said that it was time some other form of gallery was evolved.

Denise Beauchemin would like to see more exhibitions covering a wider variety of places. She thinks this very necessary in the education of the public. Charles Sucsan, a Montreal potter, feels the same way. He says that from an artist's point of view there are never enough. He would like to find a form of exhibition which would touch a much wider public. He feels that there are quite a few exhibitions, but only a small public to see them. He says that gallery and museum exhibitions are no good and only serve an extremely limited purpose.

According to the interviewers, it would seem that the present exhibitions serve a limited purpose. They do contribute a certain amount to public education, but more care, in some cases, should be taken over the selections made for the shows. Other means of bringing good pottery to the attention of the public should be found. Perhaps these methods should be up-dated, or re-discovered, so as to have more impact, both with the public and with the craftsman involved in pottery.

EDUCATION

During the past three years there has been some improvement in the availability of ceramic instruction. Apart from the increase in courses given by private teachers, clubs and

evening class education, ceramic programmes have been allowed in the C.E.G.E.P.'s.

To meet the growing need, the Quebec government presented a three-year ceramic technology programme (see Appendix). This programme was granted to John Abbott College for September 1973. C.E.G.E.P. de Trois-Rivières was granted the same programme for 1975-1976, and Rivière du Loup has been given permission to open the programme there, beginning in September, 1976.

The programme at present has a general first year, which entails taking six fine arts courses with one three-hour ceramic course in each of the two semesters. In the second year the number of ceramics courses included is increased to four in each semester, the remaining three courses being in the fine arts area. The third year is made up entirely of ceramics courses, with two related courses, one in Business Administration, and the other in Applied Psychology.

Although provision is made in the programme for specialisation, the number of hours allotted is insufficient to cover the amount of information and studio time needed when dealing with ceramics.

Negotiations are at present being carried on with the 'Comité des Arts Appliqués' and D.I.G.E.C. to have the course changed. This is being done to allow for more hours of specialisation in each semester. There has been some agreement to allow seven hours (these hours refer to the number of hours

taken per week in the specialisation during a fifteen week semester) of specialisation in each of the first two semesters (3 hours previously); nineteen hours in each of the two semesters during the second year (15 previously); and forty-five hours in each of the last semesters (27 previously).

The ceramics departments of the four colleges involved with the technology are meeting together. They are attempting to evolve an effective programme (see Appendix) within the given frame-work. The colleges are situated in different economical areas and the needs of the students in each area will be slightly different. It is hoped though that a programme can be conceived that will allow a certain freedom to meet those individual college needs. At the same time, however, the programme must have a core which will provide for the teaching and learning of a solid base in ceramics. It will not be possible to write an ideal programme within the proposed framework, but it is a step in the right direction. One hopes that in the years to come more changes will be allowed, so that eventually there will be worthwhile ceramics programmes being taught in Quebec. Trois-Rivières and Rivière du Loup seem to be leaning more towards the training of students for industrial needs. Vieux Montréal and John Abbott College appear to lean more towards 'studio potter' training along with some industrial training.

It may be that a common first two years will be taught in each of the four colleges, with the third year dealing mainly

with the specialised area (industrial or studio). This would allow for an interchange of students between the colleges. It might, to a certain extent, save a duplication of expensive equipment within the system. The colleges could also hire teachers with a specific training in the specialisation areas. This would most certainly raise the quality of teaching and therefore provide the students with a more worthwhile training in their chosen field. Jacques Marsot offered the opinion that, previously students entered the official teaching institutions badly informed. They seemed to acquire an amount of myth and bad information before they went to school, but what is worse, they left with just as much bad information. Unfortunately when they left, they also thought they had the truth. This tended to spread the poor information.

Another educational aspect of ceramics is being dealt with by 'Manpower'. One of their retraining programmes is a forty-one week extensive ceramic course. This is given at the Poterie Bonsecours, 427 Notre-Dame Street East in Old Montreal. This programme began in April 1972. There was a break in 1975 (November 1974-October 1975) as the government had no money to run the course that year. The fourth session is at present in progress. The course enrolls fifteen students. These students are chosen by being interviewed by both the teachers and Manpower. To qualify for the interview, the applicants must first answer a Manpower questionnaire. The demand for this course seems to have risen considerably over the three years. There were forty applicants for the first

course, and two-hundred and twenty for the last one. This is quite in keeping with the trends which were expressed by the potters interviewed about the growing interest in Ceramics.

William Mahon, a student who took the course, said that of the fifteen students he worked with, eleven are not working as professional potters. One student dropped out, one was sent away, thirteen finished. Two of those have gone into another field. This can be contrasted with information in an article written in the 1970 'Signé'. It says that less than half the students leaving the schools earn their living by their métier. Most of those end up teaching, while only about 10% continue to work in ceramics.

As already mentioned, the course given by Manpower is very intense and covers the areas of throwing, handbuilding, clay and glaze technology, jiggering, mould-making and design, some technical drawing and some drawing are also included.

An article written for 'Signé' in 1970 entitled "Craftsmen Yesterday to Tomorrow" gives a brief area outline of a research study to begin in 1971. The study has been completed and will be submitted to the Ministry of Cultural Affairs and should be published in April 1976. The study is a 1500 page research, and deals with significant areas of Quebec craft. The writer says that in 1970 the institutions were too diversified in their offerings. They were also giving diplomas which did not have the same meaning or significance, depending on the institution. The diploma from L'Institut des Arts Appliqués was not the same as the one from the Beaux Arts. This, he stated, contributed to a crys-

tallisation of prejudice among the craftsmen due to the implied differences of educational training. Furthermore, he says that there was no room for initiation courses in the modern techniques of industrialisation. This problem will be alleviated to a certain extent by the C.E.G.E.P.'s who will all be awarding the same type of diploma. An interesting point that he mentions is that of establishing refresher courses for the craftsman who has been working for a number of years. This course he thought could deal with the new techniques and aesthetic conceptions. He calls for a 'Campus des Arts' in Montreal. The writer of the article says too that the research would enquire into the various situations of craft in Quebec. This would be looked into from a sociological as well as from a production angle. This he feels would bring to light the real problems. From this it would be possible to determine with precision the real economical value of Quebec craft, also its cultural and social impact. It is hoped the research will have its impact on the educational concepts within this province. They are beginning to change already, but could do with a good deal of support in order to be allowed to evolve.

Even though things are beginning to happen in the educational field, it does not really seem to have touched the universities. There should be provision made at this level for the study of ceramics. The universities could make a very valuable contribution to the art, and to the industry. There

could be programmes in ceramic engineering, as well as indepth studies and programmes dealing with the art/craft concept. In the opinion of this author, it is a gap which must be filled as quickly as possible. It is also felt by this author that the high schools could play an important rôle in the development of ceramics here in Canada.

The ceramics requirements for acceptance into the colleges involved with this type of programme vary. It is difficult to evolve a method of screening and selection when many of the students entering have virtually no experience with clay whatsoever. It could help if there were some slight background or familiarity with the material.

METIER D'ART DEVELOPMENT

An article by Jean Michel in the December issue of 'Signé' calls for a reorganisation of the Métiers d'Art du Québec. As it is organised at present, it is unable to serve the craftsmen in Quebec efficiently. The geographical dispersion of the craftsmen makes it difficult for a centralised organisation to understand each area's particular need. This lack of understanding causes distrust and therefore disunity amongst the members of the Métiers d'Art.

The objective of the organisation when it started was to unify the craftsmen, to supply them with information and help. Although it has been successful in many ways, it appears to have failed to a certain extent in the area mentioned. Jean Michel says that it is time that a

collective action, other than a commercial one, be implemented. He says that the state, degree and type of development of the craftsman varies quite considerably from one region to another. Favoured by the growth of large towns, craftsmen's 'art' has become implanted in the urban regions. A domestic handicraft characterises the rural areas. The 'tourist' areas once again have an equally different type of production. Each region imposes its own demands and development needs. Because of these diversities, a central structure such as the Métiers d'Art in its present form, is not adequate. It may be that it is even a hinderance to development.

If Quebec craft is to survive, it must strengthen its roots and be realistic in meeting the needs. Otherwise all it will become is a 'mode' product with no other value than to amuse the public for a certain length of time.

To integrate his craft to everyday living should be the purpose for the very existence of the craftsman.

The establishment of a regional structure appears to be an ideal way of helping the craftsman meet the particular needs in his region. It is the interest of the Quebec craftsman to take immediate action and set up a stable and worthwhile mechanism to deal with these problems.

Michel proceeds to outline the proposed plan. An association would be set up in each of the ten economical regions of Quebec.

The association would:-

- i/ identify the working conditions in its region.
- ii/ establish its procedures and politics.
- iii/ help with the integration and the surroundings.
- iv/ identify potential craftsmen in the area.
- v/ help with the progression from the apprenticeship to the practicing professional.
- vi/ help with, or organise, the operation of smaller groups for research; encourage to grouping of craftsmen involved in their specific craft; organise groups to deal with the questions of sales and with the question of the supplies that the craftsman needs for his work.
- vii/ organise an administration of technical assistance.
- viii/ make commercial provisions for example, open shows in such places as Chicoutimi, Rimouski, Three-Rivers, Hull etc., promote a real and lively craftsman - public contact.
- ix/ to make all information available to the craftsman.
- x/ organise, conferences on materials, new techniques, popular cultures; in other words, make it more convenient for the craftsman to learn and acquire the knowledge to help him/her to develop.
- xi/ each region would send a delegate or delegates to a Central Federation.

Another aspect of the total organisation would be to have professional committees or groups of people concerned with the same craft. These groups would meet annually to identify the specific problems involved with their particular craft. In some cases, these committees would combine more than one craft, depending on the numbers of craftsmen involved in the area.

The duties of this professional committee would include:-

- i/ establishing of quality tests for products.
- ii/ establishment of criteria for qualification.
- iii/ to conceive and elaborate programmes for the formation and perfecting of professionals.
- iv/ to make permanent and on-going studies into the 'métier'.
- v/ to designate those of its members, who would sit on an exhibition-selection-committee (called inter-professional). This committee would report annually to the professional body. It would also be responsible for presenting work to the federation.

The Inter-Professional Committee's function would be to:-

- i/ assure a quality control.
- ii/ to select work for national and international exhibitions.
- iii/ to assign a quality label and supervise its application.

- iv/ to keep watch and identify modes of production.
- v/ supervise the professional ethics with their craft body.
- vi/ to report to the federation.

The third group which would be involved with this regionalisation would be a central Quebec Federation. The council of the Federation would be founded by the delegates from each regional association. The number of delegates sent from each region would be proportional to the number of members within the regional group (minimum norms would be defined).

The Quebec Federation would:-

- i/ represent the craftsmen in their dealings with government and with international organisations.
- ii/ make provision for the development of Quebec crafts.
- iii/ defend the general interests of the craftsmen (concerning such things as taxes, duties, pension funds, social securities etc.).
- iv/ protect the professional interests of the craftsmen (apprenticeships, formations).
- v/ assure the representation of Quebec at international shows.
- vi/ assure the promotion of the 'art' handicraft, inside and outside Quebec.
- vii/ assure outside markets for Quebec handicraft.
- viii/ publish and broadcast information etc.

If this programme were accepted and implemented by the Métiers d'Art, it could have a very beneficial effect upon

development of ceramics in Quebec. It would help to alleviate some of the problems which hinder the craftsman in his development at the present time. It seems that, by and large, the potter has been working alone. The difficulties encountered by individual potters would be similar, or the same as those encountered by groups of potters. If, as the plan proposes, these difficulties could be identified and solved by the potters as a whole group, it would save time and energy. It would also help others to avoid the problems before they arise. The unavailability of immediate technical knowledge is a serious drawback to the development of the craft as a whole. The inaccessibility of, and contact with what is being done in the field is another restricting factor. If the organisations could bring these two things within easy reach, it could inspire the present potters to achieve better things. It would widen the horizons and provide the tools for progress.

Advertising and publicity are a very difficult thing for an individual to achieve. It can be extremely expensive and time consuming. If the Federation took care of general advertising and could keep the potter informed about events and happenings, it would also be of benefit. The provision of a market might attract more people to the craft. As competition becomes greater, standards rise. Exposure to national and international shows would be invaluable to the craftsman, providing the work submitted were of a sufficiently high standard. International publicity would help the craft in Quebec.

To have groups concerning themselves with individual regions, identifying the needs of those regions, researching the area would be an invaluable source of information and help to the craftsman. Researching of materials in a particular area could possibly overcome the problem of importing those materials from other parts. It might also help to keep the prices and cost of the resources at a reasonable level. At present, monopolies seem to be creeping in when trying to find supplies. In several cases certain outlets have a monopoly on certain items. In the past two years, because of this, the price of those items has doubled. Unfortunately, the out-of-town suppliers will only sell through their agents. If local materials were found, to be suitable, it could possibly alleviate this problem, a problem which seems to have plagued the Quebec potter for the past three hundred years.

If the plan were to be accepted and used with integrity and in an ethical way, it would benefit the craftsman. There could, however, be a danger of misuse. It is an extremely structured plan, which could possibly be used to strangle certain elements. It could also be used in a political way. Unfortunately, all the publications and all the information that one obtains from the Métiers d'Art is in French. The craftsmen in this province who are involved with pottery cover a wide range of nationalities. If the Métiers d'Art intend to serve pottery as a whole, then there should be a

stronger recognition of the other nationalities involved in the craft. Information should be available in both French and English. All the plans have to make provision for everyone involved. There should be no penalisation or exclusion because of a language difficulty.

CENTRE DE RECHERCHE INDUSTRIEL DU QUEBEC

All information concerning C.R.I.Q. was taken from an interview with M. François Dugall, Director of the Ceramic Department.

C.R.I.Q. is a government research and development organisation. It was first instituted in December 1969, but did not begin to function in a research and development capacity until 1973. For the first four years, from 1969 to 1973, it was housed in an office building, and much of organising was done during that time. In 1973, the department was moved into a new building which, in addition to the offices, had laboratories and machine shops.

C.R.I.Q. was to be completely subsidised by the government for the first five years. The charter stated that C.R.I.Q. would receive twenty million dollars for five years. This was to be allocated in equal amounts of four million dollars a year. It was hoped that by the end of the five years the organisation would be self-supporting. This did not materialise; so C.R.I.Q. is again being subsidised and the administration are trying to get subsidies for the next five years. It is now realised that C.R.I.Q. will never be

completely self-supporting, because it is in fact offering free services to industry and individuals. There is a large group within the organisation called S.T.I.T., which any industry or individual may call for free advice. This may be on a question to do with a particular process, particular machinery, or it could be related to suppliers. The department will research and try to provide the answers free of charge.

There is a ceramic research department within the organisation, which at present is headed by M. François Dugall. The staff for this department consists of two research agents and two technicians. By and large, the organisation is for the benefit of industry. However, some internal research projects have already been carried out which could be of benefit to the craftsman-potter working in Quebec. While the ceramic laboratory was being set up, it was decided that the ceramic raw materials in Quebec should be researched.

There was a minimum of literature¹ concerning Quebec material; so it was decided that the department should go into the field and collect its own samples. The project was begun in the summer and fall of 1973, and has just been completed. It is more a progress report, rather than a final one, for it will be added to as more materials are researched.

¹ A report by the Mines Branch in Ottawa concerning the Natural Resources in Quebec, June 1967; "Composition et Propriétés des Argiles et des Schistes Argileux à Céramique du Québec." (Now out of print).

So far, forty-nine or fifty clays and shales, kaolins and feldspors have been tested. There is one feldspor and about nine or ten kaolins, while the rest is clay or shale, mainly shale.

The tests which have been done are strictly standard tests. There is no discussion of the suitability of the clays for specific requirements. The report is available for \$75. This would include any addenda as the research is expanded. M. Dugall feels that this report should be made available to the potters working here in Quebec. He has suggested to the administration that they approach the Métiers d'Art du Québec and offer them the report so that it can be made available to the potter for a small fee. Dugall feels that the potter will be a valuable source of research material. It would be possible for the craftsmen to send in samples of clay to be analysed, the results of which could be added to the present report.

This internal research was done so that the Ceramic Department would know which of the materials had the most potential. Two or three of the most promising will be researched further. It was also done because until 1975 it was felt that the department was not ready to embarg upon large projects for the industry.

The bulk of the work done will be for the benefit of industry. Even so, this can indirectly be of benefit to the craftsmen in the province. There seem to be several projects

in the air for the development of the ceramic industry in Quebec. An Italian firm is opening a tile factory close to Three-Rivers, and will probably use a local shale. Two German firms appear to be reasonably interested, and negotiations are at present being carried on. The main promotion for this is done by the Department of Trade and Commerce. The Ceramic Department has been involved in these negotiations. The future industries wanted to discuss such things as markets, and local raw materials. C.R.I.Q. supplied this information. The foreign firms usually send samples of their raw materials and ask that something similar be found. Dugall offered the opinion that he would prefer to help local business or local businessmen who wish to start ceramic industries.

C.R.I.Q. is quite versatile in its ways of working with industry. Research or development could be carried out under:-

i/ CONTRACT

Industry would present a problem to the organisation. The Department would take a look at the problem in regard to the time involved for the research, use of the machine shops and the types of equipment needed, etc. A price would be quoted, and, if acceptable, the research would be started. On completion of the report, it would become the property of the firm who requested the research. The final result might take the form of blueprints, a full report, or even a proto-type machine, depending on the nature of the research.

ii/ JOINT VENTURE

In this case, C.R.I.Q. and the industry would work together on the project. Some of the work could be done in the industrial plant, and some at C.R.I.Q. It might be that all the work could be done at the site or all at C.R.I.Q., but using people from the industry.

Payment for the search could also be made in various ways. It could take the form of:

- a) shares in the company
- b) cash
- c) percentage of the sales or benefits from equipment
- d) royalties

The contracts with the firms are not drawn up by the research department, but by a department of C.R.I.Q. especially versed in sales.

In general, C.R.I.Q. favours industry, rather than the small potter or craftsmen. However, Dugall feels that there are quite a few services which could be provided free, or almost free, to the craftsman. It would probably be possible, at a minimal charge, for a potter to use the laboratory at C.R.I.Q. for research if needed. This situation has not yet arisen, but he feels sure that the facilities would be made available, providing they did not interfere with a contract project; there is one Quebec potter at the moment doing some research into raw materials. M. Dugall is expecting her in

the near future to discuss such an arrangement. He feels that there is a lot of flexibility in the way C.R.I.Q. is run, and that most projects or ideas would be open for discussion.

Although C.R.I.Q. seems to be mainly for the development of industry, it will be of benefit to the craftsmen. The more knowledge gained about the natural raw materials here, the more help it will be. The more industry is developed, the more openings there should be for all people involved in the ceramic trade. The more the research facilities are developed, the more possibilities there will be for individuals to make use of those facilities. It could also become a valuable centre of information, especially if there is a possibility of the Métiers d'Art buying certain research reports from C.R.I.Q. and distributing them to the potters for a small fee.

In the plan for the restructuring of the Métiers d'Art, it is proposed that one of the committees concern itself with research and development within their region. If this plan were accepted it could lead to a possibility of C.R.I.Q. and the Métiers d'Art working together on certain projects. Naturally, this would be a direct benefit to the Quebec potter.

CHAPTER III

PERSONAL VIEWS OF THE POTTERS

CLASSIFICATION AND PHILOSOPHIES

The seventeen people interviewed were asked to classify themselves in regard to their work. Eight of these called themselves potters, while seven described themselves as ceramists. Of the seventeen, one is the managing director of the Canadian Guild of Crafts and another is the director of C.R.I.Q.

The word 'ceramist' is a nebulous word which can be used to cover a multitude of sins. The people who describe themselves as ceramists could be placed in a far wider group. However, they do have one thing in common, and that is that they all work in ceramic materials. Their philosophies and goals differ widely, but each is searching to express himself through the medium of ceramic.

The ceramists made the distinction because they are not totally involved with making pots. Some are involved with murals, some with making sculpture. Others spend a good deal of their time experimenting with the materials and machines involved in the ceramic trade. Maurice Savoie, for instance, apart from being engaged in mural work, is very interested in extrusion. He is/was making sculpture forms using the clay in the form in which it is extruded from the machine. This entails cutting the plates fitting on the end of the peg mill so that the clay is extruded in the way he

wishes. Charles Suscan feels that he uses clay only as a medium of expression. He feels that ceramics materials are more suited to his sensibilities as a creator, than other materials. Robert Champagne is interested in building clay sculptures. Jaqueline Brodbeck specializes more in decorative elements than in making pots. Most of her work is hand-built. Hélène Gagné builds very large sculptural pieces.

Each person interviewed was asked about the particular philosophy behind his/her work. The answers given to this question were understandably quite varied. They ranged from a flat 'no' to a lengthy ramble about a life philosophy.

Jacques Marsot feels that a philosophy in pottery can be divided into two specific areas. There is the philosophy attached to the type of product being made and to its design. There is also the philosophy concerned with the actual ways in which the pieces are produced. As far as his 'aesthetic' philosophy is concerned, he is pre-occupied with developing a very basic, straightforward shape in the old French-Canadian tradition. He hopes to be able to re-invent a true French-Canadian style. He believes that there was a tradition, but that it has been lost, and that the time has come to re-awaken and develop the traditional styles. His 'production' philosophy is very much concerned with design. He feels that designers are unaware of some of the aspects entailed in the production of their items. If they know the material, they are unaware of the machines which will be

used to transform that material. For him, designing is the integration of the machine with the production of an item. This entails respecting the limitations and making full use of all the possibilities of the machine, so that when making a design, the type of machine to be used should be considered, along with all the other things involved, prior to the making of a finished drawing. So often, designs are just designs. They are not related to the material and neither are they related to the machines which will eventually make them.

Jacqueline Brodbeck said that ceramics were part of her life as a whole. If one is working ceramics it is not possible to stop thinking about it. The process is a long one, and one cannot start and finish a piece in the same day. For instance, the whole process of drying needs a good deal of attention. One has to watch the weather to be aware of the atmosphere, so that the necessary precautions can be taken in order that the ware will dry properly without warping, cracking, distorting or breaking.

Charles Sucsán is looking for a way of expressing everyday life in his work. He is searching for symbols of expression to use in his drawings on ceramic, symbols that will show his creations to be part of the everyday life. There lies in symbolism a great possibility of expression. He feels he is optimistic and works towards an expression of that optimism and joy. He has no preference for the tragic.

He feels a spirit of joy should be imbued into a work. He tries to enhance this feeling in his drawing by the use of clear, clean colour in his glazes and colourings.

Robert Champagne's idea is that by working with clay one can learn more than from books. One is able to learn everything through the clay medium as it has so many facets. The totality of creating a piece from raw materials to the finished article is sufficient in itself. In that one cycle is contained a whole philosophy of life.

Pierre Legault feels that pottery is a 'métier' and not a philosophy. He says he just makes useful things. As far as he is concerned, he is a true potter.

Denise Beauchemin was introduced to pottery, she liked it, as it made her happy, and so has been doing it for the past sixteen years. She works in porcelain and has been experimenting with mixtures of porcelain and stoneware. This gives interspersed areas of translucency and opaqueness.

Maurice Savoie talked at great length about his travels, his training in Europe, and about the people he had come in contact with. Within this he explains a general philosophy. However, he does make a summation when asked the specific question. He makes the point that a creator, in whatever field of endeavour, has to be adventurous. He has also to reconsider everything all the time, whatever his age and at whatever level he is. He has to review everything all the time. He feels it is extremely difficult to do this,

but that it is one of the facts of the life and has to be dealt with. If a person does not do this, Savoie feels he will not be a creator. Another point that he mentioned is that the 'creator' should have fun while he is creating a piece; otherwise the object will be sad. For Savoie, creations should not be sad; they should make people smile. If he can do this, he feels he has played an important role in someone's life.

Dean Mulavey, who divides his time between production and teaching, spoke more of his teaching philosophy. He teaches a short three-week course in North-Hatley. He likes to be able to give to people the basic techniques of working with clay, especially on the wheel. He doesn't deal much with technology because of the short time involved. He feels, too, that the most important thing, as far as pottery is concerned, is learning how to make a good form. If he can do this, then he feels he has accomplished something.

It is for the student to inquire further into the other aspects, whether by himself or through other teachers.

Michel Denis says he is not a philosopher, but he is doing what he likes, when he likes and in that way he feels free.

Miss Virginia Watt, the managing director of the Canadian Guild of Crafts says that she doesn't know of any group of people in any social structure who contribute more to living and life than do artists and craftsmen. She feels

that no distinction should be made between the artist and the craftsman. She also feels that even though they contribute this tremendous amount to the lives of civilisations, they are given the least. She says that we only know about ancient civilisations because of the contributions of the craftsmen and the artists. Because she feels this way, she tries to promote, help and encourage the growth of people concerning themselves with art and with craft. She feels she can do this by helping the craftsman to live, by buying their work, selling it, and exhibiting it. She will refer them to other parts of this continent where she thinks their work could be successful. She also attempts to help solve technical and design problems which will help the craftsman to reach the consumer.

OUTSIDE OR FOREIGN INFLUENCES

Jacqueline and Nicolas Brodbeck like to be able to bring their own feelings to a realisation in their work, rather than to create what people expect from the. They find that the things found in nature are a big inspiration. Sometimes a natural form will suggest a ceramic form. At other times something from nature will simply be impressed into the clay, forming a design, a pattern. They have been influenced to a certain degree by Japanese pottery and the philosophy behind it.

Robert Champagne feels that one is influenced by everything, but that one should endeavour to put the stamp

of one's own personality on one's own work. No one particular culture has been an influence on him.

Jacques Marsot is traditional in his approach, in as much as he is seeking to use the Quebec tradition to adapt as a style. He wished to adapt it to a means of production which is essentially more contemporary and more efficient, standardised and crystallised. One of the differences he finds today in Quebec, as compared to ancient civilisations, is that in the previous civilisations potters were specialised in certain areas of ceramics. In China for instance, a thrower did nothing else but throw. A glaze crusher was a glaze crusher. This repetition and concentration accounted for the higher degree of skill attained. He feels it would be silly to try to compete with that type of virtuosity. His preoccupation is therefore directed more to the acknowledgement of the particular virtues of a specific pot. He tries to crystallise proportions and treatment through a means that will insure the same qualities in the repeated object. His liking for Scandinavian and Italian ware has had an influence; more specifically the Scandinavian. This influence has been more in the area of treatments than in the sphere of shapes. He feels that the type of pots the Scandinavians produce reflects a thorough knowledge of materials. He specifically identifies a real influence from their use of materials and from their methods of production. He feels they are able to identify the real solutions to problems in a very positive way.

Pierre Legault feels he does his own pottery. He feels that potters first do their own work, inspired by the traditions of their culture. He feels, however, that there is no tradition here in Quebec and what there was, if any, has been lost. He enjoys the Chinese, Korean and Japanese work, but has no particular preference. He feels good pottery has been made by many civilisations and would rather enjoy the good pots from all cultures rather than from a particular culture. If anything has influenced his work, it is all cultures rather than one.

Denise Beauchemin feels that she is not at all traditional in her approach to her work. She says she knows nothing of the history of ceramics. She likes certain pieces, but is unconcerned about their origins. Her influences are more concerned with internal likes and dislikes together with whims and progressions from previous work.

Kent Benson basically prefers primitive works. Chinese or Korean, African and Persian are more interesting to him than much of the avant-garde work. He finds it difficult to tell if these cultures have had a particular influence on his work. He spent some time living in Nigeria and says that he has been told that his work has an African flavour to it. This is not a curious thing. He feels that he has been greatly influenced by Michael Cardew (English potter). Benson feels that a person is the interpretation of his experiences.

For Maurice Savoie, tradition is extremely important in that, when studying the history of ceramics, he became very intrigued by what was done before in relation to what is done now. He cited an example of how he had been influenced by the use of stamps in the past. He took the idea of stamps and used it extensively in his own way, in his own work. He feels one should be very aware of what has been done in the past, so that one can find a renewal of inspiration. He gives another example of how he adapted the method of making stamped bricks to a machine so that he could complete a particular type of mural he was engaged in making. He feels there are many things in history which could inspire contemporary pieces of work. Like the Brodbeckes, Savoie uses nature as a frame of reference. He tends, however, to look at the microscopic structure of things for his reference. Oriental ceramics are important to him, especially the more refined work, the decoration too.

Dean Mulavey says that, for the most part, his work is very traditional, based pretty much on Oriental concepts, especially Korean. He is also extremely interested in Early English. He is very interested in the history, and feels that it would be of great benefit if more potters were more aware of what went on in past cultures.

Michel Denis has a preference for the Indian and Mexican culture, because they made use of clay rather than glaze. He finds it difficult to say if it has been an influence, because he says the head is like a computer.

Many things are taken in and mixed up. When they come out, it is difficult to pin-point the origins.

Charles Suscan feels that individual people have influenced him more than a culture. Picasso's drawings of ceramics have had a lot of influence. Bernard Buffet has been an influence too, especially in the simplicity and economy of his drawings and paintings.

It was generally felt by the people interviewed that no one particular foreign culture has had a profound influence on Quebec ceramics. Rather it was felt that individuals working within the province have had more effect on the general ceramic scene. There has been some Japanese influence because of one or two of the potters here. Leach has had an effect, but then he has had a great effect on Western ceramics in general. Scandinavian work may have had some influence, in as much as it is extremely functional and is to be used.

When asked if their work had any particular relationship to Quebec, the majority replied that there was no conscious effort to relate it. Suscan thought that he certainly expresses a feeling which he has acquired here. In that respect his 'style' has a relationship to the form of life in Quebec. He feels the influence is more a spirit engendered by the way of life. He is only conscious of doing a piece of work relating to Quebec when dealing with some murals in public buildings. He does mention, however,

that he thinks the French Quebecois is trying to find a very personal style. He makes a certain distinction between the English and the French and feels that the English are less experimental, and more traditional in their approaches. This was also mentioned by one other person. He did not think it was a particularly conscious thing, but rather the result of a different background and personality make-up.

Champagne feels his work is very personal, and since he lives and works here, then it must belong to Quebec.

Jacques Marsot says he is trying to revive the old traditions. Unfortunately, he says, although he has a lot to say, his vocabulary is not complete. He feels that he is completely a Québécois, and as one cannot neglect the fact that one is what one is, this must invariably influence the finalisation and production.

Pierre Legault thinks being a French Canadian must affect his work in some way. He is more interested in doing Pierre Legault's work. He is content to use Quebec materials, local materials to make his pottery. In this way, his pottery could be localised, for the materials from different countries do vary, and the material has a definite bearing on the finished article. His pottery will bear a regional 'stamp' because of this. Research has been carried out on local clays. If these are developed and used by the potters here, the ceramic may take on a more local flavour.

Dean Mulavey hopes that he is more universal. If the

crafts become bound to regionalism, a false aesthetic is set up. It becomes too narrow and confining. It may evolve later considering works in retrospect. It may show localised traits which make it recognisable as having come from a particular region.

The rest were very non-committal about the question, and conceded that even though they did not relate their work particularly to Quebec, environment could probably affect what they were doing.

STUDIO COSTS

A set of questions was asked concerning the costs involved with the setting up and running of a studio. It was also asked if potting was an economically feasible occupation. How long it took to become established was also asked within this set of questions.

The answers to the last question varied considerably as some of the potters started quite a number of years ago. The demand for ceramics has changed a great deal in the last five years which effects the 'establishment' time.

For the people who began potting ten or twenty years ago, it was a long hard pull. It took quite a few years to be able to work full-time. These people found it necessary to supplement their incomes by doing another job, such as teaching. However, during the past four or five years, it has become necessary for them to stop working at other things so they can give all their energies to ceramics so as to be able

to meet the demands, both marketing and personal, imposed on them.

Jacques Marsot, who began to work as a potter about five years ago, says that it took him about two years to become established. He says that the first six months were terrible. After that things became progressively easier. He finds there has been a large general increase in demand. So much so in fact, that he finds it impossible to supply all the demands. For three years now he has not had to go out to sell. The customers are finding him.

It took Kent Benson about three years to become established. He began eight years ago. He finds a tremendous upsurge in the demand for his work.

Michel Denis says that it takes about three months now to be able to support oneself by making pottery. However, it is necessary to put in a good deal of hard work to achieve this.

There seems to be no seasonal changes for work anymore. Generally the demand remains the same throughout the year. One of the people interviewed suggested that there should be three times the number of potters in order to cope with the demands.

On the cost of establishing a studio for someone starting in the pottery business there seemed to be fairly general agreement. It was thought that the cost would range from \$1500 to \$2500, depending upon the size and quality of the equipment bought. In a couple of cases, it was thought

that \$5,000 would be good figure. However, this took into consideration an amount of money to be used for living during the first few months until sales were established. The cost would naturally be reduced slightly if the equipment were to be hand built. However, this would have to be balanced against the loss of production time. Obviously, too, the quoted amount would not be for a fully-equipped studio. It would, however, give the basic equipment needed to start. Jacques Marsot has been building and adding to his studio, and feels he has about \$15,000 invested at this time.

It was difficult to get an answer regarding running costs. The potters seemed to be rather vague about, or uninterested in this aspect. One person did make a guess at about one third of his earnings. Another estimated it at about 50%. They seem to know how much clay they use and the cost of that, but know little of the running costs of kilns and electricity, etc. This does foreshadow a comment made later in the discussions. Most people felt that one of the areas which was sadly lacking in their formative education was business. This they found to be extremely important, and yet it had been totally left out of their training.

The consensus of opinion concerning potting being economically feasible was very definitely 'yes'. Jacques Marsot elaborated slightly on this by saying that it depended upon the person. It depended on how willing one was to work,

how one set up one's production and how organised one was. However, if one was willing to give it a fair shake, then it was definitely a viable occupation.

SALES AND STANDARDS

The question to do with sales brought to light several ways of marketing the wares when made.

- i/ Exhibitions such as the Salon des Métiers d'Art constitute a very direct type of sale. No percentage is taken by a middle-man in this case. However, the price of a booth is \$500. It is also restricted to about 200 craftsmen, about one third of whom are probably potters. This approach is therefore only available to a certain number of people.
- ii/ Some of the potters have private exhibitions and sales at their houses and studios. This, of course, everyone can do. There are no overheads, other than the normal everyday areas which have to be looked after anyway. The potter may have as many, or as few as he wishes.
- iii/ La Centrale d'Artisanat du Québec is a government-sponsored agency which has been set up to distribute and sell the work of the craftsman. This organisation charges the potter 15% for handling the ware. To supply the shops and boutiques they also charge 15%. The boutiques and shops then

double the price. The article then reaches the public with 130% added to the craftsman's price.

iv/ If the craftsman sells directly to the boutiques there is a slight saving. The general mark-up is 100%, or double the potter's price. The potters interviewed generally thought this was fair when overheads, and salesman cost were taken into consideration. If the boutiques and shops are situated in large shopping centres there is an increase of 15% over the 100%. This is because the shopping centres take 15% of the value of all goods supplied to the stores.

v/ Another way of selling is through a gallery. The number of galleries however is limited. These galleries usually take about 30% of the cost of what is sold. However, this might vary, depending upon the gallery involved. Often, too, this is done on a sale or return basis.

vi/ When the potter uses an agent to distribute the ware, that agent will usually take 15% from the craftsman. Occasionally an agent might work for 10%, but this is quite rare.

vii/ There is also the direct sale from the studio where customers will come to the craftsman to buy. This seems to be generally discouraged by the potters, as the time taken up is a loss of valuable working time.

viii/ If the craftsman is working with an architect or a decorator on a large project, there is an agreement or contract drawn up beforehand. This entails making an estimate and coming to a satisfactory agreement with the person ordering the piece of work.

ix/ Occasionally, potters sell on consignment. This means that the potter will supply the stores with ware, but will only be paid when it is sold. This usually happens in the beginning when the potter is trying to become established. It is generally considered an unsatisfactory way of doing things. This is a sale or return method. It may be unfair to say, but probably work taken on consignment will tend to take a secondary place in the way it is displayed.

It was thought by one or two of the people interviewed that a government agency such as the Centrale d'Artisanat should not deal with such a large profit margin. People thought that this type of agency should be far more promotional and be more and more concerned with the cultural aspects of bringing craft to the public. It should be used as a service organisation for both craftsmen and public.

When the interviewees were asked if a co-operative run by the craftsmen themselves would be a good idea, the general feeling was that it would not help in any way. It has been

tried with little success. The majority felt that the potter is not business-minded enough to make such an organisation of value. It would also take him away from his work. It would therefore require the hiring of a business manager. As soon as this happened, the overheads would rise and once again 100% mark-ups would be required to cover all the expenses involved.

Basically, the question of standards of work is left entirely to the craftsman. They admit in some cases that there cannot always be an impartiality of judgement. They are aware that many of the things distributed are not of the highest grade. However, as more competition evolves and the public becomes more educated, a higher standard will become necessary. The potters asked who would set these standards anyway. They also felt it would be difficult to judge because of the different way in which people work. Perhaps, the proposed replanning of the Métiers d'Art would be able to cope in some way with this question.

To a certain extent the members of the Métiers d'Art do try to set a standard when it comes to their 'salon' in December. The craftsmen are required to send examples of their work to be judged by a panel. It is open to question how high these standards are. This also tends to judge a craftsman on a few pieces of work and does not guarantee that the work displayed at the 'salon' will be of the same standard as that judged. It would seem that the setting of standards is a somewhat complex question, which could be

discussed and disputed at great length. Too much is left to the integrity of the individual craftsmen who also have to support themselves so that they can develop. The danger lies with the craftsman who does not develop and who is content only to turn out bad quality items just to make a living. However, if there are enough professionals who are really concerned, and it seems that there are, the person who is worried only about making a profit will be eliminated eventually.

Jacques Marsot did make mention that perhaps there could be an organisation which would guarantee a certain minimum of retailing; in the sense that no matter what happens in the other types of market, a certain percentage of the potters' products would be sold through this organisation which could establish and keep standards of quality.

Virginia Watt did say that it would be physically impossible to have a board to set standards. She also asked where the board would get their expertise to say that a particular item reaches the required standard. She does think that the quality and integrity of the potters is such that eventually this will not be a problem at all.

Michel Denis feels that, if there were a quality control board, it would tend to interfere with originality. He feels that the public should be the judge of the qualities and the standards.

TECHNICAL ADVICE

As we have seen earlier, there are organisations which

have been, or are being formed where the potter may go for technical advice. This is not very advanced at the moment. Unfortunately, too, it seems that few of the potters interviewed are aware of these things. Most of them said that they would make use of such an organisation, if it were to exist. One said that it would be good to have an engineer whose job it was to visit the various studios to give technical help and advice to the potters. There appear to be several ways of obtaining advice at the moment.

Dean Mulavey said that he would probably go to another potter whom he respected or had confidence in.

Maurice Savoie feels that it is one of the services which should be supplied by the Métiers d'Art du Québec. He is not sure how long it will take, but thinks it will come eventually. It has not worked in the past, because of the turmoil and difficulties which have been encountered within the association. He sees the Métiers d'Art as being the leader of the main ideas of what the potters wish to do. When this is so, then they will be able to provide that kind of service.

Kent Benson feels he would use a technical organisation, if he felt they knew what they were talking about. At present he goes to books for technical help; original books, and not necessarily pottery books.

Miss Virginia Watt names some colleges across Canada where she thought people could write and get help. She

mentioned Alberta College of Art, Sheridan College in Ontario, Alfred University in New York.

Pierre Legault said he would be willing to help anyone who needed help. He also mentioned a couple of potters whose advice he would seek if he needed it.

Jacques Marsot mentioned C.R.I.Q. but thought that they did not have adequate information yet. He hoped that in the long run they would be able to be of service to the craftsmen. He did feel that several self-informed craftsmen should belong to the staff so that the organisation would be more comprehensive. If this were the case, then there might be a greater understanding of the needs of small business of the single craftsman.

Denise Beauchemin said that she had always been able to find technical help and advice somewhere in Montreal, even in the 'bad' years. She also thought that the suppliers of the raw materials were usually a good source of certain information. They would be fairly knowledgeable about the materials they were supplying. She would use an organisation if it were in existence. She makes more mention of the market and bookkeeping aspects of ceramics. She feels that if the association could not deal with these things specifically, they should be a source where one could be directed to the right type of help.

Charles Suscan is unaware of any organisation that gives technical help. He feels that the suppliers are the

best bet. Otherwise he feels people have to go out of the province, or out of the country, to seek advice.

In general, it seems that the potters would make use of a technical advice organisation and would be grateful for it. It also seems that they are uninformed about what is at present available. This may be the fault of the organisations themselves in their publicity. It may also be that the organisations are not yet well enough established and organised to publicise their existence.

SUPPLIES

It seems that generally supplies are fairly easy to obtain. Many of the potters buy from the States or from Ontario. It seems that there are only one or two places here who supply machinery or raw materials. It was felt generally that the prices in Quebec were outlandish, because of monopolies. It is cheaper to buy out of Quebec and pay the shipping. The potters find, too, that it is easier to deal with the outside suppliers. They appear to be more professional. The quality of the materials is better, the delivery dates more consistent and on time. There seems to be too little trouble dealing with bad batches of materials when it concerns the outside firms. The complaints about Quebec suppliers are high prices, delivery delays, inconsistent batches of materials, poorer quality materials, and the trouble involved returning or being compensated for these bad batches. It was thought that it might be slightly more

convenient to have a good supplier here, but not imperative, as most things could be acquired quite easily from outside the province.

SOCIOLOGICAL IMPLICATIONS

Maurice Savoie feels certain that the interest in crafts, and especially in ceramics, will become more and more important to society as the amount of leisure time increases. As the work week decreases, people will search for occupations which will interest them. He feels it is shown in student reaction to teaching. He says he imposes quite a strict discipline if teaching pottery. The students seem to be accepting that fact now, whereas ten years ago it was impossible. He feels that a kind of maturity has come to the people who become involved in taking craft courses. He feels a need in people to come back to basic materials to touch and to explore. This will help to alleviate some of the tremendous pressures imposed by everyday living.

Dean Mulavey thinks that the impact is relatively light. It might help a few people get out of a run-of-the-mill existence and help their sensibilities. He feels that, even though the impact is small at present, it may make a difference over a hundred years - but then who can tell?

Michel Denis thinks it does have a sociological significance, in as much as he feels craftsmen are very easy to approach and that what they make is fairly popular. He thinks it has an effect upon society, because it helps people

to personalise the things they have. If they buy a piece of pottery, they also buy a little of the man who made it. They know who made it, and may even have spoken with the craftsman. Because of this, the things bought have more of a personality. This could affect the general mentality of a society. He says that he can see a difference already in the North Hatley area. (There are quite a few potters working there).

Kent Benson had no comment to make.

Miss Watt thinks that society has already been affected. She thinks that the trend today is for more and more people to use the works of people who work with their hands. She feels that people who do not work with their hands relate very strongly with people who do. There is a stamp of man, something very charming about a work's man-made. A thumb print in a glaze can be very compelling and touching. She feels that, because of the crafts, people are beginning to respond more to people than to machines. She feels, too, that people can think better in certain environments. She feels that things make up the environment within our social structure and that people can relate more to objects than to ideas. They respond more to the visual and sensual than to the intellectual qualities.

Pierre Legault thinks ceramics will definitely affect society, not only the professional potters, but also all the amateurs who work in their spare time. He feels that the

direct contact with the material might bring people back to a reality. He says that when working with clay, one tends more to feel than think. It could help people to become more aware of each other. He feels it is an escape as well, a place to go to feel free.

Jacques Marsot thinks it might affect society in the long run. It will make people more aware and help towards a broader knowledge.

Jacqueline Brodbeck thinks it will affect society in a certain way. She feels the craft needs a great deal of discipline. It is not a question of working when you feel like it. You have to arrange a programme. The clay will only give what is given to it. It will tell you what you are. It is an education. It makes people face themselves. She also feels that the public needs something warmer, something with more human feeling than machine-made articles. It starts with a few people using clay objects, and spreads to others and still others.

Robert Champagne had little to say about the subject, but felt generally that pottery does have a large social impact.

Charles Suscan does not feel that ceramics has any particular social impact.

EDUCATION

The potters interviewed came from quite different educational backgrounds. Some were trained in Europe, some here

in Quebec, others in the States. Some of them had formal training as far as school was concerned. They may have gained much of their training through their own initiative. They have sought out the information when it was not directly available to them. Maurice Savoie started his training here in Quebec, but eventually went to study in Faenza, Paris and in Scandinavia. Suscan is Hungarian and received most of his training in France. Brodbeck is a Swiss and was trained there in industrial mould-making before coming to Quebec and setting up as a studio potter. Kent Benson and Dean Mulavey are Americans and were trained in the United States. The rest are French Canadian and either went to the Beaux Arts or the Ecole du Meuble here in Montreal. Most of them have had a general fine art training together with their ceramic training.

When they were asked about the type of training they thought students should receive in a school for ceramics, their answers were pretty general. However, there were certain things that did come out. Most of them were not very happy about the schooling that they had. Some felt that there were courses given which bear no relationship to what they wanted to do.

Michel Denis feels that what he learned in two years could have been done in six months. He feels that most of the schools could condense their courses, as he feels the students and the teachers are losing a tremendous amount of time. He feels too that the students should somehow have

more contact with the real things; have more contact with working potters. Schools, he says, are extremely artificial. He feels that one of the things a teacher has to do is motivate the student, but then again he says the student should already be motivated when he enters the school. He thinks that a student should go out to work for two years and then go back to school. He feels the student should know many things when he leaves the school, but that he should have a very sound base of technology. He says that technology will give the student the tools and the confidence to be able to say what he needs to say. Confidence, he feels, is often lacking in the student who leaves school.

Maurice Savoie was quite general in his answer to the question, saying that it is a matter of communication and a very individualistic thing. Some people can be taught in groups and others singularly. Several times during the interview, he expressed the idea of having a 'master' with apprentices working under him. He also stressed the need to study past history to be able to review things. He felt it was extremely important to read and read, and felt that the students did far too little of this. A knowledge of the past forms a good base for the future. He feels that it is important that the student should understand what designing is and what the role of the craftsman is in this world. He also feels the need for a very strong discipline to be engendered in the students so that they can

progress.

Dean Mulavey thought that all students should be involved, one way or another, in the total studio procedure. They should be made to realise that it is all a very necessary part of the training programme. He feels it is extremely important that the student know how to care for all the machines, how to oil them, clean them, and generally feel a concern with the equipment they are using. The student must be made to see that he cannot mistreat his material. It doesn't matter who it belongs to; it should be treated with a great deal of respect. The important thing for him is that the students learn about the material and how to use it; to understand what is good form, and what is not. After this has been fully understood, then other aspects of the technology can be taught. He feels that perhaps this technical end has been overlooked in ceramic education; e.g., what happens in firing, what happens to glazes, how to make a glaze and basic glaze chemistry. This should not be done to the point where it over-rides the actual manipulatory processes.

Virginia Watt was extremely emphatic about not allowing a student to work on the wheel until he or she has been thoroughly immersed in hand-building. She was just as emphatic about not allowing a student to touch a glaze until they have become skilled in the use of the wheel. She feels that few students realise that a glaze will only accent the bad faults in a pot and will never hide them. They have to learn

to discipline the clay by hand-building. It is far less limiting than wheel work.

Pierre Legault thinks that one can only teach technology; how to: how to throw, how to experiment and the technology of glazes. He feels that this should be done a very practical way and that the students should not be lost in a lot of theories they will never apply. He thinks that schools should teach general appreciation of theories in a practical sense. The special problems can be solved by the students themselves by referring to their books. All the general aspects of pottery should be covered, and the students should be directed towards something that is real. He also feels that schools could make more use of craftsmen, such as himself.

Jacques Marsot felt that he could have learned in one year what in actual fact was spread over four. He did say, however, that the four years were beneficial as a digesting period. They gave plenty of time to digest the material slowly and to open him up to information and to build a curiosity towards that information. It was enough time to digest and mature. The important things for him are all the aspects involved with the making of various pieces (using different techniques), a thorough knowledge of equipment, organisational knowledge and a sound business administration knowledge. He did have one very interesting idea that none of others mentioned. He felt that a type of international

dossier should be compiled by an association, a province or a country, and distributed to all organisations teaching pottery. This would have dossiers on interesting craftsmen in different countries or areas. It would supply information about different philosophies, and different actions and methods being used in various countries. He feels that one of the main lacks is in this type of professional information. He feels it is difficult to be able to judge work without having all the criteria necessary. He also feels that the teaching of pottery should be done in a very rigid and structured atmosphere. He says that pottery is an extremely strong discipline and this reality should be brought home to the student as soon as possible. He feels that if one cannot cope with reality as a student then one certainly will not be able to cope with the reality of being a potter.

Denise Beauchemin was extremely general in her comments and talked about the differences in the way in which students learn. She felt as much provision should be made for this as possible. She felt that the students should have access to the studios at all times, not only ceramic students but others as well.

Jaqueline Brodbeck felt that the emphasis should be placed on technique in a ceramic training. She finds that it is extremely necessary. Only with a good technical knowledge can one really express what one has to say. Discipline, too, is very important, especially in functional ware.

She feels that it is very important the student be taught to be self-critical, to be able to look at his work and analyse its design and function. Lastly, students should be encouraged to keep an open mind towards everybody, all the pottery made in the world.

Suscan feels it most important to know the technical side of ceramics. It is imperative that the craftsman have a sound knowledge of the basic technology. He finds it important that the potter also have a good knowledge of fine arts. He feels that a three-year programme should be built up from the general to the specific.

One sense which came through quite strongly during all the interviews was of the need for business administration and organisation. Everyone felt that this was very important, and that it was being sadly neglected in the schools.

When interviewing M. François Dugall, the director of the Ceramic Department at C.R.I.Q., it was interesting to note that he thought ceramics programmes should come within the science divisions at college. He felt that one of the problems with the programmes was the fact that they belonged to the arts division in colleges. He feels that there is a need for technicians in industry. He went on to explain that by a technician, industry meant someone who had a background in science and technology and who could be an attribute to ceramics. He feels much of ceramics is orientated toward the physical phenomenon. The technician should be

versed in crystallogogy, mineralogy, and geology. He should be familiar with laboratory apparatus and techniques. He should be able to use research apparatus and be conversant with quality controls and know something of mechanics. He mentioned that McMaster University gives a correspondence course for the Canadian Ceramic Society, which is very science orientated. He feels that ceramic is a mixture of the arts and sciences, and that at present, it is too biased towards the arts. A better balance should be found in the schools. He feels that if this were done, it would help to draw students. If the student coming out of ceramic technology programmes were all versed in the experimental techniques and could not find a place to work with ceramics, he would be able to work as a technician in another field.

It would seem to make a good deal of sense. Even though most of the potters interviewed had a fine arts background, all of them put a heavy emphasis on the technical side of the craft. Perhaps Quebec ceramic education should strive for a better balance between the arts and the sciences.

CONCLUSION

It would seem that at last pottery is beginning to gain a reasonably strong foothold here in Quebec and the craftsman is making some headway after so many years of struggle. The public is interested enough to support him in his work. This will enable him to concentrate on what he is doing and should bring about a general improvement in the standards of the pottery produced here. There have been outside influences, but somehow these are being used in such a way that the local flavours are not lost. The public is becoming more educated and so is the potter. Some of the problems which appeared to be almost insurmountable in the past, such as the availability of resources, have been or are being solved. Technical advice is now easier to obtain. More concern about the past traditions is evolving. More systematic research and documentation is being carried out in various areas by individuals and associations. Local materials are being researched as a result of foreign firms being interested in establishing industry here in Quebec, and wishing to use the local material. This should bring a rise in, at least technical standards. The number of firms involved in industrial ceramics will naturally be restricted, depending on how many the province can support.

The growth of the research organization will be dependant upon the growth of the industries, but the Department of Trade and Commerce are promoting the idea. As these industries grow,

then so do the needs for training local people. If the foreign firms bring their technical staff with them, they will be able to train local people and eventually it should happen that all are locally trained.

Much of the previous industry in Quebec has been family business to date and when the last son is not interested and wishes to do something else, the industry closes. Maybe this will change when the larger companies open up. About the only ceramics that are not imported are bricks and drain tiles. Sewer pipes, stoneware, glaze tiles, giftwares are imported in large quantities still. With local industry and an increasing number of craftsmen, it may soon be possible to cut the imports.

The government is showing much more interest and it seems to be realising the need for good training programmes in the colleges and is giving its support. As these programmes improve, so will the students who leave and therefore, the craftsman. Naturally with a more knowledgeable craftsman, the quality of the product will improve. If the student is exposed to previous happenings in Quebec, he has a broader base on which to plan his endeavours. Maybe it will be that the Quebec craftsman should try to develop small studio industries which produce products not in competition with the foreign industries. There is a growing market and interest here. It is up to the Quebec potter to study the needs and use them to his own advantage. The author believes that

these products should be essentially Canadian and not a mere Canadian copy of a foreign import.

Ceramics will probably continue to develop here, but it will depend on the courage of the Quebec industrialists and on the protection given by the government. Somebody has to decide that it is important enough to pursue. There are many 'ifs' but things do seem to be progressing.

The craftsman's association is developing and sees the need for reorganisation and further development so that it can keep abreast of the changing scene. There are a lot of concerned people doing their best to help the ceramic situation here. With some luck, a great deal of support, and hard work I feel confident that eventually ceramics will be an established and flourishing industry here in Quebec.

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APPENDIX A

NAMES AND ADDRESSES OF SOME POTTERS IN THE MONTREAL AREA

Atelier de Céramique Julien,
909 boul. Pie XKK,
Ste. Foy, Quebec, Que. (418) - 653-4959

Céramique de Beauce,
C.P. 250,
St-Joseph de Beauce, Que.

Opec Design,
a/s M. Jacques Carrière,
3, rue Robert,
St-Sauveur des Monts, Que. 227-2050

Mme Huguette Jordi-Bonnet,
Manoir Campbell,
St-Hilaire, Que. 467-1606

M. Richard Diener,
R.R. 2,
Ayer's Cliff, Que. (819) - 867-2834

M. Bruno Latorre,
21 Bellevue Park,
Ville de Léry, Que. 692-9247

Mme Marthe Sirois,
349 rue Lévis,
Hull, Que.

Mme Rosalie Namer,
195 Lakeview Blvd.,
Beaconsfield North, Que.

Mrs. Maya Lightbody,
R.R. 2, Knowlton,
Cantons de l'Est, Que. 243-5119

Mme Wanda Rozynska
Way's Mill
Cté Stanstead, Que. 837-4321

M. Normand Rouleau
Montreal, Que. 844-6253

M. Maurice Achard,
La Pôterie Bonsecours

Pierre Garnier,
Métiers d'Art,
1637 rue St-Denis,
Montréal, Que. 288-2667

Clémence Brodeur
361 Wiseman Ave.,
Outremont, Que. 274-7137

Gilles Ledoux,
R.R. no. 1,
St. Faustin, Que. (819)- 326-5742

J.P. Duhamel
a/s Jacques Marsot,
Mystic,
Cté Missisquoi, Que. 248-3551

Maurice Gauthier 236-5918

Hélène Demontigny,
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Val David, Que. (819)- 322-5165

Monique Ferron,
139 Gardenville,
Longueuil, Que. 677-5046

Fred Hermann,
R.R. no. 1,
St-Philippe d'Argenteuil,
P. Que. 562-4763

Enid Legros,
Paspébiac, Que. (418)- 752-2561

A. & M. Tremblay,
C.P. 123,
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Val David, Que. 322-2144

Yves Forest,
Rang Ste-Marie,
St-Polycarpe, Que. 845-5908

Further information and additional names may be had by
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4547 St-Denis, 2025 Peel St.,
Montreal, Que. Montreal, Que.
Tel: 288-1036 Tel: 849-9976

APPENDIX B

NAMES AND ADDRESS OF PEOPLE INTERVIEWED

Maurice-Savoie,
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Robert Champagne
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Aurèle Bouchard,
45 St. Louis,
Ste-Thérèse de Blainville,
Que.

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Miss Virginia Watt,
Canadian Guild of Crafts,
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Helga Szecsi,
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Tel. no: 845-3732

Dean Mallavey,
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P. Que.

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Nicolas Bröbbeck,
9656 Gouin Blvd. West,
Pierrefonds, Que.

Tel. no: 684-1844

Pierre Legault,
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Pierrefonds, Que.

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Mrs. Louise Doucet-Saito,
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Michel Denis,
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North Hatley, Que.

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Charles Sucsán
9056 - 9th Avenue,
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Kent & Esther Benson,
Tomifobi,
Cté Stanstead, Que.

APPENDIX C

QUESTIONS ASKED DURING INTERVIEWS

1. How would you classify yourself with regard to ceramics?
2. Do you have any particular philosophy behind your work?
3. Would you say you are traditional in approach?
 - i/ Do you experiment with your work?
4. Is there any particular pottery culture that you prefer?
 - i/ What particular aspect of this appeals to you?
 - ii/ Does it, or has it influenced your work in any way?
5. What do you feel is the state of ceramics in Canada/Quebec?
6. Do you see your work having any particular relationship to Quebec or is it more universal than that?
7. Do you think there is any particular pottery culture in Quebec?
 - i/ In what way?
 - ii/ Do you think a tradition is being/or will be build up here?
 - iii/ Is there a need for it from a cultural point of view?
8. Do the same traditions hold true in both English and French or are there two separate ones?
9. Are Quebec ceramics being influenced by any particular ceramic culture or tradition?
10. Are you interested in a Quebec tradition of ceramics?

11. How do you think you will work towards this end?
12. How long have you been working as a studio potter?
13. Has there been a large increase in demand for your work?
14. What type of things do you find are in demand now?
 - i/ Is there any seasonal change?
15. Is it an economically feasible occupation?
16. How long did it take you to become established?
17. Was the cost of establishing yourself reasonable?
18. Do you find it necessary to do another job/jobs to help supplement the income from ceramics?
19. What sort of running costs do you entail?
20. Do you sell your work directly or through outlets?
21. What percentage do the outlets take?
22. Do you agree with this or would it be better to have a type of co-op run by potters?
23. Are there any standard requirements and standards that are set by yourself or by others?
24. Are there any places you can go to for professional help or advice if you need it?
 - a) Where are they?
 - b) Are they available to everyone?
25. Would you find it useful if there were?
Or:
Should these be organised in any different way?
26. Do you find it easy to get supplies or do you have to get them from the states?

27. Would it be more convenient to have a supplier or more suppliers here in Quebec?
28. Would it be worthwhile for someone to invest in this?
29. Are there sufficient exhibitions arranged here in Quebec?
30. Are they well organised?
31. Is the attendance, by the public good?
 - i) Are they representative of the ceramics?
32. Should there be more?
33. Do you exhibit your regular work or do you make work especially for exhibitions?
34. Is there any government help or aid to aspiring pottery or for the propagation of ceramics?
35. Do you feel there is any sociological implications attached to ceramics or a growth in ceramics?
36. Have you noticed a growth in public interest in the field?
37. Are there more people taking up ceramics as a hobby or passtime?
38. Has there been a growth in the field of professional ceramics in the last few years?
39. Do you know what section of society has shown the most interest?
40. Do you see a further increase of interest in the next few years?
41. Are there any galleries that will exhibit ceramics?
 - a) Which ones?
42. Do you think there should be?

43. Would you use them if they were available?
44. How did you become interested in ceramics?
45. What type of training did you have?
- a) Are there any aspects of this that you found most useful?
 - b) Are there any that you consider to have been a waste?
46. Are there many places available for an adequate training in Quebec?
47. What do you feel are the most important aspects that should be covered in a training programme?
48. Are there any other things you would like to see incorporated in a training programme?
49. How do you think these should be dealt with?
- The programme?
50. Would you take a student in your studio for one day a week or for a three week stretch?
51. Are there any other aspects of ceramics that you feel important and have been neglected?
- a) or that I have missed in my questions?
52. What is your name?
- What nationality are you?

APPENDIX D

LIST OF SCHOOLS CONTACTED WITH REGARD TO SYLLABUS

Dept. of Fine Arts,
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Winnipeg, Manitoba

Principal G. R. Lawson,
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Clara, New Brunswick

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The Other Place,
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Toronto M5S 2M7, Ont.

Banff School of Fine Arts,
Banff, Alberta

APPENDIX E

Potters' working in New France in the 17th and 18th Centuries

MACE, Martin - 1688 - Brickmaker, ref: "Quebec Ceramics"

SALOME, Urban - 1694 - French Potter

PREY, Nicolas - Land grant for pottery in 1655.
He died in 1663. From diary, he was working
in 1659.

CARTIER, Jean - Charlesbourg 1679 - Until at least 1701.

LEMIEUX, 1694, "Early Canadian Pottery"; Donald Webster, 1971.

MARTEL, Vital- 1700, "Early Canadian Pottery"; Donald Webster,
1971.

JACQUET, François - Worked for widow Farnel, "Complete Guide
to Canadian Antiques"; Michael Lessard &
Huguette Marquois, 1974.

BERTRAND, Antoine

DUVAL, Guillaume

GODIN, Nicolas - Worked in Quebec between 1750 and 1830.

LE NORMAND, Charles - Worked in Quebec between 1750 and 1830.

VASIN, Pierre

THE VINETS

THIBODEAU, Simon - Started in 1776 until 1825.

APPENDIX F

List of potters working in Quebec in the 19th Century

- ALLEN, H. St. Johns, Que. ETD 1888-89; cf. DAKIN & ALLEN.
- BALLARD, O.L. St. Johns, Que. The Pilot, Sept. 30, 1858, and the Argus, Oct. 2, 1858. (provincial exhibitions accounts).
- BANNERMAN, Robert. Montreal, Que. Clay pipe maker, active from the beginning of the 1860's.
- BELANGER, Joseph. St. Denis sur Richelieu, Que. CD 1857-58; MCD 1864-65; LCD 1871.
- BELL, William & David. Quebec, Que. Primarily manufacturers of bricks, tiles and drain pipes; but also at one time made ordinary pottery, such as brownware, yellow ware, Rockingham. Also made tobacco pipes; won a prize for pottery at the Provincial Exhibition in 1850; won a bronze medal for pottery at the New York Fair, 1853.
- BENAC, David. St. Johns, Que. CD 1857-58.
- BERGERON, Narcisse. La Présentation, Que. MCD 1865-66.
- BERTRAND & LAVOIE. Iberville, Que. ETD 1888-89; MARB 1890; PCD 1890-91.
- BESSE, Edouard. St. Denis sur Richelieu, Que. CD 1851; CD 1857-58.
- BESSE, Joseph. St. Denis sur Richelieu, Que. CD 1851.
- BOIVIN, Joseph, St. Johns, Que. CMD 1879-81.
- BOIVIN, Laurent. Les Eboulements, Que. MCD 1864-65.
- BONNETERRE, Isaac. St. Denis sur Richelieu, Que. CD 1851.
- BOWERS, Samuel. St. Johns, Que. CMD 1879-81; cf. JONES & BOWERS.
- BOWLER, Elijah. St. Johns, Que. CMD 1879-81. Proprietor St. Johns Rockingham and Yellow ware Manufactory. MARB 1881; ETD 1888-89; won prizes at provincial fairs.
- BOWLER & KNIGHT. St. Johns, Que. LDDC 1896-97. Proprietors Dominion Sanitary Pottery Co. There is no indication that this firm produced anything other than sanitary ware.
- BOYER, Louis. St. Johns, Que. CMD 1879-81.
- BRIER, J.B. Yamachiche, Que. MCD 1865-66; GSC 1863. Coarse earthenware is manufactured at Yamachiche.

BRITISH PORCELAIN WORKS. St. Johns, Que. ETD 1888-89 (H. Earle of Montreal, proprietor, Dakin & Allen managers).

CALEDONIA POTTERY. St. Johns, Que. Campbell & Purvis, proprietors, LDDC 1896-97; an example of the many potteries specializing in the making of sanitary earthenware that came into being in St. Johns towards the end of the century.

CAMPBELL, John. Montreal, Que. Montreal Gazette, Oct. 24, 1850 (discretionary award for 'flower pots' at provincial exhibition).

CAMPBELL & PURVIS. St. Johns, Que. MARB 1892; MARB 1899 see also CALEDONIA POTTERY.

CANADA PIPE WORKS, Montreal, Que. (W.H. Dixon & Co.). Won prizes at exhibitions in the 1870's; advertised in 1876 in a pamphlet by A. Baumgarten entitled "Industrial Canada"; MARB 1881; LCD 1882; LOVELL'S Montreal City directory 1888-89 (English pipe clay, DT and fancy pipes).

CANADA STONE CHINAWARE CO., St. Johns, Que. MCD 1899; MARB 1899.

CAP ROUGE POTTERY CO. Cap Rouge, Que. (the name "Cap Rouge Pottery" was used by different firms at different periods), MARB 1874; MARB 1875; exhibited at Philadelphia 1876.

CLOUTIER, Alexis, Quebec, Que. MQD 1791; in the Supplement to the Quebec Gazette, No. 1893 (following the issue for July 30, 1801), Cloutier is named as a potter working within the city.

COMEAU, Alarie. St. Johns, Que., 1871 census (age 45, b. Canada); LCDD 1871; IEID 1875-76.

COURTEMANCHE, Florent. St. Denis sur Richelieu, Que. CD 1857-58; MCD 1864-65.

COURTEMANCHE, Régis. St. Denis sur Richelieu, Que. MCD 1864-65; LCDD 1871.

DAKIN, F.B. St. Johns, Que. PCD 1890-91; MARB 1892; LDDC 1896-97 ('F.B. Dakin & Co., manufacturers of vitreous sanitary ware, Rockingham, cane and white ware', Iberville).

DAKIN, Allen, see BRITISH PORCELAIN WORKS.

DAKIN & REINHART, St. Johns, Que. ETD 1888-89.

DALKIN, J.E. & Co. Cap Rouge, Que. LCDD 1871 ('an extensive pottery')

DALKIN & WILSON, see WILSON & DALKIN.

DANIS, Alexis. St-Eustache, Que. LCDD 1871; CG 1908; DCND 1919; cf. DARNIS, Alexis.

DARNS, Alexis. St. Eustache, Que. MCD 1865-66; presumably the same as DAVIES, Alexis, MCD 1864-65; and possibly the same as DANIS, Alexis, LCDD 1871.

DAVIS, Alfred. St. Johns, Que. CMD 1879-81.

DAVIS POTTERY CO. LTD. Montreal, Que. MDCD 1899.

DELIGNY, Jacques. Quebec, Que. The Quebec Gazette, July 24, 1800, names Deligny as a 'potter and gives his address as 'Corner of Mr. Lynd's Road'.

DESLORIER, Olivier. St. Johns, Que. 1871 census (age 43, b. Canada).

DENIS, Alphé. St. Eustache, Que. PCD 1890-91.

DESCHAPS, Toussaint. La Présentation, Que. MCD 1864-65 (Deschamps?).

DESLAURIERS, Olivier. St. Johns, Que. LCDD 1871; IETD 1875-76.

DOMINION POTTERY. This name was used by more than one Quebec firm; MARB 1872 (Cap Rouge); MADD 1873-74 (Cap Rouge); IETD 1875-76 (St. Johns, an advt. for the St. Johns Stone Chinaware Co. has the name 'Dominion Pottery' on the building shown in the wood-cut; the same woodcut but with the name 'Dominion Pottery' eliminated was later used in an advt. in ETD 1888-89); CG1908 (Dominion Pottery Co. St. Johns, 'Manufacturers of sanitary pottery').

DOLAN, Thomas. St. Johns, Que. CMD 1879-81.

DORAN, Thomas. St. Johns, Que. CMD 1879-81.

DROLET, Pierre. Quebec, Que. MQD 1791.

DUMAINE, Honoré. Cap Rouge, Que. LCDD 1871.

EARLE, H. St. Johns, Que. ETD 1888-89 ('prop. British Porcelain Works, residence Montreal'); see BRITISH PORCELAIN WORKS.

FARLEY, Henry. St. Johns, Que. CMD 1879-81.

FARLEY, Joseph. St. Johns, Que. CMD 1879-81.

FARRAR, family, working in the Province of Quebec from the 1840's.

FARRAR & SOULE. St. Johns, Que. (Moses Farrar and Warren Soule), CD 1851.

FORAND, Frank. St. Johns, Que. CMD 1879-81.

FORAND, Louis: St. Johns, Que. CMD 1879-81; the same as FORANT, Louis, 1871 census (age 24, b. Canada).

FRAPPIER, F.L. Montreal, Que. listed in Lovell's Montreal City Directories for the early 1880's as an 'earthenware manufacturer'; took part in provincial exhibitions (e.g. Daily Witness, Sept. 18, 1882: 'Mr. F.L. Frappier has a considerable show of red ware including decorated flower pots and baskets').

FRAPPIER, Isaac. Beauharnois, Que. LCDD 1871; cf. TRAPIER, Isaac.

GAUDETTE, Jean Baptiste, St. Johns, Que. CD 1857-58; LCDD 1871; 1871 census (listed as 'Gaudet', age 52, b. Canada); CMD 1879-81.

GAUDETTE, Joseph. St. Johns, Que. CD 1857-58; MCD 1864-65 (listed under St. Alexandre, Iberville Co., Que.).

GAUVREAU, L.P. & FRERE, Pottery at Cap Rouge, Que. Sales depot in Quebec City (potters and importers of crockery); Quebec Morning Chronicle, May 24, 1864 ('Manufacturers of yellow and Rockingham Ware'); MCD 1865-66 ('Cap-Route Potterie'); MARB 1866 ('Yellow Ware').

GENDREAU, Louis. St. Denis sur Richelieu, Que. CD 1851.

GENDRON, Louis. St. Gabriel de Brandon, Que. MCD 1864-65; MCD 1865-66.

GILLESPIE, John. St. Johns, Que. advt. in the News and Frontier Advocate, April 2, 1858, for Gillespie's Canada Stone Ware; 1861 census (age 29 next birthday, b. Lower Canada); a John Gillespie is also listed in CMD 1879-81 as a potter; see also GILLESPIE & MACE AND GILLESPIE & SOULE.

GILLESPIE & MACE. St. Johns, Que. CD 1857-58.

GILLESPIE & SOULE. St. Johns, Que. SCD 1853; Montreal Gazette, Oct. 3, 1853 (provincial exhibition account).

GLASGOW POTTERY CO. Iberville, Que. Five residents of Iberville applied, in 1877, for a charter for this company (QOG May 19, 1877). The company proposed making 'pottery, pottery faience and plates of superios substances'.

GLOVER, Henry. St. Johns, Que. CMD 1879-81.

GODIN, Napoléon. St. Johns, Que. CMD 1879-81.

GOSSELIN, Raphael. St. Johns, Que. CD 1857-58; 1861 census ('Raphael Gosselin', age 31 next birthday, b. Lower Canada); CMD 1879-81 also lists an R. Gosselin as a potter; intervening directories (e.g. LCDD 1871) list Raphael Gosselin as a cook at the lunatic asylum.

GOYETTE, Calixte. St. Athanase (Iberville) Que. MARB 1890; PCD 1890-91.

GUERTIN, Marcel. St. Denis sur Richelieu, Que. CD 1851; CD 1857-58.

HENDERSON, Montreal clay pipe maker, Several clay pipe manufacturers by the name of Henderson, including William Henderson, James M. Henderson, and James M. Henderson, Junior, were active in Montreal. Jesse Joseph's advt. in the Montreal Gazette, Dec. 27, 1847, probably refers to pipes of William Henderson's make. Another Joseph advt. in the Montreal Gazette, June 4, 1856, mentions 'Henderson's Tobacco Pipes' by name; these were the products of James M. Henderson. Henderson listings in Montreal directories begin with William Henderson in 1848 and end with James M. Henderson & Son in the later 1870's. See also Montreal Gazette, Oct. 3, 1853 (provincial exhibition: 'fire clay, chimney tops, filter bricks, tiles, drain tiles and smoking pipes from Mr. Henderson'); MARB 1866. W.H. Dixon (q.v.) was 'successor to Henderson' about 1876. Pipes may be found with HENDERSON AND MONTREAL on the stem.

HOBSON, Walter. Quebec, Que. MDCD 1899, Hobson was probably working in the vicinity of Quebec earlier than 1899.

HOWISON, Henry. Cap Rouge, Que. Marius Barbeau (Maitres Artisans de Chez-Nous, Montreal 1942, pp. 119-25) credits the Howisons (Quebec china merchants) with an early Cap Rouge pottery, and listings in Quebec City directories for the beginning of the 1860's (e.g. 1861-62) would seem to bear this out. Possibly this was the pottery that was in the hands of GAUVREAU & FRERE (q.v.) by 1864.

HUGHES, Charles. St. Johns, Que. CMD 1879-81.

HUGHES, James. St. Johns, Que. CMD 1879-81.

JACKSON, Samuel. St. Cunégonde, Que. Lovell's Montreal city directory, 1879-80.

JAUBORD (JAUBERT?) Siméon. Ancienne Lorette, Que. 1851 census.

JONES, William. St. Johns, Que. IETD 1875-76; CMD 1879-81; cf. JONES & BOWERS.

JONES & BOWERS, St. Johns, Que. MARB 1881, potters.

JOUBERT, Charles. Ste. Flavie, Que. MCD 1865-66 (incorrectly listed as 'Jonbert').

JOUBERT, Edouard. Ste. Flavie, Que. MCD 1865-66 (incorrectly listed as 'Jonbert')

JOUBERT, Oriile (Aurèle?). -Baie-du-Febvre, Que. LCDD 1871.

JOUBERT, P. & G. (Philippe and Gédéon). St. Denis de Boutillerie, Que. MCD 1865-66 (incorrectly listed as 'Jonbert'); LCDD 1871.

KEY, Henry. St. Johns, Que. IETD 1875-76.

LABELLE, Magloire. St. Eustache, Que. MCD 1864-65; MCD 1865-66; LCDD 1871 ('Manufacturer of earthenware'); PCD 1890-91; in the 20th cent. a David Labelle carried on a potting business at St-Eustache (see CG 1908, etc.

LAFLAMME, F.X.M. Quebec, Que. MDCD 1899.

LAMBERT, Anthony & Joseph. Beauharnois, Que. SCD 1853; CD 1857-58 (Joseph Lambert only); cf. LAMBERT, Antoine & Pierre, GSC 1851-52 ('Common pottery is at present manufactured at Beauharnois by Messrs. Antoine and Pierre Lambert, from clay produced behind the village; the articles made are tureens, jugs, butter and cream jars, ginger beer bottles, and such like').

LAMBERT, François. St. Denis sur Richelieu, Que. CD 1851; CD 1857-58; MCD 1864-65.

LAMOUREUX, Ignace. St. Johns, Que. CMD 1879-81.

LANG, James. Hudson, Que. MCD 1865-66.

LESSARD, Joseph. St. Johns, Que. 1871 census (age 17, b. Canada).

LIVESLEY, William. St. Johns, Que. described as an 'earthenware manufacturer' in OOG Jan. 5, 1877.

LOUPRET, Adolphe. Iberville, Que. LDCC 1896-97 (manufacturer of stoneware).

MACDONALD. See St. JOHNS STONE CHINAWARE CO.

McDOUGALL, John. see MONTREAL POTTERY CO.

McGREEVY, Patrick. St. Johns, Que. IETD 1875-76.

McGUIRE, John. St. Johns, Que. CMD 1879-81.

MAILLET, Amable. St. Johns, Que. CD 1857-58 ('potter and trader'); CMD 1879-81; the same as MAYE, amable.

MAILLET, Moise? St. Denis sur Richelieu, Que. CD 1851.

MAILLET, Narcisse. St. Johns, Que. CD 1857-58; 1871 census (age 50, b. Canada).

MAYE, Amable. St. Johns, Que. IETD 1875-76; the same as MAILLET, amable?.

MEDERSCHEIN, Charles. Quebec, Que. 1861 census; C. Medeschein (sic) Y Co. (St. Sauveur) won prizes for stoneware and pottery at the provincial exhibition 1870 (Montreal Gazette, Sept. 16, 1870).

MENARD, Wilfred. St. Johns, Que. CMD 1879-81.

METIVIER, Joseph. St. Ours, Que. MCD 1865-66; the same Joseph Métivier who is listed at St. Johns, Que., CMD 1879-81?

MONTIGNY, Joseph. Montreal, Que. MCD 1865-66.

MONTREAL POTTERY CO. Montreal, Que. Montreal city directories 1895-1905; MDCD 1899; decorators of imported ware and makers of Rockingham, cane, stoneware, etc., some of which was marked with the name of the company. The Herald, Nov. 26, 1898, gives 1893 as the beginning of the Montreal Pottery Co., and names John McDougall as the proprietor.

OUELLET, Louis. Village des Aulnaies, Que. MCD 1865-66.

OWEN, John. St. Johns, Que. CMD 1879-81.

PEARSON, Charles E. St. Athanase (Iberville), Que., Rockingham and yellow ware potter; Montreal Gazette, Sept. 20, 1880, and Herald, Sept. 23, 1880 (provincial exhibition prize lists. Pearson was later concerned with establishing the BRITISH PORCELAIN WORKS.

PREVGST, Arthur. St. Johns, Que. CMD 1879-81.

PRICR, Thomas. St. Johns, Que. CMC 1879-81.

RAYWOOD, Thomas. St. Johns, Que. CMD 1879-81.

ST. JOHNS POTTERY

ST. JOHNS STONE CHINAWARE CO.

ST. JOHNS STONE, ROCKINGHAM AND YELLOW WARE FACTORY, see FARRAR.

ST. JOHNS ROCKINGHAM AND YELLOW WARE MANUFACTORY, see BOWLER, Elijah.

SHERRITT, William. St. Johns, Que. CMD 1879-81.

SOULE, Warren. St. Johns, Que. 1851 census (age 29 next birthday, b. United States).

STAFFORD POTTERY. St. Cunégonde (Montreal) Que., operated by Mark H. Tomkins & Co. from 1879 until 1883 or early 1884; successors to the WEST END DRESDE POTTERY (q.v.) advertised as manufacturers of stone chinaware and white earthenware (LOD 1882).

STEELE, William. Yamaska, Que., GSC 1852-53; a Supplement to the Montreal Gazette (following the issue for Oct. 11, 1853) names Steele as receiving prizes for drain tiles, paving tiles, and also for pottery at the provincial exhibition; SCD 1853; see YAMASKA POTTERY.

STEVENSON, Thomas. St. Johns, Que. TETD 1875-76.

SYLVESTRE, Isaac. St. Johns, Que. CD 1857-58; CMD 1879-81.

TELLIER, P. St. Cuthbert, Que., MCD 1865-66.

TRAPIER, Isaac, Beauharnois, Que., MD 1865-66; cf. FRAPPIER, Isaac.

VINCENT, Pierre, Quebec, Que., MCD 1791; incorrectly given as 'Vincant'.

VOYER, Onésime. Cap Rouge, Que., LCDD 1871.

WALLY, William. St. Johns, Que., CMD 1879-81.

WATSON, John. Montreal, Que., MCD 1899.

WEST END DRESDEN POTTERY. St. Cunégonde (Montreal), Que. Letters patent applied for (QOG Jan. 5, 1877) under the name of the Montreal Porcelain Company.

WILSON & DALKIN. Cap Rouge, Que., MADD 1873-74 (here the name is given as 'Wilson & Dakin'); MARB 1874. G.M. Fairchild (From my Quebec Scrapbook, Quebec, 1907, p. 74), says 'Messrs. Dalkin & Wilson erected a large pottery' which had 'an able American' as superintendent'.

YAMASKA POTTERY. St. Michel d'Yamaska, Que. "Pottery and Brick Works", had Québec agents to sell their tiles and brownware (Quebec Gazette, June 8, 1853, and McLaughlin's Quebec Directory, 1855); *Yamaska roofing tiles and bricks also won recognition at the New York World's Fair in 1853; (Montreal Gazette, Jan. 27, 1854); see STEELE, William.
* won prizes at provincial exhibitions, see supplement of Montreal Gazette, Oct. 15, 1853.

APPENDIX G

The following abbreviations and list of potters has been taken from "Nineteenth Century Pottery and Porcelain in Canada", Elizabeth Collard, 1967.

- | | | |
|------|----------|---|
| CD | 1857-58 | The Canada Directory for 1857-58. Montreal (John Lovell, publisher). |
| CG | 1908 | Tercentennial Edition - Canada's Gazetteer, Toronto (Trade Publishing Co. Ltd, publishers). |
| CMD | 1879-81 | County of Missisquoi and Town of St. Johns Directory for 1879, 1880 and 1881. Montreal (John Lovell, publisher, 1879.) |
| DCND | 1919 | Dominion of Canada and Newfoundland Directory, 1919. Toronto (The Canadian Gazetteer Publishing Co., publishers). |
| EDT | 1888-89 | The Eastern Townships Directory for 1888-89. St. Johns. (E.R. Smith & Son, publishers), 1888. |
| GSB | 1851-52 | Geological Survey of Canada, Report of Progress. Quebec, etc. various dates. |
| IEDT | 1875-76 | Eastern Townships Directory for the years 1875-76. Montreal (W. H. Irwin & Co., publishers), 1875. |
| LCDD | 1871 | Lovell's Canadian Dominion Directory for 1871. Montreal (John Lovell, publisher). |
| LDDC | 1896-97 | Lovell's Directory of the Dominion of Canada for 1896-97. Montreal (John Lovell & Son, publishers), 1896. |
| LOD | 1882 | Lovell's Business Directory of Ontario for 1882. Montreal (John Lovell & Son, publishers), 1882. |
| MADD | 1873-74 | McAlpine's Dominion Directory 1873-74. Montreal & Halifax (David McAlpine, publisher). |
| MARB | 1866,... | These MARB references are to the Mercantile Agency Reference Book. Montreal, etc. (Dun, Wilman & Co., publishers), various dates. |
| MCD | 1864-65 | Mitchell's Canada Directory for 1864-65. Toronto (J.L. Mitchell, publisher). |

MCD 1899 Dominion of Canada Directory 1899, Toronto
(Might Directory Co., publishers).

MQD 1791 Directory for the City and Suburbs of Quebec.
Quebec (Hugh MacKay, compiler), 1791.

PCB 1890-91 Dominion of Canada Directory, 1890-91. Toron-
to (R. L. Polk & Co., publishers).

QOG Quebec Official Gazette.

SCD 1853 A supplement to the Canada Directory.
Montreal (Robert W.S. MacKay, compiler), 1853.

APPENDIX H

CERAMICS TECHNOLOGY PROGRAMME AS LAID DOWN IN THE CAHIER
BY THE GOVERNMENT

FIRST SEMESTER

510-101-68
Pictorial Organization,
1 lecture
2 studio

Objectives

Acquisition of the elements of the language of pictorial Fine Art. Its ideas, its elements, principles and laws (Fundamental) Spontaneous and control exercises. Explanation, research and discovery of surface. Exercises of composition, observation, memory and invention.

510-102-68
Spatial Organization 1.
1 lecture
2 studio

Objectives

As above in three dimensions.

510-103-68
History of Art and
Aesthetics
3 hours

Objectives

Awaken and sensitize the student to the evolution of art in societies. History of form, language and their various techniques.

Content

Panorama of arts from prehistory to contemporary.

510-104-68
Physics and Chemistry of
Colour

Objectives

Scientific study of colour, under its physical, chemical and psycho aspects.

Content

Optical system of the eye, its nature, composition and function (day and night vision). Light, nature, reflection, and transmission, wave length and white light. Colour - properties - classification, base and pigments.

510-105-68
Design Techniques
1 lecture
2 studio

Objectives

To be familiar with the optics of pictorial and spatial organization - to teach a basic universal graphic terminology.

Content

Ideas, elements, utilization of instruments - fundamental principles and laws applied to geometric construction, spatial concepts, planes and perspectives.

510-106-69
Materials
2 lectures
1 studio

Objectives

Familiarize the future art professional with the usage of diverse materials and techniques and their transformation.

Content

Study of materials: native, properties and usages. (Wood, metal, textiles, plastics and polyesters, clay).

570-101-69
Ceramic Technique 1
1 lecture
2 studio

Objectives

Teach students fundamentals of ceramic techniques.

Content

Usage of clay, classification of Arabic products, manual decoration.

SECOND SEMESTER

510-201-68
Pictorial Organization 1
1 lecture
2 studio

Content

Exercises based on two dimensions.

510-202-68
Spatial Organization II
1 lecture
2 studio

Content

Exercises based on three dimensions.

510-203-68
History of Art & Aesthetics II

Content

Study of masters from the 14th to 19th Centuries, not only the artist and his work but also in his social milieu. The comparison of works.

510-204-68
Psychology of Colour

Content

Psychological effects of colour, power; of colour, their psychological qualities. Trompe l'oeil (illusions), camouflage. The effect of colour on beings. Factors of security, comfort, fatigue, inadequate lighting, flashes, direct and indirect. Monotony.

Bibliography

Hiler, H. "Color Harnomy And Pigments"

Monk, G. "Light, Principles and Experiments", Second edition.
Dover, 1963.

Jacobson, E. "Basic Color", Ostwald Color System.

Munsell, B. "Munsell Book of Color".

Crewson, F.M. "Color in Decoration and Design".

Graves, Maitland: "Color Fundamentals".

510-205-68
Design Technique
1 lecture
2 studios

Content

Technical Drawing Perspectives

510-206-69
Materials

Content

Study material their treatments.
Techniques of transformation.

Bibliography

Clark, K. "Practical Pottery and Ceramic"

570-201-69

Content

Demonstrations and methods of marking, decorating on firing clay.
Demonstration of mechanical procedures.

THIRD SEMESTER

510-301-68
Pictorial Organization
1 lecture
2 studio

Content

Continuation of two dimensional construction.

510-302-68
Spatial Organization

Content

Three dimensional work.

510-303-68
History of Art and Aesthetics
3 lectures

Content

Modern Art 1860 to Modern Day

570-303-69
Technology of basic Materials
2 lectures
1 lab

Objectives

Study of the nature and the properties of all the basic materials used in the production of ceramics.

1) clay

Geological origins, chemical composition, physical nature, types extraction and preparation. Mixing and degreasing. Drying and firing of clay.

2)

Engobes and Colorants, nature of glass and colorants, old glazes function of oxides in glazes, composition, types of glaze coloration, mixing and application. Firing.

Bibliography

Dates, K. "Enameling Principles & Practice"; New York (World Publishing), 1951.

Leach, B. "A Potter's Book"; London Faber, 1949.

570-304-69
Studies & Procedures:
Ceramic I
2 lectures
4 studios

Objectives

Acquaint the student with all the possibilities of hand and mechanical building. Study the making of ceramics, stamping, pinching, coiling. Throwing and turning.

570-340-69
Design Technique
1 lecture
2 labs

Objectives

To teach the student the necessary graphic language for the realization of his plans and enable him to acquire the necessary tools of communication for dealing with people in his field.

570-916-69
Research and Documentation
1 lecture
2 studios

Objectives

To help the student conceive, realize and utilize a documentation
1) The documentation:
Nature, importance, origin, classification, use, techniques and procedures of organization.

2) Research:
Nature, importance, methods, techniques and procedures of organization.

Bibliography

Graves, M. "The Art of Colour and Design"; New York, McGraw-Hill.

Bernatene, H. "Comment Concevoir, Réaliser et Utiliser une Documentation"; Les Editions d'organisation, Paris.

FOURTH SEMESTER

510-401-68
Pictorial Organization IV

Content

Elaboration of two-dimensional work.

Bibliography

Editions Formart, "Collection Initiation aux Métiers d'Art du Québec."

510-402-68
Spatial Organization IV

Content

Elaboration of three-dimensional work.

Bibliography

- Alain, "Propos sur l'esthétique"; P.U.F.
- Cassou, J., "Panorama des arts plastiques contemporains".
Editions Formart, "Collection Initiation aux Métiers d'Art
du Québec".
- Francastel, P., "Art et technique", Méditation, 16.
- Grello, P.J., "What Is Design", Theobald.
- Itten, J., "Design and Form", Reinhold.
- Muller, J., "L'art moderne", Livre de poche, No. 1053.
- Onimus, J., "Réflexion sur l'art actuel"; Desclée de Brouwer.
- Read, H., "The Meaning of Art"; Pelican A 213.
- Rogon, M., "Naissance d'un art nouveau"; Albin Michel.
- Van Lier, H., "Les Arts de l'espace"; Casterman.
- Van Lier, H., "Le nouvel âge"; Casterman.

510-403-68
History of Art and
Aesthetics IV

Content

Art of the Americas:
American Indian Art, American Art
and Canadian Art.

Bibliography

- Bazin, G., "Histoire de L'Art"; Ed. Massin.
- Chastel, A., "Les Arts de l'Italie"; 2 vol. P.U.G.
- Editions Flammarion, "Coll. Grand Art en livre de poche"
- Editions Formart, Coll., "Initiation aux Métiers d'Art du
Québec".
- Editions Port-Royal, "Coll. du Livre-Musée".
- Editions Skira, "Collections diverses".
- Francastel, P., "Peinture et Société", Gallimard.

Huyghe, R., "Dialogue avec le visible"; Flammarion.

Huyghe, R., "L'art et l'homme"; Larousse.

Janson, H.W. "History of Art"; Harry N. Agrams Inc.

Van Lier, H., "Les arts de l'espace"; Casterman.

570-401-69

Ceramic Technique III

Content

Demonstration of manual and mechanical shaping; theoretical and practical methods of decoration.

Bibliography

Cahners Publication, "Ceramic Data Book"; Chicago.

Editions Formart, Collection "Initiation aux Métiers d'Art du Québec".

Holussonnes, "Technologie Céramique"; Paris, Baillière.

Kenny, J.B., "Pottery Making"; N.Y., Chifton Books.

Ludkvist, L., Lundkvist, H., "Savoir faire de la céramique"; Paris, Sélection.

Ministère des Richesses Naturelles du Québec; "Notions Élémentaires de Minéralogie".

570-404-69

Studies and Procedures
(Ceramics II)

Content

Study of procedures of making ceramics; turning, modelling; turning of plaster, pressing, pouring.

570-407-69

History of Ceramics I

Objectives

To teach the evolution, the artistic contributions and techniques of ceramics through the ages; with emphasis on actual Quebec ceramic techniques.

Contént

Origins of Ceramics: Middle East; North Africa; Orient; The Greeks; European Middle Ages; pre-Columbian.

570-440-69
Design Technique
(Ceramics II)

Content

Design of moulds, design of matrix, design of prototypes, design of tools, footwheels and mechanical wheels, bore, pug-mill, electric kiln and gas and tunnel kilns.

Bibliography

Ramséy, R., "Standard Graphic"; Fifth edition; N.Y. Wiley.

Renault, P., "Pour le céramiste", 2 vol.; Paris, Dunod.

FIFTH SEMESTER

570-504-69
Studies and Procédures
(Ceramics III)

Content

Studies of procédures in making ceramics, boring and prototypes.

570-507-69
History of Ceramics II

Content

Renaissance, contemporary pottery, Québécoise Pottery.

Bibliography

"Cahiers de la céramique et du verre et des arts du feu"; Editions Formart, Collection "Initiation aux Métiers d'Art du Québec".

Giacometti, L., "La Céramique", 3 vols.; Paris, Flammarion.

Haggar, R., "Pottery Through the Ages"; London, Methuen, 1959.

Lundkvist, L., "La Céramique"; Paris, Jacob, 1959.

570-511-69
Ceramics Laboratory I

Objectives

To learn composition, the making and applying of glazes and basic materials used in decorating objects.

570-520-69
Equipment Technology I

Content

Chemical analysis of clay. The calculation of the chemical make-up of glazes. Transformation and application of chemical formulas into clay. Calculation of subtractions.

Objectives

To provide students with a good knowledge of tool structure and their basic employment.

Content

Study of the function, construction and maintenance of ceramic equipment; the crusher, the wet and dry mixers, the granulators, the filters, the pug-mills, the sieve, the agitator, the pumps, the wheels and borers.

570-910-69
Applied Psychology

Objectives

To sensitise the future professional to human relation problems inherent in particular phenomena of sales, publicity and production.

Content

Applied psychology; its nature, importance factors, sales, publicity and production.

Bibliography

Reference volumes on this very specialised subject do not exist as such. Large industries and businesses usually maintain audio-visual document, worthwhile consulting.

SIXTH SEMESTER

570-604-69
Studies and Procedures
(Ceramics IV)

Content

Study of the procedures in making ceramics; boring and prototypes, ceramic sculpture and ceramic murals.

Bibliography

Renault, P., "Pour le Céramiste", 2 vols., Paris, Dunod, 1954.

Sesert, G., "Céramique Industrielle", 2 vols. Paris, Gauthier-Villars, 1929.

570-611-69
Ceramics Laboratory II

Content

Mixing, texture, correction and reduction of glazes.

Bibliography

Andrews, "Ceramic Tests and Calculation"; Chicago.

Green, D., "Understanding Pottery Glazes"; London, Fabers, 1963.

Parmalee, "Ceramic Glazes"; Chicago Industrial Publications.

570-620-69
Equipment Technology II

Content

Study of the function, maintenance and construction of ceramic equipment. The presses, the dryers, enamelled cages, air guns, conveyors, intermittent kilns and tunnel kiln, and combustibles, control switches, pyrometer, polishing and the packing.

Bibliography

Garue, R. W., "Factory Design and Equipment and Manufacture of Clay Wares."

Granger, A., "Céramique Industrielle"; Paris, Gauthier-Villars.

570-911-69
Administration

Content

Organization of an office or
studio, location, lease, contract,
function, reception and control,
secretarial, accounting.

Commerce: knowledge, functions,
fees, profits, commercial rights:
knowledge.

APPENDIX I

NEW PROGRAMME PROPOSED BY COLLEGES

This is the ceramic specialisation section only and does not include the core course in Fine Arts and additional subjects.

FIRST TERM

I. INTRODUCTION TO CERAMICS 1-2-0

Objective: The exploration of the possibilities of clay.
Content: Handbuilding techniques, wheel work.

I. CERAMIC TECHNIQUES 1-2-1

Objective: The use of materials in decorating procedures.
Content: The use of engobes, slips, oxides, basic firing techniques.

SECOND TERM

II. INTRODUCTION TO CERAMICS 1-2-0

II. CERAMIC TECHNIQUES 1-2-1

At the end of the first year clay courses, a student will know:

1. Handbuilding Techniques
 - a) coils
 - b) slabs
 - c) pinching
2. Throwing Techniques
 - a) centering
 - b) fundamental/throw forms
 - c) open & closed forms
 - d) basic accessories to thrown forms.
3. Decorative Techniques
 - a) slips, oxides
 - b) formation and application
4. Firing Techniques
 - a) bisqueing

THIRD TERM

I. ESTHETICS OF CERAMICS 2-1-1

Objective: An exploration of the evolution of ceramic art.
Content: A historical survey up to contemporary times.

I. INDUSTRIAL TECHNIQUES 1-2-1

Objective: A study of the industrial methods of production.

Content: Extrusion, mould-making.

I. LABORATOIRE 1-2-1

Objective: A study of the chemical and physical nature of clay.

Content: Chemistry, geological make-up of clay, making of clays.

I. THROWING 1-2-0

I. HANDBUILDING 1-2-1

FOURTH TERM

I. TECHNICAL DRAWING - CERAMICS 1-2-0

Objective: Study of technical drawing for ceramics.

Content: Technical drawing, projects.

I. EQUIPMENT 1-2-1

Objective: Study of the construction and operation of kilns and combustion systems.

Content: Kiln construction, burner construction.

II. LABORATORY 1-2-1

Objective: A study of the physical and chemical nature of glazes.

Content: Study of glaze properties, application and preparation.

II. THROWING 1-2-0

II. HANDBUILDING 1-2-1

At the end of the second year Throwing I and II and Handbuilding I and II, the student will know:

1. Handbuilding Techniques: further use of basic techniques and combinations thereof:
2. Throwing: a) functional forms
b) possible range of options and techniques in throwing.

FIFTH TERM

I. BUSINESS 3-0-3

Objective: To give the student the necessary information for operating a small business.
Content: Bookkeeping, financing, taxation procedures.

II. EQUIPEMNT 2-4-1

Objective: The furnishing of a studio.
Content: Construction of studio equipment.

II. INDUSTRIAL TECHNIQUES 3-6-3

Objective: Study of industrial production procedures.
Content: Lathe work, mould-making.

I. STUDIES AND PROCEEDURES 5-10-5

Objective: Study of wheel production techniques.
Content: Repetition throwing, studio management.

SIXTH TERM

I. MARKETING 3-0-3

Objective: Study of marketing procedures.
Content: Cost-accounting, research of current ceramic market.

I. SENIOR STUDY SEMINAR 1-2-1

Objective: To provide senior students with an opportunity to finalize their approach to clay.
Content: A final project thesis, diploma show, presentation.

II. STUDIES AND PROCEEDURES 5-10-5

Objective: Industrialization of production techniques.
Content: Intensive sessions of production work, development of line items, professional use of time.

I. SCULPTURAL-ARCHITECTURAL CERAMICS 3-9-3

Objective: Exploration of sculptural-architectural ceramics.
Content: Decorative ceramics - tiles, murals, relief.

APPENDIX J

FLOW CHART OF SPECIALIST COURSES

FIRST TERM 7 hours	SECOND TERM 7 hours	THIRD TERM 19 hours	FOURTH TERM 19 hours	FIFTH TERM 45 hours	SIXTH TERM 45 hours
Introduction to Ceramics I 1-2-0	Introduction To Ceramics II 1-2-0	Throwing I 1-2-0	Throwing II 1-2-0	Studies and Procedures I 5-10-5	Studies and Procedures II 5-10-5
Ceramic Techniques I 1-2-1	Ceramic Techniques II 1-2-1	Handbuilding I 1-2-1	Handbuilding II 1-2-1	Industrial Techniques II 3-6-3	Sculptural Architectural Ceramics I 3-9-3
		Industrial Techniques I 1-2-1	Technical Drawing Ceramics I 1-2-0		
		Laboratory I 1-2-1	Laboratory II 1-2-1	Equipment II 1-2-1	Marketing I 3-0-3
		Aesthetics of Ceramics I 2-1-1			
			Equipment I 1-2-1		
				Business I 3-0-3	Senior Study Seminar I 1-2-1