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Decorative Arts in Canadian Public Art Museums

Laurel Marguerite Putt

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in

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of

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ABSTRACT

Decorative Arts In Canadian Public Art Museums

Laurel M. Putt

The meanings of the term "decorative arts" and other related terms are examined from both a historical and a contemporary viewpoint. The problem of establishing a common definition is discussed. The difficulties that ensue are examined in relation to the work undertaken by the Canadian Heritage Information Network (CHIN).

A brief history of applied, decorative arts collections in European and American museums is presented. Activities related to the decorative arts in these museums during the twentieth century are examined and compared to those in Canadian museums.

A general history is provided of decorative arts collecting in fifteen Canadian art museums, which are the primary subjects of this study. The art museums are discussed in conjunction with other types of museums and grouped according to geographical location. Based on information from the CHIN database, a questionnaire, and hundreds of newsletters, bulletins, and annual reports, a general overview of each museum's collection is presented. A report is made about exhibitions and other educational activities, such as lectures and films, which are related to decorative arts. Comment is also made on recently established museums

specializing in twentieth-century decorative arts.

Finally, a conclusion is reached that there are few significant decorative arts collections in Canadian public art museums. Almost all of these collections are small, primarily historical, and only a few emphasize Canadian content. Some were shaped by competing interests of nearby museums. Most evolved as a result of donations rather than specific collections policies. Art societies, volunteer organizations, and patrons contributed much to encourage the establishment of decorative arts collections in art museums.

FOR MARJORIE AND ERIC

TABLE OF CONTENTS

Chapter

1. INTRODUCTION 1

2. PROBLEMS IN THE TERMINOLOGY RELATED TO DECORATIVE ARTS 6

3. HISTORY OF DECORATIVE ARTS IN EUROPEAN AND AMERICAN MUSEUMS 26

4. HISTORY OF DECORATIVE ARTS IN CANADIAN PUBLIC ART MUSEUMS 47

- The West Coast Region 56
  - British Columbia Mainland 56
  - Vancouver Island 59
- The Prairie Provinces 66
  - Alberta 67
  - Saskatchewan 73
  - Manitoba 76
- Central Canada 84
  - Art Societies 85
  - Ontario 88
  - Quebec 99
  - National Museums 107
  - Specialized Museums 115
- The Atlantic Provinces 120
  - New Brunswick 120
  - Nova Scotia 122
  - Prince Edward Island 124

5. CONCLUSION 127

APPENDIX ONE 135

APPENDIX TWO 151

BIBLIOGRAPHY 154

REFERENCE LIST 160

LIST OF ABBREVIATIONS

AEAC	Agnes Etherington Art Centre
AGGV	Art Gallery of Greater Victoria
AGH	Art Gallery of Hamilton
AGNS	Art Gallery of Nova Scotia
AGO	Art Gallery of Ontario
AGW	Art Gallery of Windsor
BAG	Beaverbrook Art Gallery
CCAGM	Confederation Centre Art Gallery and Museum
CHIN	Canadian Heritage Information Network
CMC	Canadian Museum of Civilization
EAG	Edmonton Art Gallery
GAI	Glenbow-Alberta Institute
LRAG	London Regional Art Gallery
MAG	Mendel Art Gallery
MMA	Metropolitan Museum of Art
MMFA	Montreal Museum of Fine Arts
MoMA	Museum of Modern Art
MQ	Musée du Québec
MC	Musée de la Civilisation
NBM	New Brunswick Museum
NGC	National Gallery of Canada

NIDC	National Industrial Design Council
NMAG	Norman Mackenzie Art Gallery
ROM	Royal Ontario Museum
VAG	Vancouver Art Gallery
VM	Vancouver Museum
WAG	Winnipeg Art Gallery
WCAC	Western Canada Art Circuit

CHAPTER 1

INTRODUCTION

Decorative and applied arts objects are collected and exhibited by a variety of institutions which are dedicated in whole or in part to the preservation and conservation of the creative and aesthetic heritage of Canada. Some of these artefacts are located in museums dedicated to the preservation of the general history of Canadian culture. Others are stored in museums of technology, where the importance of the object is related to a particular method of fabrication or technological achievement. There are also museums that collect items from ethnic groups. They contain applied arts objects created according to the functional and aesthetic requirements of particular cultural traditions. Since the late nineteenth century, there also has been varying degrees of acceptance of the view that decorative arts objects having primarily aesthetic merit should be collected by public art museums, in which paintings, sculptures, and works on paper are the usual focus of attention. It is the applied and decorative arts collections and related activities of these Canadian museums that are the primary subject of this thesis. In recent years, a few Canadian art institutions have

collected decorative arts of the twentieth century. Comment is made on the growing trend in this direction.

There is little common ground for the discussion of decorative and applied arts collections in Canada, because little has been written, especially about their general history. Writers contributing to internal publications of various institutions have examined specific aspects of the field. Typically, the articles, often written by a decorative arts curator, cover an aspect of the institution's own collection. Some original scholarly research has been published in professional journals and books. This work often results from archaeological or art historical investigations into a specific category of object, such as ceramics or glassware. Other articles on the subject of historical decorative arts and related collecting activities appear in popular Canadian periodicals. Occasionally, a special object or collection of great rarity, beauty, or other significance, which has broad public appeal, will be written up in a wide range of publications. In the case of a decorative arts object of Canadian origin being repatriated by an art museum, its provenance and historic importance are emphasized. In the event of an important auction of decorative arts, the artist's reputation and the aesthetic and monetary worth of artefacts are discussed. Partly because Canadian museums have collected few applied, decorative arts from the twentieth century, most writers on the subject deal with historical objects; they

rarely write about contemporary works. The majority of articles written on the subject of decorative arts deal with objects or specific categories of objects as opposed to the general history of the decorative arts in Canadian art museums.

A study of any aspect of the decorative and applied arts, including their history, cannot discount their overwhelming importance in the context of the interior environment. Therefore, this thesis focuses upon a discussion of those decorative arts objects typically found within domestic spaces. The study emphasizes the types of objects selected by interior designers, decorators, and home-owners for the primary purpose of enhancing the interior environment, in conjunction with the fulfilment of functional requirements. Hence, the thesis omits such categories as games, toys, clothes, jewellery, and musical instruments, since beautification of the home is not their primary purpose. Similarly, objects used in religious ceremony, while frequently highly decorative and often found in the home, were not usually intended for a functional or decorative role in the residential environment. Such objects were created primarily for religious settings or the liturgy and for these reasons all religious artefacts remain outside the scope of this study.

In addition to understanding what types of objects are covered by this thesis, one must also clearly comprehend the

meaning of the terms "decorative arts" and "applied arts." At the outset, one must recognize that there are no universally or nationally accepted definitions of these terms. Consequently, the first task is to present the existing state of confusion over this issue. In doing so, many definitions of "applied arts" and "decorative arts" are examined. Terms of reference include historical definitions and the many types of art that overlap into the field of decorative arts. Several of these related areas of art, including folk arts, design, crafts, and Native arts, are discussed, and a rationale is created for their inclusion or exclusion in the thesis. Finally, some parameters are identified, which form the basis for a discussion of the subject in this study.

The history of the involvement of Canadian art institutions in this field is compared to developments in Britain, Continental Europe, and the United states, from the late nineteenth century to the mid-twentieth century. Two Canadian government reports, which deal with the subject of visual arts in museums, are also examined.

This thesis attempts to provide a general survey of the decorative arts collections and related activities in public, Canadian art museums. It determines the extent to which museums represent the creativity of Canadian artists working in the field of decorative, applied arts in the late twentieth century. The art institutions to be considered are major Canadian museums with substantial fine arts collections and/or

important histories of exhibiting Canadian art.

CHAPTER 2

PROBLEMS IN THE TERMINOLOGY RELATED TO DECORATIVE ARTS

A plethora of terms have been used to describe the domestic objects that are the subject of this thesis. They include "applied arts," "decorative arts," "fine crafts," "design," "folk arts," the "lesser" or "minor arts," "industrial arts," and others. Many of these terms overlap in areas of meaning and usage, insofar as they may refer to some of the same objects. It does not seem possible to isolate a term that describes all of the objects at once. For the purpose of this thesis, two terms, "applied arts" and "decorative arts," are employed interchangeably. These terms are broader in context than many of the others, and since this study is a general survey, they are the most suited for this thesis. Both are necessary to describe completely the parameters that have been ascribed to the objects which are the subject of this thesis.

The term "decorative arts" usually defines objects that enhance the domestic environment and are functional. Nevertheless, the decorative purpose of an object, as in the case of a figurine, may be its only function. Artefacts

classified as "decorative arts" are often made by artisans and craftspersons, with assistance from machines.

"Applied arts" generally refers to objects that serve some obviously useful purpose in the interior environment. Their aesthetic appeal is usually related to aspects of machine production such as, for example, precise repetition. Although the mark of the human maker may be visible in the objects, they are primarily the product of small assembly-line production systems. Thus, "applied, decorative arts" encompasses practically all of the objects in the collections of the Canadian public art museums, which are the subject of this thesis.[1]

Within the range of reference material that provides definitions of "decorative arts," it is of note that The New Encyclopaedia Britannica Micropaedia, not a dictionary of art, provides the best general survey of terms related to the field. It describes "decorative arts" as a "subsidiary category of the fine arts,"[2] which evolved when handmade crafts became transformed as a result of the Industrial Revolution. The word "decorative" was recorded in use as early as 1791. It described all types of productions ranging from Josiah Wedgwood's pottery to the entire spectrum of

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[1]It is important to note that most Canadian institutions follow the European and French practice of referring to their holdings as "decorative arts."

[2]The New Encyclopaedia Britannica Micropaedia, 15th ed., (1976), s.v. "Decorative Arts."

mechanically produced, minor arts of the nineteenth century.

Eventually, decoration was viewed as a kind of "artistic varnish," which was attached to any plain surface, and consequently a new phrase "applied arts" came into use. Later, these "applied arts" objects became strongly associated with mass production, marketing, and sales, and were called "industrial arts." By the early twentieth century, most of the traditional art industries had expanded from crafts-based production into large-scale manufacture. Between the two world wars, when the commercial importance of decorative arts became apparent, the field was renamed "design." By the end of the Second World War, the adaptation of handmade crafts to mass production was almost complete. When the term "design" evolved, it described the products created by industrial designers, a new group of professionals, who had largely replaced applied artists. The word "design" in the context of the new products, which were called "industrial designs," referred, specifically, to the appearance or decorative aspect of the objects. In addition to the preceding terms and meanings, there still exists the misguided, popular belief that:

> Decorative arts objects or techniques are purely ornamental in function and produce sensory satisfaction without regard to expressing meaning or emotion.[3]

All of these terms and their range of meanings described

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[3]The New Encyclopaedia Britannica Micropaedia, 15th ed., (1976), s.v. "Decorative Arts."

by The New Encyclopaedia Britannica Micropaedia are still used, giving rise to much ambiguity in the definition of "decorative arts." In addition to the difficulties posed by the many terms and the nomenclature used to describe "decorative arts," there is the problem of classifying objects that are sometimes included under "decorative arts," but usually exist in museums under separate categories. These include "folk arts," "Native arts," and "ethnic crafts."

Some decorative arts objects fall into the category of "folk arts," but folk arts have several characteristics that cause them to be distinguished from most fine arts. For this reason, they are seldom found in collections of decorative arts in museums of fine arts. In her book, Dictionary of Folk Artists in Canada, Blake McKendry suggests that the term "folk arts" is a generic one, which includes all of the personal, artistic expressions of people who are untrained in the principles and techniques of professional, "academic" art.[4]

Terry Kobayash and Michael Bird distinguish between an American and European definition of folk arts in their book, A Compendium of Canadian Folk Art.[5] Americans suggest that folk arts are the product of an individual mind, which has not been trained in the conventions promoted and sustained

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[4]McKendry, Blake, A Dictionary of Folk Artists in Canada (Ontario: Blake McKendry Ltd., 1988), s.v. "Folk Art."

[5]Terry Kobayash and Michael Bird, A Compendium of Canadian Folk Artists (Ontario: Boston Mills Press, 1985), s.v. "Folk Art."

through traditional art school formation. Europeans, on the other hand, believe that folk arts evolve out of a history of ethnic, decorative techniques, where motifs are manifest in traditional work and passed along from generation to generation.

In Canada, both types of folk art exist and include many aesthetically pleasing, functional objects produced by ethnic groups. With few exceptions, however, the decorative accessories that may be classified as "folk arts" are not usually collected by art museums. In those few fine arts institutions where they are collected, such as the Art Gallery of Nova Scotia, they are housed in collections of folk arts rather than collections of decorative arts. For these reasons, the subject of "folk arts" will not be covered by this thesis.

Similar to folk artists, Native artists, since prehistory, have created many finely decorated objects, which serve a functional purpose. Like folk artists, they have not been influenced by formal schooling. Some of this type of material is contained in the collection of the British Columbia Provincial Museum. A museum of science, anthropology, and cultural history, it holds amongst its biological specimens, historical art treasures of Canadian Native origin, which are unique objects of great aesthetic merit. When such work, considered to be the high art of the culture, is collected and exhibited within art museums, it is

not exhibited with decorative arts collections, but rather it is usually exhibited separately from all other categories of art.

The field of "contemporary crafts" of the late twentieth century is another creative discipline where many decorative pieces are produced. It is necessary to make distinctions between different types of crafts because some are widely accepted into decorative arts collections and others are not. Contemporary crafts by Native artists are based on a craft heritage, which is strongly related to traditional designs. These objects usually fall into the same category as art from ethnic groups that utilize the older traditions of design and fabrication. Basketry, quillwork, and beadwork are some of the indigenous crafts still being practised. When such work is exhibited in museums of fine arts, it is usually in separate collections of Native arts rather than with decorative arts. For this reason, the contemporary crafts of Canada's Native people are not considered in this thesis.

In contrast to folk crafts, traditional ethnic crafts, and indigenous crafts, there are other crafts disciplines, where artisans engage in the tradition of the "academic" artist. For the purpose of understanding more about the role of museums in formulating a strategy for promoting and collecting crafts, such work may be grouped into several categories. These include "designer crafts," "craft arts," and "production crafts," all of which are the subjects of

current debate. At issue is whether or not crafts are objects of art made by artists and whether or not they should be included in fine arts museums.[6]

"Designer crafts" encompass a wide range of creative expression and techniques, which include machine work and hand work. As a consequence, these objects may be unique examples or part of a production series. They may have been produced by artists working alone or in conjunction with others. The end products may be described as "crafts," "applied arts," or "industrial designs." It is difficult to separate them into categories, because sometimes the artisan worked on a unique object, which later evolved into a prototype for mass production. These objects almost always served some functional purpose and appear to fit logically into collections of applied, decorative arts. Since the mid-twentieth century, these works have also been known as "contemporary crafts" or "fine crafts." Gradually, they are being collected by departments of decorative arts in Canadian public art museums.

The products of a smaller group of contemporary fine artists working in traditional crafts media, such as glass, clay, and fibre, are sometimes referred to as "craft arts" and are widely accepted into museums of art. The makers of such objects often view themselves as artists rather than

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[6]Patrick Ela, "A Case for the Development of World Crafts," Museum, no. 157 (1988): 40.

craftspersons and attempt to associate their work with establishments involved in fine arts. Because their work is rarely functional, the few museums that acquire it usually catalogue it within collections of sculpture. Some institutions, however, have grouped these works into media-based collections of decorative arts, which may include, for example, a contemporary textile wall-hanging and an ancient tapestry. In another case, a museum may have a collection of ceramics, which contains predominately functional crafts objects, but also examples of non-functional, ceramic arts. Both a caricature of a twentieth-century politician, which engages in political commentary, and a delicate figurine, extolling the grace of womanhood in the nineteenth century, may be included in the same "category." The result is that "craft arts" that could be considered sculpture come under the jurisdiction of a curator of decorative arts.

In the history of the development of crafts leading to their association with industry, there has been, traditionally, a period in the early stages of industrialization when utilitarian, decorative objects were mass-produced in small factories or workshops. Teams of workers, who fabricated these "production crafts" on assembly lines, were usually headed by a master craftsperson or an artist. The earliest products of this type were made entirely by hand, but eventually light machinery was used, and today a great degree of mechanization is often employed. What

distinguishes these objects from manufactured goods is that all incorporate some hand work or at least some sense of the handmade aesthetic. Examples include much of the silver, ceramics, and furniture from the late nineteenth and early twentieth centuries. Even today, much modern wooden furniture that is produced in standard models requires some hand work. Due to the original involvement of an applied artist or craftsperson in their creation, these "production crafts" frequently appear in art museums.

As has been shown, a single term, such as "crafts," encompasses a wide range of the decorative arts, and it has many definitions including some rooted in a historical perspective. As stated previously, folk crafts, ethnic crafts, and indigenous crafts are not usually considered as part of decorative or applied arts collections in Canadian art museums. Others categories, such as designer crafts, craft arts, and production crafts, are more frequently included in these museums. They may be part of decorative arts, sculpture, crafts, applied arts, or industrial design collections.

It is evident from the foregoing discussion that throughout the history of the last two centuries, there have been many descriptive phrases and terms related to the decorative arts. Some terms are of interest and application only in the historical sense. Examples are, the "lesser arts," and its counterpart, the "minor arts," which were

popularized during the nineteenth century, when most decorative arts were less valued than paintings and sculptures. Today, these terms are virtually obsolete.

Another particularly outdated definition can be found in Adeline's Art Dictionary, published in 1891, which describes a work of art as "decorative" when:

> it is applied to the decoration of a particular space, and when it is designed with a view to the shape and character of the space it fills. A painting may be said to be "decorative" when quite apart from the subject it portrays, it produces upon the spectator the impression of a piece of decoration, either from the harmony of its colouring or the beauty of its lines. "Decorative Art" is that branch of art, which is applied to the decoration of objects of luxury or use, and to the adornment of houses or other buildings. Thus the object of decorative art is not the creation of a separate work, such as a picture or statue, but the production of sculptures, paintings, or fabrics which are intended to fulfil a definite purpose, and to decorate a room or wall space.[7]

Thus, the term "decorative arts," in some of its earliest definitions, included paintings when they had a role, in common with other decorative objects, in beautifying the environment. During the late nineteenth and early twentieth centuries, this relationship between decorative arts and interior decoration was emphasized more than at present.

Today, it is acknowledged, by some, that paintings and sculptures serve a decorative purpose when they are integrated with architecture and interiors. Current definitions of decorative arts may emphasize the ornamental characteristics

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[7]Adeline's Art Dictionary, (New York: D. Appleton & Co. 1891), s.v. "Decorative."

of such works without assessing their symbolic or intellectual aspects. They are said to be "art forms with a primarily decorative rather than an expressive or emotional purpose."[8] Nevertheless, museum curators would not usually consider paintings to be part of their institutions' collections of decorative arts.

Fine arts curators have long argued that because decorative arts must serve functional requirements and frequently must meet the needs of mass production methods, these works could not exhibit the complexities of form and content found in paintings and sculptures and thus should not be considered as equal to them. The terms "lesser arts" and "minor arts" reinforced this idea. Many museums that collected paintings and sculptures at the turn of the century did not favour giving decorative arts of the period equal consideration and status.

Frequently, the same institutions collected decorative objects from ancient cultures. These artefacts often originated in Asia, where they were viewed as the highest form of artistic achievement in the culture. In North American museums, such objects were classified as "lesser" arts than paintings or sculptures. This was also true for works of ancient Greek potters and Persian rug makers, whose artistic creations exemplified the highest achievements of their

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[8]B. S Myers, ed., McGraw-Hill Dictionary of Art (London: McGraw-Hill, 1969), s.v. "Decorative Arts."

civilizations. Today, these ancient objects are valued along with paintings and sculptures for their aesthetic merit. Although not strictly classified as "fine arts" or elevated to that status, they may appear in the decorative arts collections of museums of fine arts.

Thus, it seems that the category of "minor arts" is a somewhat arbitrary classification, which was used to describe the many creative endeavours that were separate from painting, sculpting, drawing, printmaking, and architectural design. The term permits practical distinctions, but does not bear intense philosophical scrutiny. Ultimately the difference between "fine arts" and "minor arts" or "decorative arts" can only be discussed in relation to the specific period and country in which the object originated.

These terms may serve to assist curators in classifying material within a museum, but they have little value when used outside the context of their historical meaning. Such distinctions were not necessary in ancient and medieval times, when the term "craft" applied to all types of art. The concept of "fine arts," as distinct from that of "decorative arts," arose later in the history of Europe and became established only in the course of the eighteenth century. Today, it is deceiving to classify a medieval tapestry as "decorative art" and a medieval painting as "fine art," because during the period of their creation such distinctions did not exist. The classification of many historical,

decorative accessories as "decorative arts," in the context of a Canadian art museum, is very misleading, because a piece of Sung ware, for example, is debased from its original cultural status as a highly revered art form. The line between "fine arts" and "applied arts" may sometimes be drawn with regard to technique, material, or economic significance, but no universally accepted distinctions can be made with regard to social and aesthetic values.

The evolution of the terminology related to the "decorative arts" was considerably altered during the period of the Industrial Revolution. Before that time, the term "applied arts" had been used to distinguish between useful mass-produced objects, which had art "applied" to them, and functional one-of-a-kind objects, which had primarily aesthetic significance. As the mass production of decorative objects increased, the term was largely replaced by a parallel term "industrial arts." Perhaps due to the important role played by Britain during the Industrial Revolution, this term was unique to the English language. It dates to nineteenth-century British trade schools called industrial arts schools, where applied arts were taught in conjunction with both craft and machine techniques. The term "industrial arts" was meant to distinguish between products of the applied, fine artist, who created designs for duplicate sets of ceramic tableware, and those of the craftsperson, who produced a unique piece of agateware. All the objects are functional and possess

aesthetic merit. The latter work is more likely to be the product of a highly developed artistic consciousness, while the former is usually shaped by concerns for economical production.

As previously explained, some terms relative to the decorative arts are no longer commonly used. In the case of "industrial arts," it has been replaced largely by "industrial design." Nevertheless, today, a few researchers such as Ian Chilver and Harold Osborne, authors of The Oxford Dictionary of Art, support the use of the rather outmoded term, "industrial arts":

> Together with the term "industrial design" it has advantages over applied art or "arts décoratifs," which carry an overtone of artificiality or preciosity and embrace both more and less than "industrial art."[9]

Others continue to believe in the notion, which has survived since the Renaissance, that "applied arts" distinguishes machine arts from fine arts. Such vague or broad terms serve no useful purpose in current museum work, such as organizing a national inventory of the decorative arts collections of art museums.

In 1927, Charles Richards, as Vice President of the American Association of Museums, wrote that "industrial art," a term which he used interchangeably with "applied art," related to:

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[9]Ian Chilver and Harold Osborne, The Oxford Dictionary of Art (Oxford: Oxford University Press, 1988), s.v. "Industrial Art."

> the production of things primarily of use in which the effort has been made to introduce the element of beauty. Whether the things are made by hand or by machine, or by both, is a matter of no importance as regards their relation to life. There are only two elements, use and the aim to make beautiful, that are definitive. Each of these is concerned with purpose, the method of making is inconsequential.[10]

In many instances, it is almost impossible to discern the mark of the maker from the mark of the machine, and from the standpoint of the above definition it is unnecessary. The two distinguishing criteria, "use" and "the aim to make beautiful," served identical social needs according to Richards, although the economic value of the handmade object usually varied markedly from that of the machine-made item.

These two objectives, which are present at the point of conception and throughout production, are clearly identifiable means of distinguishing "applied arts" from "fine arts" and the rest of the mechanical arts. Within Richards' definition, utility is not a consideration in the development of a work of fine art. In the case of the mechanical arts, the idea of beauty may be an initial factor in the design, but throughout the stages of mass production, it is quality control, not beauty, that is pursued.

Since the second half of the nineteenth century, there have been debates over the meanings of terms and definitions related to decorative arts. Currently, the meaning of the

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[10]Charles R. Richards, Industrial Art and the Museum (New York: MacMillan Co., 1927), v.

more contemporary term "industrial design" is at issue. In the Dictionary of Decorative Art, John Fleming and Hugh Honour state: "There is at present no accepted definition of the term."[11] They believe that any definition based simply on the distinction between industrial and handcrafted production is inadequate. Such a definition of "industrial design" would wrongly include objects from early industrialized producers, such as Wedgwood, who was not creating interior accessories in the same manner as late twentieth-century manufacturers. They conclude that there are many definitions of the term and that several relate to the decorative arts.

Industrial design was fully accepted as a profession after the First World War. It was first taught at the Bauhaus in 1919, in Germany, where the machine was widely accepted into the process of the production of interior accessories. The Bauhaus existed for over a decade under different directors, and it is generally recognized that Modern design takes much of its doctrinal basis from the Bauhaus. Nevertheless, the institution did not establish a clearly defined set of parameters for "industrial design."

In the late nineteenth century, in Britain, another organization, The Arts and Crafts Society, helped to educate the public and to promote interest in applied, decorative arts for the interior environment. This organization believed that

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[11]John Fleming and Hugh Honour, Dictionary of the Decorative Arts (New York: Harper and Row, 1977), s.v. "Industrial Design."

art and industry were incompatible, and it opposed machine-made ornament. William Morris and John Ruskin led the movement, although Morris was essentially an artist/craftsperson who designed for machines. Like the Bauhaus, this society was also unable to adopt a widely accepted definition for the type of decorative arts that it promoted.

Neither schools nor societies nor museums involved with the issues related to decorative arts of the interior environment have succeeded in establishing any clear criteria to distinguish between the terms related to their field. At a conference on the subject of industrial design education at the Metropolitan Museum of Art in 1944, school administrators could not even agree to discuss the issue of a definition! A summary of the conference proceedings stated that: "The conference carefully avoided definition of the term 'industrial design,' fearful to arrive at a definition that might constrain the discussion."[12]

It is clear that the terms used to refer to decorative and applied arts are many and varied. What most agree upon is expressed in A Dictionary of Art Terms and Techniques, where decorative arts are described as:

> art serving to ornament or embellish an object that has an ulterior purpose, as distinguished from "fine

[12]Margaret Glace and Florence Beely, "Conference of Schools of Design," June 22-23, 1944 (New York: Metropolitan Museum, pub. 1946), quoted in Arthur J. Pulos, The American Design Adventure (Cambridge: MIT Press, 1988), 175.

art" which exists as an end in itself. Decorative art is a class of applied art.[13]

This definition reinforces the practice of interchanging the two terms.

Given that researchers and collectors of decorative arts work with a vaguely defined language, their efforts to communicate with one another and the general public are beset with problems. In 1972, a federal program, the Canadian Heritage Information Network (CHIN), was created under the direction of the National Museums of Canada. It is now under the Department of Communications, which has as part of its mandate the creation of a national inventory of museum collections. In attempting to catalogue Canadian art collections, the CHIN staff became acutely aware of the difficulty in cataloguing decorative arts objects, when there is neither a comprehensive nor a scientific definition of the subject.

The primary objective of the CHIN database is to provide access to documentation of collections, for participating institutions. The information is assembled in the National Humanities Database inventory, using national telecommunications systems. The database is created by museum clients, in consultation with CHIN staff and cataloguers, who follow approved guidelines in an effort to standardize the

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[13]Ralph Mayer, A Dictionary of Art Terms and Techniques (New York: Thomas Y. Cromwell Co., 1969), s.v. "Decorative Art."

system. Nevertheless, much individual and institutional input occurs when a cataloguer enters data. In particular, for decorative arts, different object names may be employed in the identification of similar items in the collections of various institutions. Such inconsistent input reduces access to the inventory, since museum staff and particularly other users have no common nomenclature with which to search the database.

Recently, the fine arts working group of the CHIN organization set up a sub-group of members from institutions with significant decorative arts collections. The membership is divided into francophone and anglophone groups, and each is intent on identifying problems with the definitions of object names in their respective languages. To begin, it was necessary to establish an acceptable definition for the term "decorative arts." Given that decorative arts objects are included in fine arts and ethnological collections, all object names would have to be acceptable to both types of institutions. The groups consulted dictionaries, encyclopaedias, and other reference material, but to no avail. They concluded that existing definitions did not suit their needs and that, perhaps, "decorative arts" was not the best term to use.

In order to reorganize the database and permit it to function more efficiently, the decorative arts sub-group examined the possibility of adopting any one of a number of existing systems of classification. One current reference

consulted was the Art and Architecture Thesaurus from the Getty Art History Information Program. Although it offered a well-structured, comprehensive, and exhaustive system of analysis, several deficiencies remained. There were no clear directives for entering objects that had lost their original function in a material culture and are now valued primarily as decorative arts. In addition, there was no category for the textile arts.

At present, the CHIN decorative arts sub-group is aiming to reach a consensus among owners of fine arts, ethnology, and history collections for the formation of a list of object names for all decorative arts artefacts. The group hopes to define the current holdings under approximately five hundred names rather than the present range of well over a thousand names. It also aims to agree on whether objects are named according to function, material, or style.

It is to be expected that this complex task will take years to complete. Since the eighteenth century, a multitude of terms and definitions have been used to describe various facets of the decorative and applied arts. The success of the CHIN project will bring some order out of a century of confusion in a field where definitions are "varied, complex, contradictory and in a state of permanent flux."[14]

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[14]Penny Sparke, An Introduction to Design and Culture in the Twentieth Century (New York: Harper & Row, 1986), xiii.

CHAPTER 3

HISTORY OF DECORATIVE ARTS IN EUROPEAN AND AMERICAN MUSEUMS

In Europe, the decorative arts have always been held in high regard by society. During the Renaissance, creators of the most admired works shared a status equal to painters and sculptors. Consequently, European institutions and eventually museums have collected the finest examples of decorative arts for centuries. Initially, these objects were housed in fine arts museums, which were generally well-established in Europe by the end of the eighteenth century. Frequently, they were exhibited along with paintings and sculptures in a manner that minimized any distinction between fine arts and decorative arts.

As had occurred in previous centuries, people turned to artistic creations of the past. The enthusiasm for all things from medieval life engendered a new interest in the field of decorative arts by private collectors. Also, European royalty accumulated specialized collections of decorative arts. Some royal collections, begun in the German states as far back as the seventeenth century, included early examples of applied arts. In the sixteenth century, Francis I brought applied

arts from Italy to France and also sent out agents to collect examples of fine metalsmithing and weaving. The collections of the kings of France held many decorative arts objects, some of which are now housed in the Louvre. Several museums founded departments of decorative arts following the receipt of gifts or bequests of such collections.

One of the first decorative arts collectors, Alexandre du Sommerard, of France, amassed metal work, furniture, wood carvings, ceramics, and textiles of the Middle Ages. In 1832, he put these objects into one of the first public museum collections of decorative arts in the ancient Hotel de Cluny in Paris.[1] Similar public museums soon appeared in other countries. In Germany, the earliest decorative arts collections were mixed with fine arts, but by the late nineteenth century, every important German city had a specialized museum or department of industrial arts.

The Great Exhibition, held in London in 1851, focused attention on the industrial arts. Although the showing of applied arts was rather weak, it alerted the public to a national wealth of artistry, which subsequently did much to influence public taste. This event directly influenced the creation, in 1852, of the Museum of Manufactures. In 1853, it was renamed the Museum of Ornamental Art, which later became the Victoria and Albert Museum. It was the first

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[1]Charles R. Richards, Industrial Art and the Museum (New York: MacMillan Co., 1927), 4.

museum in Britain with a distinctive collection of applied, industrial arts.

These museums of the late nineteenth century acknowledged the important influence of their collections upon makers, consumers, and vendors of applied arts objects. They stressed the role of the artist/craftsperson as producer. The displays emphasized national production activity, but outside sources of influence were frequently included. Exhibitions were of an educational nature. Objects were grouped in categories of technique and material and displayed in chronological order, thus recognizing a need for study from things of the past, through the object as "model."

These same objectives were among the original motives behind developing private collections, which later became the foundations of many museum collections. In Munich, King Maximilian II established a Museum of National Antiquity in 1853.[2] He began the collection by donating antiquities from the royal family collection and later added artefacts from the cultural history of German national life, including industrial arts objects and a collection of models for industry. In the late nineteenth century, such museums in Germany greatly inspired manufacturers and students, but by the early twentieth century, they had stagnated and become little more than storehouses of cultural material of the Middle Ages and the Renaissance.

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[2]Ibid., 7.

At the beginning of the twentieth century, a new phase in applied arts museums commenced, and the role of the museum as collector of models of techniques and materials ceased. Museums found that decorative arts exhibitions could convey the creative forces of the cultures, which had found form in the many and varied aspects of the applied arts. Institutions committed to these new ideas attempted to stimulate the observation of the aesthetic qualities reflected in fine things of the past. They tried to educate public taste and to increase the public's sensitivity to style and art. As dull uniform displays, organized by material and technique, gave way to mixed media displays, exhibitions began to appeal to the emotions of the viewer. Some museums returned to the older methods of displaying applied arts with paintings and sculptures. They exhibited art of the past, such as historical Chinese porcelain, with contemporary European decorative arts. The presentation of a range of styles from different periods and different countries influenced the development of new applied arts forms in the early twentieth century.

As exhibitions were organized for maximum education and stimulation, people became increasingly interested in the applied arts. Societies related to various fields of applied arts were organized and often worked in conjunction with museums to exhibit their members' creations. In London, the Arts and Crafts Exhibition Society, organized in 1886, held

its first exhibition of decorative arts in 1888. Some of these exhibitions evolved into juried competitions. By the turn of the century, the Society was also organizing exhibitions to be shown in Europe.

Educational activities had become an important facet of the museum. The decorative arts societies also collaborated with museums in supporting educational activities by organizing lectures on various aspects of the applied and decorative arts. The King of Bavaria helped establish the Germanisches Museum of German fine arts and applied arts, which by the twenties had amassed a collection of 300,000 volumes devoted to German art and cultural history. It sponsored public lectures on many aspects of the collection.

While the involvement of wealthy private patrons in the evolution of decorative arts museums has been emphasized, the role of governments was also important. In Britain, at the time of the Industrial Revolution, politicians advocated state patronage for the arts.[3] This position was retained until the mid-twentieth century. They believed that promotion of the applied arts would benefit the economy. The development, by artists, of pictorial designs suited to the manufacture of decorative arts had to be encouraged by the government, to gain the full commercial benefits of the Industrial Revolution. In addition, it was necessary to cultivate a taste for the machine aesthetic among the general public. To

[3]Ibid., 6.

achieve these objectives, the government had to support museums and galleries of fine arts and design, so that people would be exposed to these new forms of decorative arts. In the mid-nineteenth century, the Museum of Ornamental Art in Britain became the first institution of decorative arts to be almost entirely supported by the government.

Undoubtedly, activities related to the development of collections of decorative arts, applied arts, and industrial arts in European museums influenced similar developments in American museums. Because it was primarily events in the twentieth century in the United States that most directly influenced the situation in Canada, this thesis will not follow the history of developments in Europe into the late twentieth century. Instead, it will examine the history of decorative arts in selected American art museums commencing at the turn of the twentieth century. The institutions cited are used solely as examples and no attempt has been made to cover the history of all such collections in the country.

In the United States, the museum community, its private patrons, and the government recognized early the importance of the "minor arts" created by diverse civilizations over the centuries. In the late nineteenth and early twentieth centuries, many museums used composite displays of decorative arts, similar to those in European museums, to create the sense of a period style. Highly developed examples of styles, which represented specific techniques from a culture,

projected the spirit of the era. Frequently, the displays included furniture and other decorative arts along with paintings and sculptures of the same period and provenance. This type of show was usually a historical exhibition of a lengthy duration. The goal was to attract people to the museum by focusing on both artefacts and art history.

The discipline of applied or industrial arts was only vaguely defined in the United States until the nineteen twenties, when the population began to recognize this important phase in their artistic expression. At this time, it became apparent that industrial arts reached into the average home much more frequently than fine arts, and as a result, museums began to collect and encourage the development of this new art form. The Metropolitan Museum of Art (MMA) was the first large, well-established art museum to exhibit industrial arts. Throughout the twenties, it held annual exhibitions of aesthetically pleasing manufactured objects for the interior environment. Although the Museum lacked specific goals, it was believed that a common attitude should apply to all types of art and that more examples of mass-produced decorative arts should be seen in museums of art. The aesthetic aspects of these objects were emphasized in the Museum's displays, exhibitions, and educational programs.

From the early twentieth century, American museums played an important role in the development of a particular sense of aesthetics, through programs of artistic education for the

population. They believed in their responsibility for this task, because they felt that Americans lacked good examples of fine architecture, art, and monuments in their environment.[4] In their position of influence, the art museums decided that they should take a lead in educating the general public in matters of taste. By using specific displays, which emphasized the artistic merit of quality design, they provided popular educational programs.

In 1909, the Boston Museum of Fine Arts became the first art museum to open a study collection of decorative arts objects, a concept which had been implemented in science museums much earlier.[5] In the nineteen forties, the MMA continued this idea by experimenting with education for industrial designers, commercial artists, and the general public. It provided study rooms for artists, craftspersons, and designers to examine its varied collections. Additional features of the educational program included lecture series on the topic of applied, decorative arts and articles on the subject published through in-house publications. Some lectures were for the benefit of professionals in the field, and others, such as "The Principles of Design," were aimed at raising the taste of the general public.

The MMA saw itself as an important resource, where decorative arts objects from other periods and cultures could

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[4]Ibid., 52.

[5]Ibid., 62.

be examined for their ideas and drawn upon to serve present needs. It had maintained a history of involvement with exhibiting industrial arts and design since 1917. Due to the limited national tradition in applied arts in the United States, the museum decided to exhibit examples of decorative arts from Britain and other European countries along with American work, in order to expose students to other styles. Such exhibitions stressed the role of the artist/craftsperson.

Prior to 1900, the United States had few shows of contemporary applied, decorative arts. Early in the twentieth century, the director of the Newark Museum, John Dana, tried to disprove the notion that museums were interested only in painting and sculpture. He staged an exhibition of objects from the German Werkbund to emphasize the importance of the new movement in design that was gathering momentum in Europe. In the nineteen twenties, the MMA mounted annual exhibitions of contemporary designs of everyday products. In 1930, emphasis on products of the modern domestic environment shifted from the MMA to the Museum of Modern Art (MoMA), which was chartered in 1929. It had been given a mandate to "encourage and develop the study of modern arts and the application of such arts to manufacture and practical life."[6] It established the premise that art came first and was then

[6]Edgar Kaufmann, "Preface," Museum of Modern Art Bulletin (Nov. 1940); quoted in Arthur J Pulos, The American Design Adventure (Cambridge: MIT Press, 1988), 68.

applied to objects. The MoMA continued the policy of the MMA by holding a series of annual exhibitions of useful objects.

Many other institutions implemented the practice of holding annual exhibitions on the theme of industrial arts. In 1947, the Albright Art Gallery (now the Albright-Knox) of Buffalo mounted an exhibition entitled "Good Design is Your Business." It showed two hundred products related to life in the home, in an effort to raise interest in the industrial arts and encourage the establishment of industrial design departments in museums. This exhibition travelled to the Addison Gallery of American Art in Massachusetts. In the late forties, the Newark Museum held exhibitions such as "Decorative Arts Today" and "Objects Under Ten Dollars." Exhibitions of art in everyday life were not limited to museums and galleries. The Rhode Island School of Design held a "Furniture of Today" show. The period in history that saw such intensive use of this exhibition theme culminated with the show, "For Modern Living," at the Detroit Institute of Art in 1949. It displayed contemporary home furnishings which illustrated the American sense of design.[7]

In some of these shows, the objects were judged by people who presumed that their taste was superior to that of the general public. They had the power to elevate laboratory glassware to the status of modern household accessories. The

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[7]For a more complete history of this period, see Arthur J. Pulos, The American Design Adventure (Cambridge: MIT Press, 1988), 68-77.

MoMA held a competition called "Printed Fabrics" in 1946. The Syracuse Museum of Fine Arts offered prizes in competitions for mass-produced pottery. The San Francisco Museum of Art also gave awards for decorative arts competitions. Preferring to remain apart from such harsh judgement, American designers and artists, unlike their European counterparts, often exhibited anonymously during the first half of the century. By mid-century, a greater emphasis was placed on the name of the designer as well as the manufacturer and retailer of his creation.

By the early fifties, so many American fine arts institutions had held exhibitions of home furnishings and accessories, such as tableware and kitchenware, that the exhibitions were becoming repetitious and aesthetically sterile. Within ten years of this stagnant period, much of the promotion of modern design for the interior environment had been transferred from museums to academic institutions as they became active in the collection, conservation, and promotion of contemporary decorative arts.

Museum directors such as Daniel S. Defenbacher at the Walker Art Center in Minneapolis believed that museums had a social as well as a cultural role to play in the community. In 1936, he pioneered the concept of erecting a small house at a museum and displaying objects of the modern twentieth-century domestic lifestyle. In 1946, he established the Everyday Art Gallery and began publishing the Everyday Art

Quarterly. The next year, for the second time, a "model home" was constructed on the grounds of the institution to further emphasize the artistic aspects of interior furnishings and design. It contained lamps, furniture, and accessories from contemporary shops in an attempt to bring together the best examples of modern living.

In 1949, the MoMA constructed an exhibition house in its garden. The house featured furnishings and accessories designed for mass production, along with several custom creations by the designer of the building, Marcel Breuer. Model homes of the future and full-scale interiors furnished with examples of the most enticing decorative accessories of the postwar era became a common exhibition format. The lead taken by a few museums influenced major department stores to support the industrial arts, as they recognized the power of these special exhibitions that dealt with the home.

In the fifties, the relationship between museums and department stores and industry became increasingly close within their departments of design. Many of the exhibitions of art in daily life included objects donated by stores. For example, the Abraham and Straus department store funded a laboratory in the industrial design department of the Brooklyn Museum of Art, where designers, manufacturers, and retailers could examine ancient and modern forms. These objects provided ideas applicable in solving problems of contemporary design. To acknowledge the fifty thousand-dollar contribution

from the store, the laboratory was named after one of the store's owners, Edward C. Bloom.

Financial contributors, who did not necessarily view manufactured objects as "art," did not always support the museums' broad commitment to the designed objec'. Such thinking hindered efforts at the MoMA to build an extensive reference file documenting modern design and to establish a permanent collection of contemporary decorative arts. Nevertheless, the optimism of the postwar era prevailed and most museums, galleries, and similar nonprofit institutions managed to continue their role in guiding the public towards a better life by mounting exhibitions of well-designed contemporary interiors and accessories.

At mid-century, the debate on the role of the museum in the collection and promotion of contemporary decorative arts continued throughout the United States, Britain, and Canada. Questions arose about whether the acquisition and display of modern products in a museum endowed them with values commensurate with those of older decorative arts objects. These new products were not rare like the archaeological artefacts that were examined for an understanding of past cultures. They were not treasures of rare materials made by outstanding master craftspersons of the past. It is, however, now generally accepted that there is an artistic component in an industrially designed object, which is rooted not only in its material utility, but in its psychological and emotional

expression of a material culture. Nevertheless, museums in general, and fine arts museums in particular, have not encouraged the acquisition of decorative arts objects created by industrial designers. With few exceptions, such as those previously discussed, American art museums' collections of decorative arts consist of historical works.

The following brief survey of the history of the decorative arts in Canadian public art museums will provide a comparison with the history of similar developments in Britain, Continental Europe, and the United States. Chapter four will document, in detail, the history of the developments of Canadian collections of historical and contemporary interior accessories for the domestic environment.

In Canada, few art museums existed by 1900. Those that had been incorporated, the National Gallery of Canada (NGC) and the Montreal Museum of Fine Arts (MMFA), had only small collections, which included few examples of the decorative arts. By mid-century, many museums existed across the country, but they lacked the resources to serve the vast geographic regions in which they were situated. Fine arts museums throughout Canada were often dependent upon the NGC for support of their educational and exhibition programs. After the government formally established an industrial design department at the NGC in 1947, the museum prepared and helped circulate many exhibitions of industrial arts to art museums across Canada. Some of the exhibitions originated in the

United States, and many focused on the popular American theme of the forties, "art in everyday life." Many of the fourteen museums that formed the large Western Canada Art Circuit (WCAC), which was organized to serve the area west of the Great Lakes, received exhibitions of industrial arts from the NGC. The members also worked together to mount and circulate their own exhibitions. Only three of the museums had secure and fire-safe display facilities. Consequently, many of the exhibitions received by the WCAC consisted of decorative arts or crafts that were less valuable than paintings, which could not be insured adequately. The London Art Museum also circulated decorative arts exhibitions to nine western Ontario cities and towns.

By mid-century, 300,000 skilled craft workers existed in Canada.[8] They were highly-trained in metal, ceramics, and textiles and were organized into many societies. As had occurred in Europe, these organizations volunteered to work with local museums to promote their work. The volunteers drew upon the vast array of objects created by their members and organized many decorative arts exhibitions.

The federal government report, The Royal Commission on National Development in the Arts, Letters and Sciences, by Vincent Massey, in 1951, stated that Canadian museums were beginning to collect industrial design and crafts. Massey

[8]Royal Commission of National Development in the Arts, Letters and Sciences, by Vincent Massey, Chairman (Ottawa: King's Printer, 1951), 235.

believed that good industrial design was important in raising public taste and that art museums had a responsibility to promote this work. In the late forties, the NGC received support and encouragement from the government to promote the industrial arts. It was proposed that the museum establish records of all original Canadian industrial designs, but the report acknowledged that it lacked space for related activities and exhibitions. Although the report made several points about the role of the museum in supporting industrial design, it did not make any specific recommendations for their implementation.

One brief presented to the Commission stated that the practical art form of crafts production was similar to other forms of art and could become a force in integrating national culture and fostering understanding between regions. The Massey report defined crafts as products of usefulness and beauty, created by one person working by hand from start to finish, on a small scale, using local materials.[9] Such a definition would have permitted many Canadian crafts objects to be included in decorative arts collections, but this did not occur.

Instead, most decorative arts collections in Canadian art museums consist almost entirely of historical European,

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[9]The Royal Commission on National Development in the Arts, Letters and Sciences, by Vincent Massey, Chairman (Ottawa: King's Printer, 1951), p. 235 citing Erica and Kjeld Diechmann's Canadian Handicrafts With Particular Reference to New Brunswick n.p., n.d.

British, and Asian artefacts. In 1969, Moncrieff Williamson, director of the Confederation Centre Art Gallery and Museum, stated that "the younger generation have no historical sentiment and express indifference toward family background."[10] Many donated decorative arts, which they had inherited, to public collections, because they lacked sentimental attachment to the material. In addition, with smaller dwellings, high insurance costs, and the burden of maintenance, people became increasingly willing to part with their decorative arts. This may partly explain the preponderance of historical European material that entered museum collections during the mid-twentieth century.

Many collections of decorative arts in Canadian museums were founded upon gifts of entire collections of historical decorative arts donated by patrons or collectors. After receiving such gifts, some museums focused little attention on them. If a collection was not extensive, it was usually exhibited infrequently. Often, gaps in collections were not filled, and instead of being expanded through a proper acquisitions budget, many small or incomplete collections were left in storage. This was partly due to the fact that Canadian art museums were largely dependent upon governments for funding. Without a strong government commitment, decorative and applied arts collections and related

[10]Moncrieff Williamson, "Prince Edward Island," Canadian Antiques Collector 4 (Nov. 1969): 34.

activities, such as educational programs, suffered neglect.

In 1982, the federal government Report of the Federal Cultural Policy Committee set out a policy to separate applied arts from visual arts. It concluded that the former includes fields such as crafts, interior design, and industrial design; the latter includes disciplines such as painting, sculpting, drawing, printmaking, and photography.[11] The authors, Louis Applebaum and Jacques Hebért, proposed that the barriers between these two types of art be lowered. They hoped that museums would share this objective, as they believed that people concerned with creating objects for the home or work environment could greatly assist in fostering a diverse range of artistic activities for the benefit of both applied and visual artists.

They emphasized the need to stimulate more public demand for good Canadian design in applied arts. In 1960, after the NGC had been involved with industrial design for fourteen years, the government transferred the National Industrial Design Council from the NGC to the Department of Trade and Commerce. The NGC regarded this move as:

> evidence that it had proved its worth as an instrument for the promotion of good design in Canada to the benefit of domestic commerce and

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[11] Report of the Federal Cultural Policy Committee, by Lewis Applebaum, Chairman and Jacques Hebért, Co-chairman (Ottawa: Information Services, Dept of Communications, 1982), 143.

international trade alike.[12]

After responsibility for this art form was removed from the NGC, there was no longer any emphasis on exhibiting or collecting industrial arts in any Canadian museum of fine arts. Although the Applebaum/Hébert report emphasized that high quality applied arts objects must be placed in national collections, the Canada Council Art Bank also excluded applied industrial designs from its collection, because of their "utility" factor.

No current collecting policy related to applied arts has been established by either the NGC or the Canadian Museum of Civilization. Nevertheless, a recent report in Muse, published by the Canadian Museums Association, stated that these institutions are in the process of defining such objectives.[13] The Canada Council Art Bank is also considering adopting a policy on this matter. Any positive decisions taken by these federal institutions would surely aid in convincing provincial institutions to follow their lead.

The Applebaum/Hébert report also encouraged the government to support laws that would favour tax exemptions for donations to museums by collectors or their estates. This would affect decorative arts collections greatly, because most acquisitions of such material are gifts, and there are many

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[12]National Gallery Annual Report 1960-1961 (Ottawa: Queen's Printer, 1961), 9.

[13]Gerald Tooke, "Where Can I See Design in Canada?" Muse 4 (Winter/Jan. 1988): 16.

more decorative arts objects than other forms of fine arts, in private collections. More direct support would also be required to assist in establishing collections, expanding existing collections, mounting applied arts exhibitions, and sending them to small cities and towns that are not adequately served by local institutions. Finally, the report recommended that a Canadian Council for Design and Applied Arts be established to foster appreciation for the applied arts. The authors believed that such a cultural organization and a proposed Contemporary Arts Centre would collaborate to create exhibitions, establish collections, and promote contemporary applied arts. This institution would have the status of a national museum. To date, neither of these two proposed organizations has been created. There is hope, however, that the Design Exchange, to be completed in Toronto in 1992, will fulfil this role, but it remains to be seen if it will have a broad national mandate, because it is not under the control of the federal government. Instead, it is being supported by private developers and the City of Toronto, which is backing the volunteer Group for the Creation of a Design Exchange.

Most decorative arts collections in Canadian public art museums have historical interest, but few are based on Canadian history or culture. This mandate seems to have been left to museums of cultural history. As well, the few contemporary decorative arts collections in Canadian public art museums today have only a small fraction of Canadian

material. Although crafts societies, such as the Ontario Crafts Council, the Manitoba Crafts Council, and the Canadian Crafts Guild, have managed to promote and establish their work in collections, such work has been largely isolated from fine arts institutions. These organizations have had to set up their own permanent exhibition facilities in order to show their work. There was no particular emphasis on collecting decorative arts objects created by industrial designers until the seventies, when interest in this field began to increase. The Château Dufresne, a museum of decorative arts in Montreal, now supports a policy to collect decorative arts of the twentieth century. For the past century, the collecting of decorative arts by Canadian, public art museums has not been a priority. The reasons for this will be examined further.

CHAPTER 4

HISTORY OF DECORATIVE ARTS IN CANADIAN PUBLIC ART MUSEUMS

In selecting the museums for this study, a decision was made to examine institutions in each geographic region of Canada: the west coast, the prairie provinces, central Canada, and the Atlantic provinces. It was apparent that activities relative to decorative arts collections were interrelated within a particular region. Generally, museums in close proximity did not usually compete to establish similar types of decorative arts collections. Often, the collections of several museums in a city or region complemented each other. The thesis will discuss, in depth, one institution in a city; others in the same city will be discussed only peripherally.

An attempt was made to examine institutions in each province, but this was not possible because Newfoundland, the Northwest Territories, and the Yukon, for example, do not have major public art museums. The Newfoundland Museum in St. John's collects objects that depict the province's history. Fine arts are not emphasized. The Memorial University Art Gallery in St. John's has only a small collection of historical Canadian fine arts and Newfoundland folk arts and

traditional crafts.

A detailed investigation of the decorative arts collections and related activities was conducted for the following Canadian art institutions: Agnes Etherington Art Centre (AEAC), Art Gallery of Greater Victoria (AGGV), Art Gallery of Hamilton (AGH), Art Gallery of Windsor (AGW), Beaverbrook Art Gallery (BAG), Confederation Centre Art Gallery and Museum (CCAGM), Edmonton Art Gallery (EAG), London Regional Art Gallery (LRAG), Mendel Art Gallery (MAG), Montreal Museum of Fine Arts (MMFA), Musée du Québec (MQ), National Gallery of Canada (NGC), Norman Mackenzie Art Gallery (NMAG), Vancouver Art Gallery (VAG), Winnipeg Art Gallery (WAG). All of these museums have a significant history of collecting and exhibiting fine arts. Each one has existed for at least twenty years and a few were incorporated in the nineteenth century.[1]

Information about the Canadian art museums in this study has been obtained from a variety of sources. The primary method of accessing data has been through an extensive examination of in-house publications of each institution. (See Reference List, p. 160.) Typically, these have included annual reports, newsletters, bulletins, and other serial publications. At certain museums, the publication schedule of serials was erratic, and as a consequence, information may

[1]Although the word "gallery" appears in the name of most Canadian art institutions, they will be referred to as "museums," because they have permanent collections of art.

be incomplete. Some museums published little more than annual reports on fiscal matters. Occasionally, however, an institution reported on many aspects of decorative arts collecting, such as new acquisitions, lectures, and exhibitions. When available, catalogues on the subject of an institution's permanent collection or decorative arts collection were also examined.

These documents are seldom available in public libraries, but many have been accessed through the libraries of the selected institutions. Some institutions, however, do not have complete records of their in-house publications due to accidental losses or discarding, fire, inadequate archival procedures, and other, unidentified, causes. Only museum libraries in Montreal, Ottawa, Toronto, and Winnipeg could be visited, but the NGC library holds a large collection of serials from Canadian art institutions. An attempt was made to examine a minimum of twenty years of recent material for all museums. In a few cases, documents dated to the turn of the century.

Supplementary information about current decorative arts collections and activities over the past five years was obtained by means of a questionnaire. (See Appendix One.) A thorough investigation of current policies, exhibition activities, and related educational activities was attempted. Because only a few institutions could be visited in person, a deliberate decision was made not to interview staff members

and not to view collections of these museums. This was done to ensure that research methods were applied as equally as possible in determining the early and recent histories regarding decorative arts at all fifteen museums. The questionnaire was used as the primary method of assessing the current situation and obtaining information about future plans at each institution.

The National Humanities Database of the Canadian Heritage Information Network (CHIN) provided much statistical material on the collections of twelve museums that participate in the database. (See Appendix Two.) Of the fifteen institutions being studied, only the Beaverbrook Art Gallery, the Art Gallery of Windsor, and the London Regional Art Gallery do not participate in CHIN. The search did not indicate whether data entry had been completed for an institution's collection of decorative arts. Although the questionnaire attempted to establish what portion of a collection had been catalogued into CHIN, (See Appendix One, no. 10.) the problem remains that some institutions do not consider study collections worthy of being catalogued. Consequently, even if the institution's response indicated that all its decorative arts objects had been catalogued, it was still not possible to determine if the given data represented a complete view of the holdings. In many cases, data entry for the decorative arts was still in progress, because this work is usually undertaken only after data entry for "fine arts" has been completed.

Furthermore, the initial data entry for collections is a monumental task, which cannot usually be undertaken under the normal staffing and budgetary restrictions of an institution. Therefore, many museums rely on special grants and funding, which to date may not have been sufficient to complete this initial task.

In examining the CHIN database search it became apparent that operators at several institutions use different approaches to data entry. Although curators and registrars create the initial records for an object, database operators at each institution transpose this information into the CHIN records, using terms and procedures acceptable to the database. The lack of a common understanding of the term "decorative arts" affects their decisions in determining what objects are to be classified in this category. Despite this and other specific problems at several institutions, which will be discussed later, the CHIN information service provided useful data.

An initial search of the CHIN National Humanities Database records, using the term "decorative arts" as the search criterion, produced relatively little information. A second search was undertaken, which separated all humanities objects into two categories, "fine arts" and "not fine arts." Great disparities between the two searches were apparent. For example, the initial "decorative arts" search listed three objects at the Art Gallery of Greater Victoria (AGGV).

However, the second search that created a list of "not fine arts" objects revealed, under this category, hundreds of decorative arts pieces in the AGGV collection. The "decorative arts" search reflected a reasonably correct profile of the actual decorative arts holdings at only two museums, the Montreal Museum of Fine Arts (MMFA) and the Winnipeg Art Gallery (WAG). In fact, eleven of the twelve participating institutions showed holdings of decorative arts objects under the "not fine arts" category, but not under the "decorative arts" category. Because the "decorative arts" search obviously gave an inaccurate depiction of the decorative arts holdings in Canadian art museums, it was abandoned in favour of the "fine arts"/"not fine arts" search.

A comparative analysis was made of the data available for "fine arts" and "not fine arts" holdings of the twelve participating museums being studied. (See Appendix Two.) The total of all "not fine arts" objects appeared high (46,819) in relation to the total for "fine arts" objects (84,438). This can be explained partly by the fact that the total of the "not fine arts" list was inflated by museums that included "notes," "letters," and other archival material in the database. Some fine arts museums have entered a great deal of ethnological, cultural history, archaeological, and other material into the "not fine arts" category. In addition, objects such as watercolours and etchings, which are usually considered as "fine arts," have often been listed as

"not fine arts." These discrepancies and aberrations will be discussed as they relate to each museum.

Information from the CHIN database was generated in four columns. The first column identified the name of the institution. The second column indicated quantities of artefacts that were listed in the third column under the heading, "Object Name." The fourth column, labelled "Object Type," provided additional information about the object named. The word "bowl," for example, may have been listed several times for one institution under the "Object Name" column, with different quantities shown for each "bowl" entry. The reason for this multiple listing could be determined by examining the "Object Type" column, where the words "sugar," "slop," and "begging" were entered to describe the type of object being named. By examining the "Object Type" column, bowls that pertained to the field of decorative or applied arts could be distinguished from others.

The separation of the "not fine arts" list into "other" and "decorative arts" was done by determining the types of decorative and applied arts that would be the subject of this thesis. In brief, an assumption was made, based on the previous study of definitions, that "decorative arts" pertained to functional objects used in the adornment of the domestic interior environment. As has been explained, musical instruments, games, clothing, jewellery, religious artefacts, Native arts, and folk arts were not included for various

reasons. Sometimes, it was difficult to determine what objects on the CHIN "not fine arts" list should be considered as decorative arts or applied arts, because the descriptions were inadequate.[2] For example, an object described as "bread plate" may have served as part of a table setting or as a tray for presenting bread for the Eucharist. Only a small quantity of the diverse grouping of objects on the "not fine arts" list was classified as "decorative arts." The remainder were classified as "other." (See Appendix Two.) The reasons for this are varied and complex and will be discussed further, as they pertain to each institution.

Once the decorative arts objects of a particular museum were identified, a comparison was made to assess the quantity of decorative arts in relation to fine arts and in relation to the total holdings of the institution. (See Appendix Two.) For most museums, these comparisons indicated that the decorative arts formed a minor percentage of all the artefacts they owned. Decorative arts also formed a minor percentage compared to the fine arts objects alone. In considering these results, note that the quantity of fine arts holdings of each institution is lower than one might expect, due to the fact

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[2]Although only information about "Object Name" and "Object Type" was retrieved from the CHIN database, approximately fifty categories of information are available to researchers. Many more categories are confidential. A more extensive set of data could have revealed information useful in identifying decorative arts objects, but because this particular search involved 46,819 objects, more detailed data could not be provided.

that many objects considered to be "fine arts" by most museums are classified in the CHIN database as "not fine arts." Examples of objects considered as "not fine arts," as opposed to "fine arts," include lithographs, watercolours, silkscreens, woodcuts, aquatints, etchings, engravings, and mezzotints.[3] What is implied is that the percentage of decorative arts in relation to fine arts would be even lower if the fine arts group was expanded to include these items.

Information from the CHIN database permits comparison between twelve of the institutions that are the subject of this thesis. As previously mentioned, a discussion of the decorative arts collection of a single institution must consider other museums situated in the same region. To elaborate further, it is necessary to consider the effects of a museum's policies upon those of adjacent institutions. Also, within a provincial grouping of museums, the government may influence, by its funding policies, which of them will collect decorative arts. Sometimes a museum of history or a small university museum, which collects decorative arts, will directly influence similar activities at an art museum in the same city or province. For this reason, it will also be necessary to mention the collections of these institutions.

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[3]Fine arts object names in the CHIN National Humanities Database are limited to "album," assemblage," "collage," "drawing," "film," "illumination," "installation," "manuscript," "mosaic," "painting," "photograph," "portfolio," "poster," "print," "sculpture," "sketchbook," and "video."

The West Coast Region

A group of museums situated in the west coast region of Canada appear to influence each other, in terms of their collection policies related to the decorative arts. They are the Vancouver Art Gallery (VAG) and the Vancouver Museum (VM) on the mainland and the Art Gallery of Greater Victoria (AGGV) and the Maltwood Art Museum and Gallery on Vancouver Island. The fact that there is a provincial capital on Vancouver Island has probably encouraged the government to support the AGGV, and thus provide a relatively small population with an important art museum. Its large collection of decorative arts complements the collection of fine arts at the VAG on the mainland.

British Columbia Mainland

The CHIN data indicate that the VAG has only a few decorative arts pieces, and its responses to the questionnaire confirm this. (See Appendix Two, and Appendix One, no. 4.) Information from the "decorative arts" search indicates that the VM has a large collection of decorative arts material grouped with its history and ethnology collection. The VAG was founded in 1931, approximately three decades after the VM, and possibly because the VM had already established decorative arts as part of its historical collection, the VAG confined its collecting almost entirely to fine arts.

In the nineteen forties, even though the VAG's collection contained no decorative arts, its exhibition policy was "to

display every form of plastic and pictorial art."[4] As a member of the Western Canada Art Circuit (WCAC), it frequently received travelling exhibitions, many of which originated at the NGC. These exhibitions were often related to applied arts of the twentieth century and included titles such as "Design for Living," "Industrial Design," and "Design in Scandinavia," a show that achieved an all-time record for attendance in 1956. The VAG education committee was involved in creating exhibitions on the subjects of industrial design and crafts in an effort "to educate people and to create a demand for the best work in this field."[5] Some of these exhibitions travelled to other communities. The British Columbia Potter's Society worked with the VAG in organizing an annual exhibition of pottery. The VAG's commitment to display applied arts and industrial design, which related to daily living, was reconfirmed in 1951 with the construction of special display cases for these objects in a new building.

A wide range of educational activities occurred in conjunction with exhibitions during the forties and fifties. Many were made possible by organizations such as the Women's Auxiliary, The British Columbia Industrial Design Committee, and The Interior Decorators and Designers Institute. Annual

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[4]President's Report, Vancouver Art Gallery Association 1944-45 (supplement to Art Gallery Bulletin June 1945).

(Unfortunately, most annual reports, bulletins, and newsletters are unpaginated.)

[5]Vancouver Art Gallery President's Report 1950.

tours of residential interiors were popular. Crafts of all types were of interest to a broad group of citizens, and demonstrations of fabrication techniques, such as the series on "Art in Action," were arranged.

Films and lectures on the subjects of crafts, applied arts, and design were important aspects of the program. Lectures on design included "Design for Living," "What is Better Design[?]," "Good Design Costs No More," "Art and Technology," and "Industrial Design Today." Other lectures on art in the home included topics such as "Treatment with Textiles and Rugs," "Accessories for Accent," "Function in Furniture," and "Placing Paintings and Pictures." As a result of the public's interest in crafts, there were lectures on applied ceramics, silver, pewter, and Chinese porcelain.

During the late nineteen fifties and the sixties, the VAG established a small collection of British Columbia ceramics, primarily through gifts and special acquisition funds. Also, the museum held in trust work by Emily Carr, which included several pieces of her functional ceramics. A report on the Vancouver museums in 1965 stated that although substantial proportions of the VAG budget were devoted to purchasing, the collections were restricted to the fine arts. "Totally absent [were] the decorative arts of our common heritage in Europe and the fine arts of our important neighbours in Asia," stated the author. "The collections,"

he added, "[were] confined but not by statute."[6] A 1985 acquisitions policy made a commitment to collect objects representing local culture, including the culture of the Oriental population, which is particulary manifest in the field of decorative arts.[7] Nevertheless, there has been no significant change in the decorative arts collection. In response to the questionnaire, the Senior Curator wrote that the VAG has no official policy on collecting decorative arts and no concrete plans to increase its decorative arts holdings. (See Appendix One, no. 2 and no. 8.) The level of exhibition and educational activities related to decorative arts has dwindled drastically over the past two decades. It appears that the VAG has deferred to the VM (which has a curator of decorative and applied arts) as the primary collector of this material on the mainland of the west coast.

Vancouver Island

In the same geographic region, the Art Gallery of Greater Victoria (AGGV) was firmly established on Vancouver Island by the fifties. Being in a provincial capital and also physically isolated probably accelerated the development of the museum and its collections. Before the turn of the century, private decorative arts collections in Victoria

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[6]Theodore Heinrich, The Vancouver Museums: A Report on Their Situations (Vancouver: Community Arts Council, 1965), appendix one, 5 [photocopy].

[7]Vancouver Art Gallery Annual Report 1985.

consisted primarily of family heirlooms, including many examples of eighteenth-century British porcelain. Some of these eventually became part of the museum's collection. The decorative arts department also benefited from gifts of collections and funds from wealthy British and European retirees who settled in Victoria. Many of them had strong links with the Orient, as did the city through its marine contacts, and these links influenced the content of the decorative arts collection. Much interest in Asian material was evident within the community by the number of dealers and collectors of historical, decorative arts. The Vancouver Island Art and Crafts Society held annual exhibitions in Victoria beginning as early as 1911, which also stimulated interest in the collecting of crafts.[8]

All of these activities were important to the AGGV, because its decorative arts collection was established almost entirely through the generosity of local citizens. Some donors worked with the museum over their lifetime to establish collections, and others bequeathed their collections to the institution. The Joseph and Ann Pearson bequest of two hundred and fifty pieces of eighteenth-century British porcelain in 1964 was especially significant, because it was the impetus to appointing a curator of decorative arts. The museum had previously decided to concentrate on collecting

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[8]Victoria Collects (Victoria: Art Gallery of Greater Victoria, 1976).

eighteenth-century European decorative arts, due to its availability in the region and the increasing number of gifts and bequests of this material.

Beginning in the early sixties, Isabel Pollard began working with the museum to establish the Fred and Isabel Pollard Collection, which included many Asian decorative arts. Fred Pollard, her husband, was born in Japan, and after a successful career there, the couple retired to Vancouver. Their initial interest was in Japanese art, but the collection rapidly expanded to include material from many historical periods of various Asian countries. During 1965, an average of almost one object per week arrived in the collection. Shortly before these pieces were formally donated in 1975, the museum appointed a curator of Asian art. By 1976, gifts to the Fred and Isabel Pollard Collection totalled one thousand objects and represented approximately a quarter of the entire permanent collection.

The mention of donations in every monthly bulletin is evidence that the decorative arts collection evolved almost entirely as a result of the patronage of community members, who supported the institution with gifts and bequests. The Chen King Foh Family Collection, which included Indonesian and Asian decorative arts, entered the collection in 1971. Over three hundred pieces were given as gifts, and approximately five hundred more were loaned. Through the generosity of collectors, such as these and the Pollards, the

museum acquired the second most important historical, non-Canadian, decorative arts collection in Canada after the Royal Ontario Museum (ROM). This would have been impossible without benefactors, because purchase funds had always been minimal. A 1977 report states that there was no longer any regular acquisitions budget.[9]

The influence of guilds and other crafts societies on activities at the AGGV was apparent, especially in the early history of the gallery, when its collections were small. These organizations assisted in presenting shows of contemporary pottery and textiles of both Canadian and foreign artists. As a member of the WCAC, the museum received crafts exhibitions from other provinces, which served to stimulate local artists and to encourage public interest in the crafts. Many gifts of contemporary Canadian ceramics entered the collection in the formative years of the museum. In 1972, the Phyllis Masters Memorial Collection was established, and it continued to attract the work of contemporary Canadian craftspersons.

By 1960, the AGGV collections policy was to acquire Oriental art, decorative arts, crafts, and Canadian art of all periods.[10] In 1975, the Director stated: "An art gallery is a place where the works of fine artists and craftsmen are

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[9]Arts Victoria 3 (Sept. 1977).

[10]Art Gallery of Greater Victoria Bulletin. (Jan./Feb. 1960).

exhibited to provide aesthetic pleasure."[11] In reflecting upon the AGGV collection in 1979, he continued to assert that "the Canadian Decorative Arts should be collected and appreciated for their own sake, ... Our own twentieth century is not to be neglected either and the products of the finest artisans should be collected and exhibited."[12] Despite this commitment to a policy, the emphasis on crafts exhibitions appeared to decline as the permanent collections of Asian and European decorative arts increased.

The British Columbia Industrial Design Committee was influential in exposing the community to design and the applied arts. It organized the "British Columbia Industrial Design" exhibition in 1964. The museum supported such work by exhibiting designed objects made by hand or machine from Finland, California, England, and Canada. "For the Bride," an exhibition obtained in 1958 from the National Industrial Design Council of the NGC, included well-designed objects of industrial manufacture for household use. After the sixties, it appears that the museum discontinued its active support for this type of applied arts and design. The fact that the NGC's Industrial Design Division was closed in 1960 may have contributed to this turn of events.

The citizens of Victoria were extremely interested in

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[11]Arts Victoria 1 (June 1975).

[12]Roger Boulet, "The Development of a Collection," Arts Victoria 5 (July 1979): 4.

the decorative arts. Tours of homes were one of the educational activities arranged for them to view some of the many private collections of accessories in well-designed interior settings. The tours began when the museum opened and remained an annual event into the eighties. The emphasis was on interior design in addition to the decorative arts. This may have encouraged the museum to accept the donation of drawings and designs by a leading interior designer in Victoria, Doris Holmes, who had influenced taste in interiors during the first half of the twentieth century. No other collections of designs, models, or drawings created by interior designers were apparent in the holdings of any of the art museums being studied.

Many other educational activities complemented the collections and aimed to raise the level of knowledge and taste of local citizens. Lectures and films on the subject of Oriental arts were frequent and popular. Courses in pottery and weaving were conducted for children and adults. Demonstrations were held to illustrate both contemporary and traditional craft techniques. The AGGV was committed to helping people understand the history and fabrication methods of works in its collection. Today, these activities continue, with the exception of the courses. (See Appendix One, nos. 27-30.)

By the sixties, the AGGV had become well-known for its collection of Asian decorative arts. Today, most of the

exhibitions are on this subject. Many of the educational activities are related to the fields of crafts and the Oriental arts. According to the CHIN data, decorative arts holdings greatly exceed fine arts holdings at the institution. (See Appendix Two.) The AGGV reports that there are over 2,600 objects in its decorative arts collection. (See Appendix One, no. 4.)[13] The institution might more aptly be described as a museum of decorative arts, which specializes in Asian art, eighteenth-century European art, and twentieth-century Canadian crafts.

With the AGGV in Victoria specializing in the field of decorative arts, it was fortuitous that John and Katherine Maltwood bequeathed their collection of Oriental ceramics and rugs, English furniture, and antiquities to an institution in the same city. In 1929, the Maltwoods offered their collection and, with it, funding to build a civic museum in Vancouver, but in an era that still viewed such collections as being of private rather than public interest, the City rebuffed them.[14] In the early sixties, the University of Victoria established the Maltwood Art Museum and Gallery, upon receipt of this collection and an endowment. In recent years,

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[13]The CHIN records indicate that approximately 2,000 decorative arts objects are included in the collection. (See Appendix Two.) The difference in figures may be explained by the discrepancy between the AGGV's definition of "decorative arts" and that used in this thesis.

[14]Victoria Collects (Victoria: Art Gallery of Greater Victoria, 1976).

significant additions to the collection have included a wide variety of items, which illustrate the growth and development of the international Arts and Crafts movement. The museum continues to collect in the areas of historical European and contemporary Canadian decorative arts.

Through both planned and unplanned circumstances, museums in the west coast region established specialized areas of collecting. With the VAG focusing on fine arts and practically excluding decorative arts, the VM on the mainland was left as the primary collector of decorative arts. Its collection focused primarily on Canadian works of historical interest. This allowed institutions in Victoria, such as the AGGV and the Maltwood Art Museum and Gallery, to attract, with relative ease, major collections of historical decorative arts. What remains to be established in the west coast region is a major collection of contemporary Canadian decorative arts in a public art museum.

The Prairie Provinces

In the vast territory of the prairie provinces, Alberta, Saskatchewan, and Manitoba, cities are few and far apart, with small populations. Provincial governments have responded to this situation by supporting the building of institutions and collections that provide the citizens with a cultural and educational experience. These institutions of cultural history often have a particular emphasis on the heritage of the region. This automatically commits museums to focus on

Canadian material, for example, Canadian decorative arts, rather than that of other countries.

There are several reasons as to why most of the art museums in the prairie provinces do not collect decorative arts. Each of the provinces has a minimum of two major museums; one has a primary mandate to collect fine arts, and the other has a mandate to collect ethnological material. The museums of ethnography often have decorative arts objects, such as those of particular ethnic groups, in their collections. Because such objects may possess aesthetic value, competition to acquire them occasionally arises between different types of institutions in the same region. There is also a general trend in some regions for owners of decorative arts objects to donate them to museums of cultural history, because they do not necessarily view them as having aesthetic merit. One exception to the general pattern in the prairie provinces, to be discussed, is the Winnipeg Art Gallery (WAG), which collects decorative arts of many countries and historical periods.

Alberta

In Alberta, the Edmonton Art Gallery (EAG) (originally named the Edmonton Museum of Arts) was established in the twenties. In 1948, the Director stated: "The primary function of the Museum is to display interesting and instructive exhibitions of pictures, and other objects having some art

quality."[15] His annual report mentioned that rooms were set aside for the display of crafts. The Director's report in 1951 clarified this goal: "[The] Edmonton Museum of Art strives to promote in the city of Edmonton and vicinity an active interest in the fine and applied arts."[16] Although the museum did not establish a collection of decorative arts, it met these goals through its exhibitions.

Throughout the fifties and sixties, the EAG cultivated an interest in applied arts along with fine arts, by exhibiting many decorative accessories for the interior environment in addition to paintings. Examples included exhibitions, such as "Industrial Design" and "Small House Furnishings," and a series named "Good Design," which consisted of household articles of superior design borrowed from shops in Edmonton. A show from this series attracted the highest attendance in 1963. The Special Projects Group of the museum organized other exhibitions on the subject of design, such as the "Good Design" show of fabrics in 1964. The museum also presented exhibitions of designed objects organized by the Design Centre, which was then part of the NGC.

During the same period, there were many exhibitions of crafts objects designed by Albertans, other Canadians, and

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[15] Edmonton Museum of Arts 25th Annual Report 1947-48.

[16] 28th Annual Report of the Edmonton Museum of Art 1950-51.

even foreigners. The Potters Guild of Edmonton became active in assisting the museum in this endeavour. Exhibitions included "Albertacraft," "American Ceramics," "Japanese Ceramics," and one named "Canadian Ceramics 1961," which brought the largest attendance for the year. An exhibition of Sibyl Laubental pottery was organized in 1962, using objects borrowed from private collections in Edmonton. After a local showing, it was circulated to museums in Winnipeg, Calgary, and Vancouver.

By the nineteen seventies, annual reports of the EAG no longer indicated any activities in the field of applied, decorative arts at the institution. The annual report for 1983 confirmed a shift in the museum's policies. It stated that exhibitions would focus on historical Canadian and contemporary international works. The institution would spend its budget for acquisitions on historical Canadian fine arts and contemporary painting, sculpture, and photography from around the world.[17] In response to the questionnaire, the Director indicated that the museum does not own any decorative arts. (See Appendix One, no. 4.) Nevertheless, he stated:

> I would very much like to incorporate decorative arts programming in our museum over the coming years. There is an amazing amount of resistance to the idea, as if this will somehow debase the "purity" of art or the integrity of our museum as

[17] 1983 Edmonton Art Gallery Annual Report.

it exists.[18]

Before the sixties, Alberta museums had shown little interest in the field of decorative arts. As has been stated, the EAG, Alberta's major public art museum, had a limited involvement in this field. In Edmonton, only the small Ring House Gallery, established in 1920 at the University of Alberta, included a few decorative arts in its collection. In 1967, this situation changed with the opening of the Provincial Museum of Alberta in Edmonton. Today, its commitment to the field of decorative arts is evidenced by both a curator of fine and decorative arts and a significant collection of decorative arts. Several of its galleries illustrate the early home environment of immigrant settlers in Alberta. The development of this institution with specific interests in the decorative arts, in the same city as the EAG, may have influenced the latter to abandon activities in this field.

Another factor, which probably affected the change in policy on applied arts at the EAG, was the opening of the Glenbow-Alberta Institute (GAI), in 1966 in Calgary. It was established with contributions from the Government of Alberta and the Harvie family, in particular Eric Harvie, who began collecting objects for the institution in the late fifties. The institution receives assistance from the City of Calgary,

[18]Roger Boulet, Edmonton, to author, Montreal, 1 Feb. 1990.

the Government of Canada, and from private sources. Since so much support for the Institute comes from public funds, its primary responsibility is to play a leadership role in meeting the cultural and educational needs of a broad public, with emphasis on the Province of Alberta and the City of Calgary, while also fulfilling a national role.[19]

The Institute's combined collections amounted to over one-half a million objects in 1979. Both an art department and a cultural history department house many decorative arts objects. An example of the donations received by the Institute is the Devonian Collection, given by the Devonian Group of Charitable Foundations. It consisted of forty thousand items including decorative arts and was worth an estimated twenty million dollars in 1979. While this is an exceptional gift, each year thousands of objects continue to be donated. A more modest, but significant, donation was the collection of thirty-five prize-winning ceramic objects given by the Alberta Potters Association from the exhibition "Ceramics International '73."

Although the GAI is not specifically an art institution, it has a pre-eminent concern with art and culture of the people of the western plains region of Canada. This concern also encompasses the European influences, which helped to shape the western culture. Its total program embraces the interaction of its research library, archives, collecting

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[19]Glenbow-Alberta Institute Annual Report 1980.

departments, and exhibition and educational programs. A typical sample of activities related to the field of decorative arts in a single year (1982) included exhibitions of quilts and pottery and publications on glassware and pottery. In the same year, it received a collection of nearly four hundred pieces of Canadian pressed glass and another of Canadian hooked rugs. The art department offered a series of lectures called "Presentations in the Arts." The museum loaned decorative arts objects and entire exhibitions, such as "Design in Alberta," which included contemporary applied arts objects for the domestic environment.

Given the GAI's extensive involvement in the field of decorative and applied arts, it was apparent that the EAG could not compete with such efforts. Although the GAI attempts to co-operate with other publicly-funded institutions in the province and elsewhere to co-ordinate their efforts and to avoid duplication or competition in collecting activities, it is obvious that no other institution in the same geographic region can attract, so successfully, donations of decorative arts. A reason for the absence of any other major collection of decorative arts in Alberta or neighbouring Saskatchewan may be the strong commitment of the GAI's art department and cultural history department to the subject of Canadian decorative arts and the presence of a decorative arts curator at the institution. When such a strong collection was developed at the GAI, the EAG could not maintain its initial

commitment to focus on applied arts.

Saskatchewan

In Saskatchewan, there is also a museum of cultural history, the Saskatchewan Western Development Museum. It has three branches; two, in particular, affect the collections activities in the field of decorative arts in the province's art museums. As at the GAI, these two branches collect decorative arts of the various nationalities that figured prominently in the early history of the province. These institutions have existed since the late forties. Therefore, they acquired many examples of functional interior accessories, before the major art museums were established in the province. Although they do not focus specifically on artistic examples of decorative accessories for the interior environment, they have many objects in their collections that could be appropriately housed in art museums. Probably because of this situation, neither the Mendel Art Gallery (MAG), established in Saskatoon in 1964, nor the Norman Mackenzie Art Gallery (NMAG), established at the University of Regina in 1953, has collected examples of Canadian historical decorative arts.

According to data from CHIN, the NMAG has collected a significant number of antiquities from Egypt, Asia, and the Middle East, but it has acquired only a few examples of decorative arts compared with its total collection of slightly over one thousand fine arts objects. (See Appendix Two.)

Although its policy does not include collecting decorative arts, the gallery aims to present all aspects of the visual arts,[20] as seen in the example of the showing of "To a Fine Art: Saskatchewan Fabric," in 1975-76. Records of the museum indicate that the public responded very well to this type of exhibition.[21] The NMAG still organizes and circulates decorative arts exhibitions, such as "Canada Collects the Middle Ages," which consisted of objects from public and private collections.

The history of the Mendel Art Gallery (MAG), shows a significant association with the field of decorative arts. The institution evolved from the Saskatoon Art Association, which fostered arts and crafts activities. The Association began in 1937, with a showing for its members, of a collection of domestic silver. It held practical meetings on subjects such as design, ceramics, and other crafts. This group established the Saskatoon Art Centre, which later found a permanent home in the MAG, when it opened in 1964. The Saskatoon Potters also became tenants of the new public complex. Both groups continued involvement in the affairs of the MAG and have influenced it to exhibit decorative arts.

During the fifties, before the MAG was officially created, and during the sixties, there were many exhibitions,

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[20]Annual Report of the Norman Mackenzie Art Gallery 1967-1968.

[21]Norman Mackenzie Art Gallery 1975-1976 Annual Report appendix K, 5.

films, and lectures on topics such as weaving, ceramics, and other crafts activities. Courses were given in several crafts disciplines, particulary ceramics. Most of these activities focused on regional interests, but also included exhibitions from other countries, such as "Contemporary American Metalsmiths" and "Gems of Textile Handcraft" from Germany.

The MAG has a history of interest in design, as is evidenced by the exhibition "Design for Living" and other similar shows, which it borrowed from the Design Centre of the NGC. It also conducted lectures on "Taste and Fashion," "Design For the Times," and "Residential Design" and organized annual tours of residential interiors and well-designed gardens. These events occurred during the fifties and sixties.

Despite all these activities related to the field of decorative arts, the nucleus of the MAG collection, which was donated by the Mendel family in 1965 and consists of historical Canadian paintings, has never been augmented by a collection of decorative arts. The museum collects contemporary work by artists of the northern prairies, but has not focused particular attention on contemporary decorative crafts. The CHIN data indicate that only sixteen items from a collection of more than three thousand works are decorative arts objects. (See Appendix Two.)

Manitoba

In the prairie provinces, the Winnipeg Art Gallery (WAG) is the largest public art museum, and it is the one that has focused considerable resources on the decorative arts. The other important museum in Winnipeg, the Manitoba Museum of Man and Nature, established in 1970, has only a small collection of this type. Winnipeg is a relatively large prairie city and is quite distant from any other major Canadian or American city. This fact has influenced collection and exhibition policies of the WAG. The closest museum city is Minneapolis, nearly eight hundred kilometres from Winnipeg. Consequently, Winnipeg has become quite self-sufficient in providing all types of cultural experiences for its citizens, and the WAG demonstrates the city's desire to provide excellence in the arts.

For the first four decades after its founding in 1912, the collecting activities of the WAG were confined by the limited donations it received. In the mid-fifties, the museum began to build its collection, systematically, with the aim of offering works of all major periods and countries within its walls. Paintings, sculptures, graphic arts, and many examples of decorative arts and crafts have been collected from countries around the world. The material dates from prehistoric times to the present. The WAG is the only museum in Canada, west of Toronto, to have acquired such a universal collection.

Over the past four decades, the WAG has amassed a notable group of historical, Canadian, and European, decorative arts objects. (See Appendix One, no. 4 and no. 13.) Dr. Ferdinand Eckhardt, who assumed the directorship of the institution in 1953, initiated the collection shortly after his arrival. He contributed German and Austrian pieces from the eighteenth and nineteenth centuries. In writing a history of the institution, Dr. Eckhardt stated that after 1950, when the first full-time director was appointed, "all kinds of crafts, architecture, pottery, tapestries, carpets and rugs, chinaware, [and] glass . . . were shown."[22] This demonstrates that the WAG had a strong commitment to decorative arts even before it established a permanent collection. Patricia Bovey, a member of the curatorial staff during the seventies and a very knowledgable person in the field of decorative arts, continued to promote activities in this field. After her departure to the Art Gallery of Greater Victoria, the first official curator of decorative arts was appointed, in 1980.

The collection of decorative arts at the WAG is "one of the few . . . in Western Canada built on an aesthetic base." (See Appendix One, no. 2.) It consists of approximately 3,380 objects made primarily of clay, glass, and metal and represents approximately a quarter of the entire holdings of

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[22]Ferdinand Eckhardt, The Winnipeg Art Gallery 1912-1962 (Winnipeg: Winnipeg Art Gallery, 1962), 9.

the institution.[23] Many of the objects are classified as Canadiana. (See Appendix One, nos. 2 and 4-6.) The current Director states: "The [decorative arts] collection is to be gradually advanced into the twentieth century with the inclusion of modern and contemporary objects."[24]

Funds from the budget for general acquisitions have been committed to support the mandate for developing the collection. In 1989, the department received 11.5% of the total budget for the institution's acquisitions. (See Appendix One, no. 12.) This figure is significant when compared to that of other public art museums in Canada, and when considering that the Director has described the collection as having "secondary status" within the museum.[25] Purchases of decorative arts objects have been more frequent since a decorative arts curator arrived in 1980. Nevertheless, most of the decorative arts collection results from the generous support of local citizens, who have given objects or funds for purchasing objects.

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[23]During 1989, the institution was in the process of transferring its decorative arts records into the CHIN database. The fact that this work was in progress may partly explain the discrepancy between the figure of 3,380 pieces of decorative arts mentioned by the museum (Appendix One, no. 4) and the figure of 1,802 obtained from the CHIN database. (See Appendix Two.) Another explanation may be the discrepancy between the WAG's definition of what constitutes decorative arts and that used in this thesis.

[24]Carol Phillips, "A Moment With the Director," WagMag (Feb./Mar. 1986): 11.

[25]Ibid., 23.

After Dr. Eckhardt made the initial contribution of decorative arts, many small contributions were added to the collection annually. About half the gifts came from funds donated to purchase specific material for the collection. (See Appendix One, no. 11.) Records for 234 pieces of British ceramic pieces were examined and 148 indicated that the object was donated. More than two-thirds of the Canadian glass was donated. Over one-half of the ninety-eight pieces of American glass came from the Julia Gingerick collection, and Dr. Edmund Berry donated twenty-one other pieces of glassware.[26] In the area of ceramics, which forms the major portion of the collection, there have been many bequests., In 1988, Dorothy and Bernard Naylor bequeathed three hundred and fifty pieces of glass, ceramic, and silver decorative arts. The WAG also has the Frank Evison Collection on a long-term loan from the City of Winnipeg. Mr. Evison, a waiter at a local department store restaurant, managed to amass a significant collection of ornamental wares. It consists of some eighteenth-century, but primarily nineteenth-to early twentieth-century, porcelain. The large quantity of gifts within the decorative arts collection at the WAG testifies to the generosity and commitment of the museum's supporters.

The WAG has organized many exhibitions of decorative arts and recently has designated two galleries for this purpose

[26]These records were found in binders of information located in the registrar's office at the WAG, in July, 1989.

almost continuously. The exhibitions frequently come from the permanent holdings of the museum, often supplemented with objects on loan from collectors in Winnipeg. One of the WAG's objectives in exhibiting decorative and applied arts is to assist visitors to develop a greater appreciation and understanding of more encoded works of art. Exhibitions held in the eighties, such as "Taking Tea," "Tankards, Tumblers and Toasts," "Wine, Whisky and Water," "A Lost Art: Accessories to the Art of Letter Writing," and "Living With Mama: Fashion and Foibles in the Victorian Home," have helped to attract members of the public, who may be more interested in the social than the historical or aesthetic context of the works.

The WAG has collaborated with many other institutions to diversify its exhibition activities. In the sixties, the museum participated in the WCAC by sending its own exhibitions on the circuit and showing exhibitions from other members. It arranged "Oriental Rugs" for the WCAC. The Edmonton Art Gallery, another WCAC member, sent it the "Sybyl Laubental" show of Canadian ceramics for which the WAG produced a catalogue. Exhibitions were also provided by museums in eastern Canada. The National Museum of Man, recently renamed the Canadian Museum of Civilization, sent "The Work of Craft," a collection of contemporary Canadian crafts. From the Art Gallery of Ontario, the WAG received "Canadian Tapestries," and from the Montreal Museum of Fine Arts, "Splendours of the Orient." The United States and Europe also provided

exhibitions. Yale University sent "Silver in American Life," and Germany loaned "German Arts and Crafts" and "Metal Germany."

The museum has also focused on the work of Manitoba's artists. "Reflections on Three Plains: Contemporary Crafts" was a juried show, in 1984, of functional and non-functional work. It was sponsored by the WAG and the Manitoba Crafts Council and included art from Manitoba, Alberta, and Saskatchewan. The pottery of Ronald Burke, Muriel Guest, and other Manitobans was shown during the fifties and sixties. "Manitoba Quilts and Ceramics" displayed contemporary quilting and pottery from southern and central Manitoba. The Inside Gallery is an exhibition area, which features finely crafted works for sale by Manitoba artisans.

The WAG has promoted interior design more than any other museum surveyed. In 1913, a year after the WAG's inception, the University of Manitoba, in Winnipeg, established a program of architectural studies. In 1938, a program in interior decoration was added. Since then, a strong level of interest and association has existed between the WAG and the design community. The Women's Committee, founded in 1951, frequently arranged tours of residential interiors. Dr. Eckhardt declared at the onset of his tenure that interior design would not be forgotten.[27] The University of Manitoba's Department

[27]The Eckhardts in Winnipeg: A Cultural Legacy (Winnipeg: Winnipeg Art Gallery, 1987).

of Interior Design organized some of the earliest shows on design, such as "Winnipeg at Home," held in 1957. "The Built Environment: 60 Years of Design in Manitoba" and "Contemporary Art in Manitoba," shown in 1973 and 1987 respectively, featured the interior designs of students and alumni of the University of Manitoba's Department of Interior Design.

The WAG has also exhibited twentieth-century industrial designs related to the interior environment. One of the earliest shows on this theme was "The Modern Movement in Italy: Architecture and Design," exhibited in 1954. Exhibitions of designed objects have varied widely. "Japan: Design Today," in 1960, featured industrial and hand-made objects, received from the Walker Art Centre in Minneapolis. "Contemporary Finnish Design by Tapio Wirkkala," came from the Finnish Embassy in the late sixties. Contemporary production designs appeared in "The Design Process at Herman Millar" and "Marcel Breuer: Furniture and Interiors."

The WAG has strongly supported educational activities since its initial association with the School of Art in 1923. More recently, the museum has developed one of the most extensive educational programs in any art museum in Canada. One purpose of education is to introduce the economically and educationally disadvantaged to the museum. The activities include programs related to the decorative arts, such as courses for children, films, and demonstrations of crafts fabrication techniques. Guest lecturers have included the

curator of decorative arts from the Metropolitan Museum of Art, and Robert Copeland, a historical consultant to Spode, Ltd., a manufacturer of ceramics.

The WAG encourages interest in activities at the institution with the regular publication, WagMag. Several issues have featured decorative arts as the cover story. Others have included informative articles on the collections and specific exhibitions. Several articles have described the repatriation of prized historical Canadian decorative arts objects, undertaken with the assistance of grants from the Government of Canada, through the Cultural Property Export and Import Act. Also, the library supports research on decorative arts by making available to the public its collection of over three hundred volumes and its periodicals on the subject.

The WAG has a decorative arts collection which is significant in quantity and quality, compared to most others in Canadian public art museums. (See Appendix Two.) Its stature is a tribute to the generosity of donors and to the dedication of the staff and many volunteers. The volunteer committee of the WAG has arranged auctions of decorative arts objects to raise funds for enlarging the collection. It has promoted sales of decorative arts objects and interior accessories in the gallery shop and has organized evaluation days for decorative arts objects owned by the general public. (See Appendix One, no. 34.) All these activities and the

WAG's ongoing commitment to cultivate an appreciation for the applied arts have made it the most important art museum for the decorative arts between Victoria and Toronto.

In summary, within the prairie region, the WAG is the only museum of fine arts that has made a commitment to collect and exhibit decorative arts. The Edmonton Art Gallery, the Mendel Art Gallery, and the Norman Mackenzie Art Gallery have no specific mandate of this kind. In Alberta, the Glenbow-Alberta Institute's art department is less involved in decorative arts than the cultural history department, which collects many functional, interior accessories, although they are not necessarily of particular artistic merit. The situation is the same in the other prairie provinces, where similar institutions, the Saskatchewan Western Development Museum and the Manitoba Museum of Man and Nature, both focus on utilitarian pieces, which depict the cultural history of the early immigrants and settlers of the prairie provinces.

Central Canada

The presence of several large old cities in the two most densely populated provinces in Canada has provided the citizens of Ontario and Quebec with the resources to encourage the development of many public art museums. The density of museums in this region has created a situation where some institutions have been able to specialize in particular aspects of collections and exhibitions, which may be related to regional concerns. Many museums in Ontario, for example,

have focused on collecting material that represents the daily life of the early English settlers. In Quebec, the content of decorative arts collections is often related to the history of New France, which includes the important role of the Catholic Church. The presence of two national museums, the NGC and the Canadian Museum of Civilization (CMC), within the Ottawa/Hull area, has precluded any provincial art museums in these two major cities.

Art Societies

As with Britain and Continental Europe, the history of the early development of applied arts and decorative arts collections in art museums in Ontario and Quebec is linked to the history of many societies that promoted an interest in this field. Frequently, these organizations had a specific relationship with a museum, where they held meetings and presented exhibitions. The Montreal Society of Decorative Arts, founded in 1879, was among the first such groups in Canada. One of its objectives was "to cultivate a taste for good and artistic work."[28] Decorative arts made by local women were judged, put on display, and sold in the Society's exhibition space. Another organization, the Art Association of Montreal, held an exhibition of "Architectural Arts and Crafts" in its galleries, in 1896. The show consisted of architectural and interior drawings, such as perspectives,

[28]Montreal Society of Decorative Arts Annual Report April 30, 1899 15.

sketches, and plans, along with examples of industrial arts related to architecture. It included wrought iron, stained glass, wood panelling, furniture, mantles, door knockers, tapestries, hinges, handles, and other interior accessories.[29] Several hundred antiques added variety and interest to the show. Later, the Art Association of Montreal evolved into the Montreal Museum of Fine Arts (MMFA), where it clearly expressed interest in decorative arts.

Similar organizations existed in Ontario in the late nineteenth and early twentieth centuries. The Ontario Society of Artists held an Applied Art Exhibition in 1900 at its art galleries in Toronto. The show consisted of approximately one hundred and fifty items, including working drawings for interior designs, furniture, plaster ornaments, stamped metal, and tableware. Usually, the designer's name and the maker's name appeared in the catalogue.[30] Beginning in 1927, the Toronto chapter of the Ontario Association of Architects held biennial exhibitions, called "Architecture and the Allied Arts," at the Art Gallery of Toronto, now known as the Art Gallery of Ontario (AGO). It presented entire rooms complete with modern industrial arts objects, as well as displays of historical decorative arts. Frequently, these exhibitions were the most popular shows of the year. During the forties,

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[29]Catalogue of Architectural Arts and Crafts Exhibition (Montreal: Art Association of Montreal, 1896).

[30]Applied Art Exhibition Catalogue 1900 (Toronto: Ontario Society of Artists, 1900).

the Canadian Guild of Potters also held annual exhibitions of its work at the Art Gallery of Toronto.

The Canadian Society of Applied Arts, founded in 1903 with support from the Governor-General of Canada and the Lieutenant-Governor of Ontario, was also based in Ontario. The aim of the society was "the encouragement of original design and individual expression."[31] It held some exhibitions at the Art Gallery of Toronto, such as one in 1905, where over three hundred objects were shown, including interior designs, interior accessories, and many objects from the Canadian Handicraft Guild.

This type of organization also existed outside the major cities of Toronto and Montreal. For example, the Hamilton Weaver's [sic] Guild figured prominently in the exhibition history of the Art Gallery of Hammilton (AGH), which was established in 1914. At the London Regional Art Gallery (LRAG), societies involved in weaving, leathercraft, and metal arts participated regularly in exhibitions. Small museums, such as these and the Art Gallery of Windsor (AGW), have a history of promoting decorative arts related to various crafts disciplines, which were popular in the region southwest of Toronto.

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[31] Catalogue of the Second Exhibition (Toronto: Canadian Society of Applied Arts, 1905).

Ontario

The history of decorative arts collections at several museums in cities outside Toronto was examined. The AGH, the LRAG, and the AGW do not have significant records of collecting historical decorative arts, but each one has focused attention on a limited aspect of the crafts field. The AGW has had the least involvement of the three museums in the field of decorative arts. The Curator of Canadian Historical Art states:

> We do not really have a decorative arts collection here in Windsor. Our primary responsibility is focused almost exclusively on Canadian Art. This mandate has been defined largely by our geographical position in relationship to Detroit, the border city which has quite a substantial collection of decorative and international art. We do not have the resources or the budget to compete with an institution of this scale.[32]

The institution does not participate in the CHIN database, but other records indicate that it has a small collection of Canadian ceramics. Although the institution was formed in the forties, most of the Canadian decorative arts pieces are contemporary ceramics acquired in the sixties, as gifts from the Director's Fund. In a fifty-three page checklist of the permanent collection published by the museum in 1972, only two pages list decorative arts.[33] Nevertheless, the AGW's commitment to collect contemporary Canadian crafts during the

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[32]Cathy Mastin, Windsor, to author, Montreal, 30 November 1989.

[33]A Checklist of the Permanent Collection to December 31, 1971 (Windsor: Art Gallery of Windsor, 1972).

sixties was significant, when compared to that of other public art museums during the same period. Its collection also includes a few historical pieces from other countries. Today, the museum shows very few decorative arts during its regular exhibition program.

The London Regional Art Gallery (LRAG), is now an independent museum after having separated, in 1977, from the combined London Public Library and Art Museum, which originated in 1940. Annual reports of the institution show no history of collecting decorative arts objects, and since the institution does not participate in the CHIN database, it was not possible to ascertain the current status of its collection. Nevertheless, a history of its exhibitions shows a continued emphasis on contemporary crafts from different countries. In the forties and fifties, it exhibited crafts from the Philippines, the Baltic region, Denmark, and many Canadian provinces. It also exhibited historical works, such as textiles and cutlery from the Royal Ontario Museum, and Wedgwood china.

Another aspect of the LRAG's exhibition program was to promote designs related to the interior environment. During the late forties and fifties, it hosted exhibitions titled "Planning the Modern Home," "Award Houses," "Dining-50 Years of Change," and "Domestic Architecture." Exhibitions related to industrial design, such as "100 Years of Lighting," "Design in Everyday Use," "Corning Glass," and "Industrial Design-Leo

Skidmore Associates," were also shown. Some of these exhibitions were organized by the LRAG, but most were borrowed from other institutions, because the Museum owned very few decorative arts objects.

The LRAG's strongest support for the decorative arts has been in the area of regional crafts activities. One of the earliest exhibitions, held in 1946, was titled "Everyone Can Do Handicrafts." The Handicraft Guild, the Canadian Society of Creative Leathercraft, and the Metalcraft Guild all participated in exhibitions at the Museum in the forties and fifties. In addition, the institution has given courses for children and adults in various crafts disciplines. These activities continued into the seventies with exhibitions such as "Art in Craft" and "Kanadian Kitsch From Koast to Koast," an amusing comment on the social significance of decorative arts objects, organized by the LRAG.

The Art Gallery of Hamilton (AGH) has a very small collection of decorative arts. (See Appendix Two.) Because the mandate of the institution covers historical and contemporary Canadian art, decorative arts may be deemed to be included. Due to his interest in the field of Canadian silver, the current curator, Ross Fox, will likely assist the museum in acquiring examples of historical silver work. (See Appendix One, no. 2 and no. 8.) The CHIN data indicate that only a small portion of the collection is secular material.

The history of the AGH over the past forty years shows

an enduring relationship with the Hamilton Weaver's Guild, but otherwise there is no strong association with the crafts. Approximately half of the decorative arts objects are ceramics, and the remainder are metal and textiles. All have Canadian origins and have been given to the museum, as there is no acquisitions budget for decorative arts. (See Appendix One, no. 6 and nos. 11-13.)

Historically, exhibitions of decorative arts at the AGH have been infrequent. Recently, there have been one or two exhibitions on the subject each year. These have been borrowed from other institutions or have been organized by the AGH using borrowed objects. (See Appendix One, nos. 17 and 21-24.) The material may be historical, such as in "Arts of the Middle Kingdom: China" received from the Royal Ontario Museum, or contemporary, such as in "The Medium is Metal: The Theme is Colour" received from the Metal Arts Guild of Ontario. Both shows were held in 1986. Educational activities, such as films on weaving, smithing, potting, and other crafts supported the exhibitions. Demonstrations related to an exhibition, such as the porcelain painting demonstration, which occurred during the "Berlin Porcelain" show held in 1981, were another type of support.

Despite their proximity to large museums in Toronto and the United States, which have substantial holdings in decorative arts, the AGW, LRAG, and AGH have maintained strong links to the general public in Windsor, London, and Hamilton,

respectively. In each museum, the particular interests of local citizens determine the focus of decorative arts collections and activities. Typically, volunteer committees, such as the one at the AGH, demonstrate a strong interest in this field by organizing events to raise funds for purchasing decorative arts, arranging to evaluate objects in private collections in the community, and assisting in selling decorative arts in the museum shops. (See Appendix One, no. 34.) By exposing the public to decorative arts, these museums have cultivated a general interest in art within the community and have provided a vital link between museum visitors and many types of art works.

In Toronto, there are large non-art museums that have vast, important collections of decorative arts which attract visitors from Ontario, Quebec, and the United States. For example, the primary collection of historical decorative arts in Toronto is at the Royal Ontario Museum (ROM). It consists of European and Asian decorative arts and the well-known Sigmund Samuel Collection of Canadiana. Recently, the George R. Gardiner Museum of Ceramic Art merged with the ROM. It was founded in 1984 with a private collection of more than 1800 pieces of European ceramics valued at more than twenty-five million dollars. There is also the Museum for Textiles, established in Toronto in 1975, which includes objects related to the interior environment. Its collection of fifteen thousand objects is international in scope and includes

historical and contemporary work.

The AGO, has very few decorative arts objects, although its original mandate as the Art Gallery of Toronto specifically aimed to include this field. The Art Gallery of Toronto, Legislation and By-Laws 1927 stated that the original purpose of the museum was "to promote the cultivation and advancement of both fine and applied arts in the province of Ontario."[34] Nevertheless, the AGO has limited its decorative arts collections activities to the Grange, the Decorative Arts Department of the institution, which is a gentleman's house built in 1817 and restored to the period 1835-40. At one time, rivalry apparently existed between the AGO and the ROM over collecting interests.[35] By the eighties, the AGO had seemingly acknowledged the ROM's ability to attract donations of applied, decorative arts. Recently, it has removed from its mandate any specific reference to this field.[36]

In its early history, however, the AGO had a varied but limited involvement in the field of applied, decorative arts. As has been mentioned, several societies had an important

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[34]The Art Gallery of Toronto, Legislation and By-Laws 1927 p. 1, quoted in Susan Lowery, "The Art Gallery of Toronto, Pattern and Process of Growth" (M.A. diss., Concordia University, 1985), 51.

[35]Susan Jane Lowery, "The Art Gallery of Toronto, Pattern and Process of Growth 1872-1966" (M. A. diss., Concordia University, 1985), 81. See this thesis for further details on the policies related to the promotion of applied arts at the institution.

[36]Art Gallery of Ontario Annual Report 1983-1984.

relationship with the museum in the development of a tradition of exhibiting crafts and industrial arts. In addition to Canadian crafts, the AGO showed exhibitions of decorative arts from other countries. These included "Dutch Furniture" and "Danish Arts and Crafts" shown in the late twenties. It also presented shows from the United States, such as "Rugs by American Artists" from the Museum of Modern Art (MoMA). Other exhibitions included historical material, such as "English Porcelain 1745-1800" and "Canadian Silver." The exhibition activities related to decorative arts, although limited in quantity, encompassed many themes within the field.

Most of the exhibitions were loaned by other institutions or organized using borrowed objects, because the AGO did not acquire a collection of applied, industrial arts. One of the most successful exhibitions was loaned by Germany. "The Bauhaus: 50 Years" included two thousand items of furniture, china, fabrics, and other designs and received the largest number of viewers in the 1969-1970 year.[37] Other exhibitions on design, such as "The Shape of Things Now: A Review of Canadian Designed Products," were borrowed from Design Canada, a federal government agency.

The history of the AGO's interest in the design of the interior environment dates to the thirties when it held lectures on such topics as "Modern Design," "The Modern House," and "Domestic Architecture: The Rooms-Their Use and

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[37]The Art Gallery of Ontario Annual Report 1969-1970.

Decoration." During the forties, the popular theme exhibition, "Design in the Household," was received from the MoMA. Throughout its history, the AGO has also given tours of homes.

Despite the AGO's initial attempts to fulfil a mandate to collect applied arts, which are of value as art productions, the museum has fallen short of this goal. The reasons are related, primarily, to the ROM's extensive involvement in this field. The ROM established its interest in Canadian historical decorative arts early in the fifties, when it accepted the Edith Chown Pierce-Gerald Stevens Collection of Early Canadian Glass and John Langdon's collection of Canadian silver. At the same time, it declared that it would exhibit designs from other countries with the objective, ultimately, of exhibiting modern Canadian design.[38a] The ROM presented exhibitions, such as "Design in Scandinavia," "Designer-Craftsman, U.S.A.," and "Industrial Design 1951 B.C.-A.D. 1951," during the fifties and, late in the decade, the first exhibition of work by the Society of Decorators. Although it has never developed extensive collections of contemporary decorative arts, the ROM still occasionally exhibits Canadian and foreign decorative arts of the late twentieth century. Usually, the exhibitions are of hand-crafted objects rather than industrial designs.

The ROM, in the Sigmund Samuel Collection, has one of

[38a]Royal Ontario Museum Annual Report 1954-1955 1.

the most important collections of Canadiana in the country. It was established in 1940 and consisted almost entirely of pictures until the early sixties. Since then, many decorative arts objects have been acquired. Although they are located in a museum of archaeology and ethnography, the primary focus is on their aesthetic qualities rather than their significance in the general cultural history of Canada. In this case, the ROM has encroached upon the traditional role of an art museum, in particular the AGO. The ROM has had a curator of Canadian decorative arts since the early fifties and has concentrated on collecting only the finest examples of furniture, pottery, glassware, and metalwork. The collection is designed to show the level of sophistication of utilitarian crafts and of technology in different areas, during different periods of Canadian history. It documents the influence of American, British, and Continental European decorative arts on Canadiana. It also reflects the ethnic differences of the earliest settlers of the country. Permanent exhibitions of the material are arranged in replicas of interior spaces. Students and researchers frequently use the collections.

Because the ROM has established more significant collections of historical decorative arts than other museums in southern Ontario, it is likely that donors will continue to give important large collections to the museum. During the early eighties, John and Mary Yaremko donated more than 1,100 pieces of early Canadian and American glass and others

added five hundred pieces to the Langdon Collection. Nevertheless, there is still great potential for art museums in Ontario to develop collections of contemporary decorative, applied arts or industrial designs, because there are no other museums in the province with significant collections in this field.

East of Toronto, situated between the large museum centres of Montreal, Ottawa and Toronto, is the Agnes Etherington Art Centre (AEAC). It is associated with Queen's University in Kingston, which has had an art department since 1934. The museum opened in 1957 and has rapidly amassed a collection, which includes approximately two thousand decorative arts objects.[39] (See Appendix Two.) During the late sixties, approximately one hundred pieces of British domestic silver were donated. These formed the nucleus of a collection of material from the seventeenth century to the Georgian period, and over the past two decades other donations have been added. Recently, the institution received the Macauley Collection of Silver, which represents two hundred years of family collecting and includes much Canadian silver. In 1985, an alumnus bequeathed the Gordon Glass Collection to the institution, thus providing an extensive collection of

[39]Appendix Two shows only 316 pieces of decorative arts in the AGH collection, but in Appendix One, no. 4, the museum's response indicates that approximately 2000 pieces are in the collection. The discrepancy can be explained by the fact that fewer than 25% of its decorative arts are catalogued in the CHIN database. (See Appendix One, no. 10.)

Canadian pressed glass. The museum has also acquired a variety of modern and antique Canadian quilts.

The AEAC shows a range of decorative arts material, although historical exhibitions, particularly those on silver, predominate. Occasionally, it borrows shows on other aspects of the decorative arts, such as "Chinese Porcelain of the Ch'ing Dynasty (1664-1912)," which was sent in 1980 by the ROM. Similar to other small museums near Toronto, the AEAC has a history of crafts exhibitions, such as "Kingston Hand Loom Weavers," "The Canadian Guild of Potters," and a show from the NGC, "Canadian Fine Crafts 1966/67." It does not have its own collection of contemporary decorative arts, and consequently, it must borrow exhibitions of this material.

Because the museum is associated with an educational institution, its emphasis on lectures, films, and demonstrations is greater than other museums of its size. Workshops, films, and demonstrations may accompany a showing of quilts. A lecture and a demonstration of lost wax casting complemented an exhibition of "Silver in New France." A didactic exhibition of Art Nouveau tableware and household accessories from the AGO was shown, along with films on the subject. Lectures included topics ranging from early Ontario potters to Oriental rugs.

Despite the proximity of the AEAC in relation to other major art museums in Ontario and Quebec, it has managed to establish a significant collection of decorative arts

representing about a quarter of its total holdings. (See Appendix One, no. 5.)[40] Its substantial educational program raises the constituents' general level of interest in the decorative arts, by providing a better understanding of the processes involved in the making of these objects. Among all the public art museums in Ontario, the AEAC has the greatest commitment to collecting and exhibiting decorative arts.

Quebec

In Quebec, the two major public art museums, the Montreal Museum of Fine Arts (MMFA) and the Musée du Québec (MQ), have important decorative arts collections. The MQ specializes in objects of the French heritage of Canada, and the MMFA has a long history of association with decorative arts of many countries and historical periods. There are also several museums of cultural history that collect decorative arts. The most significant are the McCord Museum, which is affiliated with McGill University in Montreal, and the Musée de la Civilisation (MC) in Quebec City. The former collects Canadian decorative arts and Quebec folk arts; the latter has thousands of functional objects including interior accessories that trace the evolution of the daily life of French-Quebec.

The period at the MMFA from 1916 to 1962, when Cleveland Morgan was Curator of Decorative Arts, can only be summarized

[40]Appendix Two indicates that decorative arts account for only 7.9% of the total holdings of the AEAC. This discrepancy exists because less than a quarter of the objects have been catalogued in the CHIN database. (See Appendix One, no. 10.)

briefly in this thesis.[41] The Art Association of Montreal helped to establish a collection of decorative arts, which it first displayed on its premises in 1916, in a room known as "The Museum." At that time, Morgan became Curator of Decorative Arts and Chairman of the Museum Committee. In 1946, this institution was renamed the MMFA. "The Museum" was originally modelled upon some of the European industrial arts museums, which established collections of specimens of crafts as examples for study by designers and craftspersons. Over the duration of Morgan's long tenure of forty-six years, the focus of the institution shifted to collecting and exhibiting decorative arts objects of aesthetic merit.

Cleveland Morgan was obsessed with things of beauty, and concomitant with this was his intense dedication to the MMFA. Backed by the Morgan family fortune, he acquired decorative arts objects from around the world to include in the Museum's collection. When he was unable to acquire an object with his own resources, he usually convinced someone else to make the purchase for the Museum. During his involvement with the institution, thousands of decorative arts objects were acquired. It is believed that Cleveland Morgan and his family contributed well in excess of one thousand objects to the

[41]For a complete history of the MMFA decorative arts collection, see the thesis by Norma Morgan, "F. Cleveland Morgan and the Decorative Arts Collection in the Montreal Museum of Fine Arts" (M.A. diss., Concordia University, 1985).

MMFA.[42]

By the fifties, the MMFA was devoting most of the museum building to exhibitions of decorative arts, which included ancient glassware, Egyptian faience, English silver, ceramics, European furniture, and Chinese and Japanese decorative arts. Many of the galleries were identified by the country of origin of the material. The entire ground floor of the building contained decorative and applied arts. Another floor, arranged as the French Canadian Gallery, held re-creations of historical rooms.

In giving so generously to the museum, Cleveland Morgan set an example for others to follow. Even after his death, hundreds of objects poured in to the museum's collections on his bequest. Oliver Hosmer, Lucile Pillow, Murray Vaughan, Mabel Molson, David Parker, Harry Norton, Elwood Hosmer, and William Van Horne all donated many objects from their personal holdings of decorative arts. The Canadian Handicrafts Guild was another important benefactor to the museum.

In the period since Morgan's death, the MMFA has continued to exhibit decorative arts and to expand the collection with international material from all historical periods. A full-time curator in the field of decorative arts assists in the development of the collection. The institution entered over six thousand decorative arts objects into the

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[42]Norma Morgan, "F. Cleveland Morgan and the Decorative Arts Collection in the Montreal Museum of Fine Arts" (M.A. diss., Concordia University, 1985) 203-204.

CHIN database during the 1982-1983 year.[43] Many gifts and purchases of decorative arts continue to be made annually. As an example of one year's acquisitions, records for the 1983-1984 year show that the Museum acquired sixty-nine gifts and purchased fifty pieces of decorative arts. Gifts of Canadian material, during that year, included eighteenth-century candlesticks, an armchair and two cupboard doors from Quebec, three bookcases, two corner cupboards, a commode, a stool, and several pieces by Alfred Laliberté. Non-Canadian gifts and bequests included a mirror from the United States, a French mantle clock, English tea caddies and teapots, Persian bowls, and more than a dozen pieces of Japanese ceramics and lacquerware.[44] The majority of the acquisitions are historical pieces, but some contemporary crafts have been received. Twentieth-century furniture by American and European designers has also been donated.

The MMFA has an extensive history of exhibiting decorative arts. It presented shows such as "The Beaver: A Canadian Symbol," "Art of the Locksmith and Ironworker," "Japanese Incense Boxes Rediscovered," and "The Decorative Scene: Montreal 1880-1914" during the late seventies and early eighties. Usually, these exhibitions drew upon the collections of the institution and were frequently designed to travel to other museums. During the eighties, shows such

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[43]Montreal Museum of Fine Arts Annual Report 1982-1983.

[44]Montreal Museum of Fine Arts Annual Report 1983-1984.

as "Islamic Art-Objects of Daily Use" and "Chairs: 400 Years of Social And Stylistic Changes," were circulated to other institutions. Occasionally, the Museum also receives exhibitions of decorative arts from other countries and from other institutions within Canada. For approximately ten years, the Museum exhibited seventeenth-to nineteenth-century furniture and accessories from Quebec in situ at the Maison du Calvet, which had been refurbished to reflect the era of its construction in Montreal in 1725. The Maison du Calvet closed in the early eighties.[45] In addition to exhibitions of historical material, the Museum has organized shows of contemporary design and crafts, such as "Alvar Aalto," "Mies Van der Rohe: Furniture and Furniture Designs," and "Problems in Contemporary Furniture Design: the Cantilever Chair."

The MMFA supports its exhibitions of decorative arts with catalogues, didactic displays, demonstrations, and articles in its periodical, M. Various in-house publications have covered a diverse range of subjects, such as the art of glassmaking, modern design, and nineteenth-century ceramics. Frequently, lectures and films on subjects related to the decorative arts are presented. The Museum also had an association with a small, but important, art school, which for

[45]There are many historical decorative arts collections exhibited in historic homes across Canada. Ontario, for example, has over one hundred installations of this type. They are owned and managed by a range of public and private organizations, which include art museums, history museums, municipalities, provincial and federal parks boards, and historic sites management groups.

several years during the seventies prior to its closing offered a program in interior design.

There is no other public museum of fine arts in Canada that can compare with the MMFA for collecting and exhibiting decorative and applied arts. This is partly because the decorative arts collection of the Museum has existed since the early twentieth century, before many other museums were established. In Montreal, there has been particular competition in this area of collecting activity. Almost all art museums rely on their patrons for the majority of their decorative arts acquisitions, and in this regard the MMFA has been particulary blessed. In the history of Canadian museums, there has been no greater philanthropist in the field of decorative arts than Cleveland Morgan. Only Isabel Pollard, patron of the Art Gallery of Greater Victoria's decorative arts collection, could compare to Morgan, but her involvement in the AGGV lasted only about twenty-five years. Morgan's involvement with the MMFA lasted nearly twice as long, and his role in managing the institution also clearly contributed to the rapid development of its decorative arts collection.

In Quebec, in addition to the collection of Canadian decorative arts at the MMFA, there was another at the MQ. This museum was established in Quebec City, in 1933, and had a specific mandate to collect decorative arts from the province of Quebec. The collection of decorative arts at the MQ was well established when it was transferred to the MC,

which was founded in Quebec City in 1984.

The collection originally housed in the MQ covered all periods since the seventeenth century. It emphasised the historical work of metalsmiths whose craft was highly refined in Quebec. Much of the metalwork held in the collection was made for religious purposes, but there was also a substantial quantity of secular silver. The first piece of decorative art, a tapestry by Alfred Pellan, entered the collection in 1947. It had been the first-prize-winner in the decorative arts section of a provincial competition. In the following years, other prize-winning decorative arts in ceramic and enamel were added. In addition, works of glass, fibre, leather, wood, and stone were acquired. The collection was expanded through many gifts and purchases, which were often made possible through donations.

Recently, the MQ received funds to enter information on its collection into the CHIN database. The database indicates that the Museum still owns a significant quantity of decorative arts. (See Appendix Two.) The MQ did not transfer to the MC its important collection of decorative religious artefacts, which includes a large quantity of silver work.

The MC has received the Canadian Steamship Lines Collection of Canadiana including ironwork, furniture, and doors from the seventeenth-through to the nineteenth-century period in Quebec. Other important collections of domestic equipment and household tools that were acquired from the MQ

included one of Quebec ceramics. The Lucie Vary collection and the Cloverdale Collection consisting of traditional furniture and other interior accessories were also acquired by the MQ and later moved to the MC. In addition, responsibility for the historic Maison Chevalier and its collection of Quebec furniture and accessories was transferred to the MC.

Although it is not a museum of art, the MC rapidly acquired a large collection of decorative arts. It has five hundred seating units and much other furniture. A collection of one thousand pieces of ceramicware includes five hundred from the province of Quebec but this represents only part of the tableware. In addition, there are three hundred pieces of graniteware. There are also metalworks, glassware, and two hundred pieces primarily from the Cloverdale Collection, which includes spoons, plates, and goblets. The MC also has a variety of light fixtures.

At the MQ, exhibitions of decorative arts were organized from the Museum's own collection and it received shows from other institutions, if the supporting information could be made available in French. A library complemented the collection. It contains films, slides, books, and periodicals. Various educational programs of audio-visual material and short courses related to the decorative arts were presented. The MC offers similar services. Both museums and, in particular, their decorative arts collections serve to

educate Canadians about the unique, artistic heritage of French Canada.

National Museums

The NGC overshadows all public art museums in the region of Central Canada. Nevertheless, when one compares their mandates to collect and exhibit decorative arts, the NGC is the least involved in this field. In the history of the NGC, it is better known for its commitment to industrial design. Recently, it received the Birks Collection of Silver, which consists of over six thousand pieces,[46] but currently it has no specific policy to collect decorative arts. (See Appendix One, nos. 4 and 2.)

The early history of the NGC, which was established in 1880, shows no record of a collection of decorative arts except for a few antiquities. During the first two decades of the twentieth century, miscellaneous objects, such as wallpaper, a stained glass window, and a Romanesque cup, were acquired through purchase and gifts. Although the museum had a mandate to collect "pictures, statuary, works of art and other similar property" with which to encourage "correct artistic taste" amongst the public, it did not collect

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[46]The CHIN database indicates that approximately three thousand decorative arts objects are located in the NGC's collection. This apparent discrepancy in figures exists because many groups of silver objects were catalogued as single sets. Also, the NGC includes in its definition of decorative arts the objects in its silver collection which are intended for use in religious spaces, and this thesis focuses only on material found in residential spaces.

decorative arts.[47]

After the First World War, the country gave its attention to developing new strategies to improve trade in Canadian industry. The NGC seemed to have the potential for implementing new programs in this field. The institution took note of a government report, which stated:

> [It is important to encourage] the development of interest in the fine arts to the point of establishing local art galleries and societies and schools of art and design to which the Canadian manufacturer can look for artistic designs for his trade in the development of Canadian industry. There is an urgent and unlimited need for the extension of this branch of work.[48]

A subsequent report in the twenties mentioned the importance of developing a "national sense of art" in order to encourage artists, designers, and craftspersons to improve original patterns and prototypes so that Canada could attain a better position in the marketplace with its industrial designs.[49] After a review of the NGC, the Assistant Director of the National Gallery of London stated:

> [The institution must provide a stimulus to help artists and craftspersons to strive] towards a high level of accomplishment in both the fine and applied arts and in the design of machine-made goods; while it fosters good taste and a desire for seemly and fine things among the population as a whole, so

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[47]Parliament, "National Gallery Act" assented to June 6, 1913. Sessional Paper no. 19 (Commons), quoted in National Gallery of Canada Annual Report 1913.

[48]"Report of the Department of Public Works," Sessional Paper no. 19 (Commons), quoted in National Gallery of Canada Annual Report 1921.

[49]National Gallery of Canada Annual Report 1923-1924 7.

> helping to provide the essential economic foundation for the practice of the arts.[50]

Throughout the thirties, annual reports continually raised the issue of design in Canada. One report mentioned that the "enrichment of the life of the average citizen . . . is the province of the art gallery, as well as the more pragmatic one of improving design and public taste generally."[51]

In spite of all these statements from the NGC over a period of more than two decades favouring the support for applied arts and industrial design, there is no record of collections or exhibitions in this field until the forties. By that time, it had acquired only a few examples of handicrafts. It did show several exhibitions, such as "Modern British Crafts," "Contemporary Mexican Painting and Furniture," and "Polish Prints and Textiles," from other countries, but made no particular effort to display Canadian products.

It was not until 1947, when the Industrial Design Division of the NGC was formed, that this situation began to change. At that time, the National Gallery of Canada Act gave the NGC the mandate to hold industrial design exhibitions and

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[50]Mr. Constable, [Report on the National Gallery] quoted in National Gallery of Canada Annual Report 1931-1932 17.

[51]National Gallery of Canada Annual Report 1935-1936 6.

to encourage public interest in the applied arts.[52] At the same time, money was allocated to the NGC to establish an information office on industrial design, which would serve to educate the public about the work of Canadian industrial designers.

After a year of operations of the Industrial Design Division, the trustees of the NGC formed the National Industrial Design Committee, in 1948, to advance work in this field at the museum. In 1953, its title was changed to the National Industrial Design Council (NIDC). This body, composed of manufacturers, researchers, and educators, from across Canada fostered a brief but intense period of activity in the field of design and the applied arts at the NGC. The history of the NIDC and the Industrial Design Division of the NGC is a history of the museum's most significant commitment to any aspect of the applied, decorative arts.

The history of the Industrial Design Division at the NGC, from 1947 to 1960, can only be summarized briefly in this thesis.[53] For thirteen years, primarily under the leadership of Donald W. Buchanan, the NIDC participated in a wide range

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[52]Industrial Design-A Report on Co-operation Between Government and Industry in Canada, 1947-53. (Ottawa: National Industrial Design Committee of the National Gallery of Canada, [1953]), 1.

[53]For a complete history of the Industrial Design Division at the NGC, see John Bruce Collins, "Design for Use, Design for the Millions: Proposals and Options of the National Industrial Design Council 1948-1960" (M.A. diss., Carleton University, 1986).

of educational and exhibition activities on the subject of design. Although the NIDC supported the development of design in crafts, it directed only limited resources towards this goal and reserved most of its funding for industrial design. It awarded scholarships annually for post-graduate work in industrial design studies in the United States and Britain. In 1953, in Ottawa, it set up the Design Centre, which contained a small library and an area for mounting exhibitions and providing information on industrial design. Its street-front location, near the NGC, helped it to attract members of the public who may not have usually visited the museum.[54] The NGC supported libraries and other aspects of general education on the subject of industrial design. It produced educational films, on the topic of design, for high school viewing and published articles, such as "Good Design Will Sell Canadian Products" and "The Story of Canadian Design." The Canadian Manufacturers' Association worked with the NGC's Industrial Design Division in promoting industrial design in its magazine, Industrial Canada, and in creating public displays, which emphasized good design.

The NIDC organized a number of exhibitions and held several competitions. One of the early outstanding shows was "Design Centre," in Toronto, in 1948. During the period of the Industrial Design Division at the NGC, dozens of

[54]A second "Design Centre" also existed in Toronto for a brief period during the fifties.

exhibitions on industrial design and a few on crafts were shown. The staff of the Design Centre organized most shows. Some exhibitions came from the United States and Europe, and the NGC sent a few of its shows abroad. There were even a few exhibitions of industrial design prior to establishing the NIDC, such as the highly successful show "Design for Use," which circulated across Canada from 1946 to 1950. The NGC sent similar shows to various centres including the Vancouver Art Gallery, the Winnipeg Art Gallery, and other members of the WCAC as well as the Maritime Art Circuit. Many department stores across Canada erected educational displays of industrial designs. The NIDC also set up an exhibition called "Trend House," which promoted good Canadian design. Some exhibitions were arranged as competitions and for several years awards were given by the NIDC for Canadian industrial designs of merit. In addition to exhibitions and competitions, the NGC sponsored lectures and conferences. All of these activities emphasized the type of designed objects that would normally be found in the interior environment.

After Donald Buchanan resigned from the Industrial Design Division in 1956, activities continued as usual until 1960, when the department's activities ceased. The government transferred the NIDC to the Department of Trade and Commerce, thus removing responsibility for the field of industrial design from the NGC. After this move, the museum continued to promote design on a limited basis and almost exclusively

in the area of historical work.

During the sixties, the NGC purchased a few decorative arts objects, which were used to create the sense of a particular period style in galleries where historical paintings and sculptures were exhibited. The museum believed that interest in viewing the galleries would increase if it displayed decorative arts with other forms of art. The museum's Industrial Design Division lacked sufficient funds to acquire examples of twentieth-century decorative arts and the museum has acquired none since. Consequently, today, the NGC lacks sufficient collections to promote either decorative arts or industrial design. An exception is secular decorative silver, where the recent acquisition of the Birks Collection of Canadian Silver has permitted the NGC to specialize in this particular aspect of the decorative arts.

Because the NGC did not own a diverse collection of decorative arts, the museum occasionally hosted exhibitions of material from outside sources, such as "Useful Objects of Fine Design," from the MoMA, held in 1949. It also arranged and circulated exhibitions of borrowed material, for example, "Canadian Fine Crafts 1966/67." Lectures and publications on various aspects of applied, decorative arts have continued throughout the museum's history. The museum also provides access for the public to an extensive library of material in the field of design and decorative arts.

A survey indicates that, at present, the NGC has no

particular mandate to collect or exhibit decorative arts. Nevertheless, it plans to continue to build its collection of Canadian silver and furniture, in order to create room settings suitable for showing paintings and sculptures. (See Appendix One nos. 2 and 8.) Its collection, which is nearly completely registered in the CHIN database, consists almost entirely of historical material. A very small study collection of twentieth-century industrial designs exists as well. The total collection of decorative arts objects is a relatively high proportion of the NGC collection, which is due largely to the Birks silver. (See Appendix Two.) Today, even though there is a full time curator of Canadian decorative arts, the level of involvement in the decorative arts does not compare with the intense degree of activity during the years of the Industrial Design Division.

Considering all decorative arts activities in public art museums in Quebec and Ontario, at present the NGC is not well-known for its work in this field. Nevertheless, the extensive holdings of historical silver will always be of great importance in its collection. The museum also contains a few examples of crafts, particularly Canadiana, but almost no contemporary material.

In the Ottawa/Hull region, the Canadian Museum of Civilization (CMC) complements the NGC by collecting and exhibiting contemporary crafts and decorative arts of various ethnic groups which are important in the history of Canada.

Most of its material is of a historical nature except for a contemporary crafts collection, which is housed within the Museum's Canadian Centre for Folk Culture Studies. This division of the CMC is responsible for collecting the work of twenty-three crafts societies. Since 1984, it has received the Massey Foundation Collection of functional crafts, the Jean A. Chalmers Canadian Craft Collection, and functional and non-functional craft works from the Bronfman Foundation. These three collections represent a cross-section of Canadian crafts produced since 1975. There is a gallery devoted to fine crafts, where objects from the permanent collection and travelling exhibitions are shown. Although the NGC and the CMC complement each other in their collecting activities, together they do not adequately cover all aspects of collecting activities in the field of applied, decorative arts, because neither institution has a policy of collecting twentieth-century applied industrial arts.

Specialized Museums

Throughout Ontario and Quebec, there is growing support for collecting and exhibiting decorative arts and design of the twentieth century. As has been stated, however, this movement is not particularly manifest in public art museums. Instead, several new institutions, dedicated to specific aspects of the decorative arts, have been established in Ottawa, Toronto, Montreal, and Waterloo.

In Ottawa, the Canadian Crafts Council, founded in 1976,

is located in the historic Panet house, which was recently renovated and named the Chalmers Cultural Centre in honour of its primary patron, Joan Chalmers. This organization promotes the collecting and exhibiting of contemporary Canadian crafts. In Waterloo, the Canadian Clay and Glass Gallery will open in 1991, as a public institution. Its purpose as currently defined is:

> to protect and conserve Canada's ceramic heritage in its archives, collection, and library; and to encourage excellence in clay, glass, stained glass, and enamel arts through curated exhibitions which inform and educate the public while documenting the progress of national and international ceramics into the twenty-first century.[55]

In Toronto, The Power Plant, although it is not a museum, avidly supports contemporary design within all aspects of the applied, visual arts. It exhibits industrial designs with emphasis on those of Canadian origin. The institution does much to promote decorative arts for the interior environment, although it does not collect any type of art work. It has an active exhibition program, having recently organized an important show on "Art in Everyday Life."

The Ontario Crafts Council, also based in Toronto, has a permanent exhibition space for arts and crafts. It serves the crafts community of Ontario and to some extent, of Canada, with its two serial publications and its Resource Centre, which provide a breadth of information on crafts. The Council

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[55]Ann Roberts, Waterloo, letter to editor, published in Ontario Crafts (Summer 1989): 5.

owns a small, but important, collection of Canadian crafts, including over two hundred items from the collection of Spencer and Rosa Clark, founders of The Guild of All Arts.[56]

Toronto is also planning for the opening of The Design Exchange in 1992. It will be a privately and publicly funded facility, which has undertaken the mandate "to raise the profile of design in Canada and its economic, social and cultural impact on our daily lives."[57] The centre will be located in a historic Art Deco building, formerly the Toronto Stock Exchange. Exhibitions will include Canadian and international applied arts and design, such as home and office furnishings, appliances, and designers' models and drawings. The centre will emphasize contemporary designs, but historical pieces will be used to demonstrate the changes in this field. A reference and information service will provide data on designs and designers. The educational program will include lectures, demonstrations, seminars, and conferences.

In Quebec, there are fewer specialized decorative arts museums of the type found in Ontario. One of note is the Château Dufresne, in Montreal, devoted to twentieth-century

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[56]The Guild of All Arts was a colony of artists which operated under the patronage of Spencer and Rosa Clark in southern Ontario during the thirties, and produced items of clay, fibre, glass, leather, and metal.

[57]John Vollmer, "The Design Exchange: A Network and Forum," Address (abridged version) to the annual general meeting of the Canadian Society of Decorative Arts, Toronto, Ontario, 11 June 1989, Canadian Society of Decorative Arts Bulletin 8 (Fall 1989): 6.

design. It was founded in 1979 by Liliane and David M. Stewart and is situated in a restored Second Empire mansion. The collection consists of both unique pieces and mass-produced objects, such as lamps, furniture, glassware, textiles, appliances, and decorative accessories in plastic, clay, and metal. All the objects in the collection were created after 1935. Although the forties and fifties are most strongly represented, the collection also contains works from the eighties. Many of the pieces came from Italy, Scandinavia, and the United States, since these countries were leaders, after the Second World War, in technological innovation, the use of new materials, and the creation of new forms. Through gifts and purchases, the Château Dufresne acquired approximately six hundred decorative artefacts during the first six years of its existence. By exhibiting these works in conjunction with international shows, the museum has done much to increase public awareness of the significance and quality of international design since 1935.

Outside of Quebec and Ontario, there have been almost no developments in the area of specialized museums of decorative arts. The exception is Vancouver, where the Cartwright Gallery, established in 1980, primarily supports regional and international contemporary studio arts and crafts. It is publicly owned and has recently entered into a unique partnership with the University of British Columbia's Museum of Anthropology, which will preserve and exhibit high quality,

contemporary crafts from the permanent collection of this fine crafts museum. The University Museum owns a collection of artefacts of the northwest coast cultures, which complements that of the crafts museum, and it is adding a new wing to house a collection of European ceramics recently donated by Dr. Walter Koerner. The Museum of Anthropology has frequently displayed crafts from around the world. The collaboration between the two institutions began in 1986 and will continue for five years. Their joint program will include both educational activities and exhibitions. It is expected that the program of the Cartwright Gallery will expand further in 1991 when it moves to new, larger premises.

In Quebec and Ontario, there has been a long and significant history of collecting and exhibiting decorative arts in public art museums. The collections include thousands of objects from around the world, such as that of the MMFA, and thousands of objects in one medium, such as the silver collection at the NGC. There are also small collections specializing in a particular object type, country, or period in history. In addition, recent events indicate a strong movement in this region towards specialized museums of art, which recognize the value of creative expression in functional objects of the twentieth century, whether mass-produced or hand-made.

The Atlantic Provinces

New Brunswick, Nova Scotia, Prince Edward Island, and Newfoundland have small populations and few large cities but in spite of this, each province, with the exception of Newfoundland, has been able to sustain at least one major public art museum. Several of these institutions have a department which focuses on collecting and exhibiting decorative arts. As previously stated, the province of Newfoundland holds various collections of folk arts, traditional crafts, and folk furniture within historical collections at the Newfoundland Museum and the Memorial University Arts and Culture Centre.

New Brunswick

In Fredericton, New Brunswick, the Beaverbrook Art Gallery (BAG), established in 1959, has a collection of historical and contemporary Canadian art with some non-Canadian works. The decorative arts collection is primarily European and dates from the fourteenth to the nineteenth century. Lucile Pillow donated a large collection of English porcelain from the eighteenth and nineteenth centuries. Marguerite and Murray Vaughan financed an expansion to the museum for the Hosmer-Pillow-Vaughan Gallery, which contains a collection of decorative arts. The pieces span six hundred years of history and are exhibited in modified period rooms along with paintings and tapestries. Much of the silver and furniture in the collection came from the Montreal home of

Elwood Hosmer, a close relative of the Pillow and Vaughan families.[58] Recently, the BAG has made a few purchases, especially furniture, to display in conjunction with its picture collection.

The majority of decorative arts exhibitions at the BAG come from its own collections. (See Appendix One nos. 17, 21, and 23.) In addition, borrowed shows which are related to the collection, such as "The Flowering of Japanese Ceramic Art," from the Art Gallery of Greater Victoria, have been presented. The museum has also received exhibitions of crafts, such as "Patchwork Quilts from Southeastern Ontario" and "Tapestries from Poland." A substantial program of educational activities has included films, such as "The Genuine Article: Ceramics, Furniture," and frequent lectures.

A second museum in the province, The New Brunswick Museum (NBM), has also had an important history of collecting and exhibiting applied, decorative arts, even though it is not a fine arts museum. This institution is much older than the BAG and has probably been in competition with it, despite being located in another city, Saint John. Although the NBM is primarily a museum of Canadian history and natural science, it has exhibited industrial arts since the mid-thirties. In 1941, the institution's Arts and Industries subdivision of the Canadian History Department was renamed the Art Department,

[58]Interestingly, Lord Beaverbrook's silver collection was donated to the New Brunswick Museum in Saint John and not to the BAG which he founded.

and all industrial artefacts, Oriental art, and miscellaneous art objects were allocated to it. This museum had a patron, Mrs. Clarence Webster, who supported the section devoted to fine and applied arts. She furnished the Gallery of Decorative Arts with examples of ceramics, glass, silver, textiles, and furniture from various cultures, with the hope of encouraging local arts and crafts.[59] Over the years, this gallery was renamed the Gallery of Applied Arts and the Gallery of the Arts of Man until, in 1969, it was dismantled, and its collection of domestic, decorative arts and crafts placed in storage. Today, the NBM has a small collection of twentieth-century New Brunswick crafts. This situation leaves the province of New Brunswick with only the BAG and its Hosmer-Pillow-Vaughan collection as a significant repository of decorative arts.

Nova Scotia

In Halifax, The Art Gallery of Nova Scotia (AGNS), to some degree, competes with the Nova Scotia Museum in the same city. Both institutions specialize in collecting material such as glassware, ceramics, textiles, and furniture which were made and used in the province. The Nova Scotia Museum seeks artefacts of historical importance, and the AGNS has a particular mandate to collect contemporary and historical folk

[59]Mrs. Webster obtained many of these objects by trading her designer ball gowns for objects from the study collection of decorative arts at the Metropolitan Museum of Art.

arts of Nova Scotia and other areas of Canada. The AGNS has a Canadiana Gallery and another for folk arts, paper, and textiles. Although the AGNS's collection of folk arts was begun as recently as 1976, it has acquired several hundred examples and has an international reputation.

The AGNS, however, does not specialize in collecting decorative arts of the interior environment. When the AGNS was established in 1975, it acquired the permanent collection of its predecessor, the Nova Scotia Museum of Fine Arts, which dates to 1910. This collection was small and had many gaps, including the entire field of decorative arts for interior spaces, a situation which has not improved despite the AGNS's move to larger quarters. Nevertheless, the institution supports extensive study programs on the relationship of folk arts to domestic life in the province. For example, a re-creation of a domestic space was filled with objects, which demonstrated that the difference between art in industry and art in crafts is the philosophy and sensibility behind each object. The AGNS also showed "Interior Decorative Painting in Nova Scotia," in 1987, which documented the special painting techniques used in buildings throughout the province, beginning as early as 1810.

During the eighties, the AGNS supported exhibitions of contemporary crafts, such as "Profile '81," a juried, travelling show of contemporary work by Nova Scotia designers and craftspersons. Recently, it has shown "Patterns," a group

of crafts by the Nova Scotia Designer Crafts Council and "David Taylor: Vessels in the Pottery Tradition." Occasionally, the museum receives exhibitions from other institutions, such as "Japanese Ceramic Art" organized by the Art Gallery of Greater Victoria.

In Nova Scotia, there has been no significant history of collecting or exhibiting decorative arts in art museums or other museums. The emphasis has been on folk arts, which are not entirely within the realm of decorative arts. One exception is to be found at the Nova Scotia College of Art and Design where the Anna Leonowens Gallery, established in 1968, has a small collection of fine arts and decorative arts of the twentieth century.

Prince Edward Island

In Prince Edward Island, the Confederation Centre Art Gallery and Museum (CCAGM) institution has acquired a small collection of decorative arts, since its incorporation in 1964. (See Appendix Two.) Within the institution is a Museum of Contemporary Canadian Crafts, which contains a large collection of fine crafts. It also has a significant collection of late eighteenth-century and nineteenth-century British porcelain, including the Poole Porcelain Collection, which in-house publications have documented. Approximately two-thirds of the six hundred decorative arts objects came through donations, and an acquisitions budget, which no longer exists, provided the remainder. (See Appendix One, nos. 2,

4, 11, and 12.)

The Museum has managed to exhibit material from its permanent collection throughout the year, and occasionally supplements these shows with exhibitions from other institutions. Most exhibitions emphasize the strong crafts heritage in the province and have included examples, such as "Glass of Prince Edward Island," "Quilts and Quilting, A Prince Edward Island Tradition," and "At Home: Furniture and Decorative Arts in Prince Edward Island." There have been some juried exhibitions, such as the "Cradle of Confederation Design Competition Display" and "Hats Off to Crafts: a Juried Exhibition of Prince Edward Island Crafts."

The CCAGM provides a wide range of educational activities, which support the dissemination of information related to the decorative arts and contemporary crafts. Many small exhibitions have been arranged for tours to schools and public places in island communities. An extension service has supported craftspersons with conferences, workshops, and demonstrations and has given lectures for the general public on topics such as "Contemporary Ceramics." In addition, the library holds a significant collection of books and periodicals on decorative arts.

The CCAGM compared to older institutions in the Atlantic provinces has acquired the most significant collection of decorative arts in the region. Due to its relatively isolated location, the institution may have been encouraged to be self-

sufficient and comprehensive in its mandate. In some provinces, the presence of several major museums has resulted in competition among public institutions for specific acquisitions. The absence of this situation in Prince Edward Island has benefitted the CCAGM.

The CCAGM and other museums of the Atlantic region have a common concern that the heritage of these small provinces will soon be lost, because furniture and other historical material is disappearing at an alarming rate. Consequently, all institutions in the Atlantic provinces tend to emphasize collecting historical, usually Canadian, decorative arts rather than international and contemporary material.

CHAPTER FIVE

CONCLUSION

The history of decorative arts collections in Canadian museums is brief compared to the history of similar collections in Britain, Continental Europe, and the United States. This is partly because these countries have museums which existed long before those in Canada. Some benefitted from gifts of collections from nobility and royalty, a class of society which did not exist in Canada. Museums of decorative arts and, in particular, industrial design have existed in Europe since the nineteenth century. In the United States, museums began collecting decorative arts in the nineteenth century, and since the early twentieth century, art museums have collected mass-produced, decorative arts. As well, private patronage in Canada has always been weak compared to elsewhere. This is due partly to the relatively smaller population with less wealth.

Beginning in the early twentieth century, a few art museums in Canada began to collect, primarily, historical decorative arts. These collections emphasized Canadian material and artefacts from Canada's British and French cultural heritage. The Art Gallery of Greater Victoria is an

exception, with its predominantly Asian collection. The Montreal Museum of Fine Arts established its collection early in the century. At that time, it was able to acquire a broad range of objects from around the world. Because Canada's involvement in industrial design began after the Second World War, much later than in Europe and the United States, these objects were not collected early in the history of its art museums. The National Gallery of Canada is the only institution that attempted to document the applied and industrial arts, but this brief period in its history lasted for little more than a decade, during the fifties. Separate museums of decorative arts or industrial designs did not exist in Canada until the eighties.

The relatively brief existence of Canadian museums, the small population, and the lack of wealth are not the only factors that have contributed to the minimal scope and quantity of decorative arts collections in Canada. A more fundamental problem, not unique to Canada, is the question of nomenclature relating to the various aspects of this field. There is no widely-accepted definition for the term "decorative arts" or any of the related terms, such as "applied arts," "fine crafts," and "industrial design." Several museums that were surveyed could agree only that "aesthetic" or "artistic" merit and "function" or "utility" were essential in decorative arts. (See Appendix One, no. 1.) There was no agreement on whether decorative arts must

be made by hand or by machine and whether they should be single items or produced in mass. Consequently, there has been a corresponding lack of focus in the collections of decorative arts in Canadian art museums as though curators were not sure about exactly what should be collected.

Outside of museums, the lack of any commonly understood definitions of the many terms has also confused the general public. The state of confusion that has predominated in recent decades has resulted in a lack of criticism, curatorship, scholarship, and leadership, in the development of collections of twentieth-century material. The general public has had little opportunity to develop a clear understanding of the many design disciplines related to the decorative arts. This has contributed to a lack of interest in the field and little demand for exhibitions and collections of twentieth-century material. Despite the particular problems pertaining to definitions in the field of crafts, there has been a moderate interest, on the part of museums and the public, in twentieth-century crafts.

The Canadian Heritage Information Network has not succeeded in establishing a definition of "decorative arts" that is acceptable to collectors of both fine arts and ethnological material. The initial period of data entry has led many museums to realize the inherent problems in cataloguing very diverse material according to nationally-established standards. Thus, the system of management for

collections, which the CHIN group has attempted to create, has been used infrequently for information retrieval by participating institutions. As for access by the general public, "the information exchange is only available to a few dogged researchers or students."[1] Information retrieved on the subject of decorative arts lacks consistency, due to the absence of commonly-accepted definitions. As a result, at present, the usefulness of the database in this field is rather limited.

Frequently, decorative arts objects are difficult to classify, because of their importance both in the field of art and in the field of ethnology. Decorative arts are collected by fine arts and cultural history museums. Consequently, objects which possess aesthetic merit may be housed in history museums. It is sometimes impossible to separate objects of aesthetic value from those of historic value, when they are catalogued into museums. Some museums of ethnology have added to the confusion by establishing art departments, which have collections of decorative arts. The overlapping interests of museums situated in a particular city or geographic region in Canada has caused both problems of duplication and a lack of coverage in the field of decorative arts. Sometimes, this situation has also produced competition between institutions for the limited material available, especially for objects

[1]Stephen H. Delroy The Canadian Heritage Information Network and Information Sharing (Ottawa: Canadian Heritage Information Network, 1987) 14 [photocopy].

being donated by the museums' visitors.

Traditionally, most collections of decorative arts in Canadian art museums have evolved almost entirely from donations of artefacts or funds dedicated to the purchase of decorative arts. These donations have come as gifts and bequests and may consist of entire collections or individual objects. A few institutions have acquired important historical Canadian objects with the assistance of federal government repatriation grants. It is only the exceptional art museum that allocates an acquisitions budget for decorative arts. Sometimes an institution was particulary blessed with a very magnanimous patron, such as Isabel Pollard or Cleveland Morgan, who almost single-handedly established museum collections. Nevertheless, gifts of decorative arts are not flowing into Canadian art museums, for as one director wrote: "To pry such objects from their owners through outright gift or bequest into the local museum is yet another art."[2]

It is clear from the lack of a substantial acquisitions budget for decorative arts in most Canadian art museums that their policies, which may or may not be stated, do not aggressively promote decorative arts. It is also apparent that most decorative arts collections in art museums have a secondary or minor status, compared to painting or sculpture collections. Decorative arts collections are often more a

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[2]Moncrieff Williamson, "Prince Edward Island," Canadian Antiques Collector 4 (Nov. 1969): 34.

factor of patronage than policy or planning. Situations also exist where the interests of a director or a curator have a direct bearing on the nature of a collection.

Museums are rarely able to refuse donations, and consequently their collections are based on whatever they receive, and, with luck, they may obtain funds to fill gaps. Some institutions are restricted to collecting inert material, such as glass, ceramic, and metal, which can be more easily conserved than textiles or wooden furniture. Museums are usually grateful to receive any collections of material in the field of decorative arts, because such material is a means of drawing the public's interests to other forms of art.

Most museums with a decorative arts collection have some form of educational program, which often includes films, lectures, or demonstrations. Usually, library material on the subject is minimal. In many institutions, volunteers play a vital role in linking the museum community to educational activities involving decorative arts. The conclusion of a federal government survey in various communities was that citizens were interested in obtaining "more interpretation, dynamic demonstrations, and activities related to the collections . . . more outreach, more presence in the community and a more dynamic role in inspiring interest and

curiosity in the search for knowledge."[3]

Almost all art museums have shown exhibitions of crafts even if they do not own collections. In the early twentieth century, many crafts societies had close relationships with art museums that promoted shows of their work. If museums could not exhibit crafts from the local region, they obtained exhibitions of such material from outside sources. Those that were fortunate enough to own objects organized some excellent shows and occasionally arranged for them to travel to other communities. Shows of contemporary crafts were the exception to the usual exhibitions of historical material.

One aspect of exhibiting and collecting decorative arts that has been overlooked by most museums is twentieth-century work, particularly industrial designs. Recently, there have been new developments in this area. Specialized museums have been organized for contemporary material in the field of both crafts and industrial design. This has been the trend in Europe, and to a lesser degree, in the United States. Since Canada has traditionally lagged behind but eventually followed the American lead in collecting decorative arts, it may follow that specialized museums become the main method of documenting twentieth-century material. With regard to decorative arts collections in Canadian public art museums, they will likely

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[3]Report and Recommendations of the Task Force Charged With Examining Federal Policy Concerning Museums, by Clement Richard and William Winthrow, Co-chairmen (Ottawa: Department of Communications, Government of Canada, 1986), 70.

remain repositories of historical material in the few instances where such collections already exist.

If new museums continue to specialize in various aspects of twentieth-century decorative arts, there is hope that this century's contributions to applied, decorative arts will not be neglected. For the benefit of present and future generations, it may be possible to fulfil the recommendation of a recent federal government report, which stated:

> [Such material] tends to be overlooked, perhaps because it crosses the conventional boundaries separating the missions of different museums; not entirely fine art, or history, or technology, yet drawing from all three and contributing to them. These are the arts of daily life, and more attention should be paid to them within the activities of the federal museums and . . . in other museums as well."

Had museums followed other similar recommendations made in the early part of the century, Canada's historical collections might have profited greatly. If museums take action immediately, it may still be possible for them to acquire sufficient material to fill the enormous gap in Canada's Canadian and international twentieth-century collections of decorative arts.

"Ibid., 40.

APPENDIX ONE

RESULTS OF QUESTIONNAIRE ON DECORATIVE ARTS COLLECTIONS AND RELATED ACTIVITIES IN CANADIAN PUBLIC ART MUSEUMS

A questionnaire on the subject of decorative arts was sent to the following institutions. A sample of the questionnaire is followed by the results, which were compiled from the responses received from the museums marked with an asterisk.

*AEAC	Agnes Etherington Art Centre
*AGGV	Art Gallery of Greater Victoria
*AGH	Art Gallery of Hamilton
*AGW	Art Gallery of Windsor
*BAG	Beaverbrook Art Gallery
*CCAGM	Confederation Centre Art Gallery and Museum
*EAG	Edmonton Art Gallery
LRAG	London Regional Art Gallery
MAG	Mendel Art Gallery
MMFA	Montreal Museum of Fine Arts
MQ	Musée du Québec
*NGC	National Gallery of Canada
NMAG	Norman Mackenzie Art Gallery
*VAG	Vancouver Art Gallery
*WAG	Winnipeg Art Gallery

GENERAL INFORMATION ON DECORATIVE ARTS

1. Without consulting any references, how would you personally define the term "decorative arts"?

2. Does your institution have an official policy on the collecting of decorative arts? Please elaborate briefly.

3. Is there a staff member of the museum whose primary responsibility is the area of decorative arts? Yes___ No___
   If yes, is it full time___, part time___, other___

4. How many decorative art objects are in your collection?_____

5. The decorative art objects represent approximately what percentage of your total collection of objects. ___%

6. Indicate by approximate percentages what proportion of the decorative art objects are made of each material. (When considering each category, count only objects produced for the interior environment.)
   ___% clay, ___% glass, ___% metal, ___% wood, ___% textile

7. If you do not actively collect decorative arts, is it because the institution has:
   ___ no mandate in the collection policy
   ___ a low priority for decorative arts
   ___ a lack of storage/conservation facilities
   ___ inadequate display facilities
   ___ other, please elaborate (over)

8. Do you have any concrete plans for increasing your decorative arts holdings? If so, please explain briefly.

9. Do you plan to substantially increase the number of decorative arts exhibitions in the near future? Yes___ No

10. Has the museum entered the relevant data for its decorative art collection into the Canadian Heritage Information Network?
No___, fewer than 25% of the objects___,
25-50% of the objects___, 50-75% of the objects___,
Over 75% of the objects___.

11. Indicate the approximate percentage of decorative art objects acquired for the permanent collection by each of these means.
___% gift(s) of entire collection(s) of decorative arts
___% gifts of individual decorative art objects
___% purchased using gifts of funds directed towards expanding the decorative arts collection
___% purchased using the institution's general acquisitions budget

12. Please indicate approximately what percentage of the museum's general acquisitions budget is used for decorative art. ___%

13. Indicate by approximate percentages the origin of objects in the decorative arts collection.
___% Canada
___% Britain
___% France
___% Europe (excluding France and Britain)
___% China, Japan and Korea
___% Other, please indicate

14. If there is Canadian content in the decorative arts collection, is there a priority toward collecting objects originating in your own province? Yes No

15. Does your library have books and/or catalogues on decorative art?
None___, fewer than 50___, 50-100___, 100-300___, over 300___
This represents approximately what percentage of the total holdings. ___%

16. Does your library subscribe to decorative art periodicals?
Yes No

EXHIBITION ACTIVITIES OVER PAST FIVE YEARS (1985 to 1989 inclusive)

17. Did the museum organize decorative arts exhibitions based primarily on its own collection? Yes___ No___

18. If yes, were any of these exhibitions circulated to other institutions? Yes___ No___

19. Were there any exhibitions/displays of decorative art lasting over 6 months? Yes___ No___

20. Did the museum allocate space primarily for exhibitions of decorative arts? Yes___ No___

21. At any time over the past five years, were decorative art objects from the permanent collection exhibited on a temporary or permanent basis in spaces where paintings or sculptures were also exhibited? Yes___ No___

22. With regard to exhibitions from your permanent decorative arts collection, check the most appropriate.
___five or more were held regularly each year
___two to four were held regularly each year
___once a year on a regular basis
___an average of less than once a year over past five years

23. Did the museum organize its own exhibitions over the past five years using primarily borrowed decorative art objects from public and/or private owners? Yes___ No___
If yes, check the most appropriate.
___three or more were held regularly each year
___one or two were held regularly each year
___the frequency was less than once a year

24. Did the museum mount decorative arts exhibitions organized by other institutions? Yes___ No___
If yes, check the most appropriate.
___three or more were shown regularly each year
___one or two were shown regularly each year
___the frequency was less than once a year

25. Has the museum published <u>any</u> exhibition catalogues, pamphlets, checklists, etc. on the subject of decorative arts over the past five years? Yes___ No___

26. Have there been any <u>special exhibitions</u> of decorative arts where objects were for sale? (for example, in the gallery shop) Yes___ No___

EDUCATIONAL AND OTHER ACTIVITIES OVER PAST THREE YEARS
(1987 to 1989 inclusive)

27. Did the museum show any films on the subject of decorative art over the past three years? Yes___ No___

28. Did the museum present any guest lecturers on the subject of decorative art? Yes___ No___

29. Did the museum invite anyone to demonstrate fabrication techniques related to decorative arts? Yes___ No___

30. Over the past three years, were there courses offered or similar types of educational programs on the subject of decorative arts for children or adults? Yes___ No___

31. Did the museum exhibit three-dimensional or pictorial didactic displays related to the decorative arts?
Yes___ No___

32. Over the past three years, have any museum staff members
(a) published research on the subject of decorative arts in publications outside the institution? Yes___ No___
(b) contributed material on the subject of decorative arts to the museum members' newsletter, bulletin, etc. Yes___ No___
(Do not consider exhibition catalogues.)

33. Were decorative arts featured in your museum shop?
Yes___ No___ N/A___

34. If you have a volunteer committee, were they involved in activities related to the field of decorative arts?
Yes___ No___ If yes, check all the appropriate categories.
___tours of homes to see decorative art and interiors
___evaluation day for decorative art objects
___sales of decorative art objects in the shop
___special fund raising events for the purpose of purchasing decorative art objects
___other, please explain

IF YOU HAVE ANY ADDITIONAL COMMENTS ON COLLECTIONS, EXHIBITIONS, OR EDUCATIONAL ACTIVITIES IN THE FIELD OF DECORATIVE ARTS, AS IT APPLIES TO YOUR INSTITUTION OR IN GENERAL, PLEASE INDICATE. (over)

GENERAL INFORMATION ON DECORATIVE ARTS

1. Without consulting any references, how would you personally define the term "decorative arts?"

AEAC: "Arts that decorate, enhance the environment usually with a functional or semi-functional base."

AGGV: "'Decorative arts' refers by definition to those well-crafted and decorated works in multi-media such as furniture, gold and silver, glass, porcelain, earthenware, and other such fine art made of materials which are also commonly used as craft media. To qualify aesthetically as decorative arts the quality of execution and detail must be of the highest standard."

AGH: "Decorative arts are objects, finely crafted and artistically designed, created for the adornment of interior spaces and/or functional use. i.e. wallpapers, textiles, furniture, dishes, cutlery, lamps."

CCAGM: "I would define 'decorative arts' by going to a dictionary, and would expect to encounter such words as functional, artistic, design, quality, and perhaps such words as unique, hand, and craft."

EAG: "Glass, porcelain, textiles, objets de vertu, ceramics, enamel work, ivory carvings, costumes, furniture, or any object of art which is not a printing, drawing, sculpture, print or photograph - both contemporary and historical objects are included."

VAG: "Decorative arts are utilitarian objects that have had decoration of artistic merit applied to them."

WAG: "Works of aesthetic value that interpret historical periods of social and stylistic development and illustrate by form and function the purpose for which they were made."

2. Does your institution have an official policy on the collecting of decorative arts? Please elaborate briefly.

AEAC: "No."

AGGV: "The Art Gallery of Greater Victoria does specify the decorative arts in its collections policy."

AGH: "Our collection policy does not specifically make mention of the 'decorative arts.' However, it does state as a mandate the collection and preservation of historical and contemporary

art by Canadians. In such cases as decorative art can also be deemed fine art, decorative art objects are included in this overall mandate."

AGW: "We have no official policy."

BAG: "Yes. Decorative Arts relating to history of New Brunswick and those which contextualize fine arts collection are collected."

CCAGM: "Yes, but the term 'decorative arts' is not defined. In practice, we tend to confine our collecting to the areas of contemporary Canadian fine craft and British porcelain."

EAG: "We do not collect decorative arts at this time."

NGC: "No independent policy. Items, especially silver, collected on limited basis within general policy."

VAG: "The Vancouver Art Gallery does not have an official policy on collecting decorative arts."

WAG: "One of the few decorative arts collections in Western Canada built on an aesthetic base, it remains the intent to build upon already established areas of collecting. Such a collection serves not only to preserve objects for the artistic merit and excellent craftsmanship, but provides a comfortable access to the Gallery, enjoyed and well-appreciated by many patrons. Decorative Arts for the Gallery's purposes focuses on the functional object. New attention is given to advancing the collections into the twentieth century with the inclusion of modern and contemporary decorative art objects.
Main areas of collection: Ceramics, porcelain and pottery, 20th century studio pottery; Silver; Glass; Lace and Embroidery; Chess sets and Chessmen; Canadiana, silver, ceramic, glass."

3. Is there a staff member of the museum whose primary responsibility is the area of decorative arts?
Yes___ AGGV, NGC, WAG.
No___ AEAC, AGH, AGW, BAG, CCAGM, EAG, VAG.
If yes, is it full time___ NGC, WAG.
part time___
other___ AGGV, NGC: "silver only; rest divided among curators in other areas."

4. How many decorative art objects are in your collection?_____

AEAC: 2,000 "approx."
AGGV: 2,609
AGH: 50-75
AGW: N/A
BAG: "The largest collection is Pillow Porcelain collection." [130 objects.]
CCAGM: 596
EAG: 0
NGC: "approx. 6,000 silver; 200 furniture, textiles, misc."
VAG: "fewer than 20."
WAG: approximately 3,380."

5. The decorative art objects represent approximately what percentage of your total collection of objects. ___%

AEAC: 25%
AGGV: 25%
AGH: 1%
BAG: 15%
CCAGM: 4%
NGC: 20%
VAG: less than 1%
WAG: 22%

6. Indicate by approximate percentages what proportion of the decorative art objects are made of each material. (When considering each category, count only objects produced for the interior environment.)
___% clay, ___% glass, ___% metal, ___% wood, ___% textile

AEAC: 12% glass, 13% metal, 75% textile.
AGGV: 50% clay/ceramic, 10% glass, 10% metal, 10% wood, 20% textile.
AGH: 50% clay, 30% metal, 20% textile.
AGW: N/A
BAG: 10% glass, 1% metal, 2% wood, 2% textile [Calculations relate to figure of 15% given in no. 5.; There is no percentage indicated for ceramics although no. 4 response shows the museum owns more ceramics than any other material.]
CCAGM: 55% clay, 2% glass, 20% metal, 3% wood, 20 textile.
NGC: 15% metal, 1% wood, 2% textile. [Calculations relate to figure of 20% given in no. 5.]
VAG: Not applicable.
WAG: 24% clay, 15% glass, 10% metal, 1% wood, 3% textile, 46% ivory chessmen (1,552).

7. If you do not actively collect decorative arts, is it because the institution has:
-no mandate in the collection policy ___ AGH, EAG, VAG.
-a low priority for decorative arts ___ AGH, AGW.
-a lack of storage/conservation facilities ___ EAG.
-inadequate display facilities
-other, please elaborate ___ NGC: "limited mandate."

8. Do you have any concrete plans for increasing your decorative arts holdings? If so, please explain briefly.

AEAC: "No."

AGH: "As our curator is a specialist in the field of Canadian silver work, it is likely that the Art Gallery of Hamilton's holdings in this segment of the decorative arts will expand. Otherwise, outside of donations, there are no definite plans to increase our decorative art holdings."

AGW: "We do not intend to establish the collecting of this type of work in the near future."

BAG: "No concrete plans other than criteria elaborated in [question] 2."

CCAGM: "No."

EAG: "Only if the museum expands or if we were offered a significant collection as a gift."

NGC: "Yes. To complete representation of historic Canadian silvermaking; and augment painting and sculpture collections with complementary parallel examples of the best and most representative of fine furniture, metalwork and textiles (last very restricted collection)."

VAG: "We do not have any concrete plans to increase our decorative arts holdings."

WAG: "Plans for future acquisition are governed by the annual budget allocated for the purchase of decorative art. Also by the availability of funds through deaccession, and by the generosity of individual donors in giving money or actual objects.

Whenever it is appropriate grants are applied for to assist with acquisition. All acquisition is governed by the Collections Policy. Decorative Art has its specified mandate which outlines the proposed development of the collection. Within that mandate, and as funds and gifts permit, it is the intention to increase the collection accordingly."

9. **Do you plan to substantially increase the number of decorative arts exhibitions in the near future?**
Yes___
No___ AEAC, AGGV, AGH, AGW, BAG, CCAGM: "But we are always willing to consider proposals relating to travelling exhibitions," EAG, NGC, VAG, WAG.

10. **Has the museum entered the relevant data for its decorative art collection into the Canadian Heritage Information Network?**
No___ AGW, BAG, VAG.
fewer than 25% of the objects___ AEAC, AGH.
25-50% of the objects___
50-75% of the objects___
Over 75% of the objects___ AGGV, CCAGM, NGC, WAG.

11. **Indicate the approximate percentage of decorative art objects acquired for the permanent collection by each of these methods.**

AEAC: 100% gift(s) of entire collection(s) of decorative arts

AGH: 70% gift(s) of entire collection(s) of decorative arts
30% gifts of individual decorative art objects

BAG: 80% gift(s) of entire collection(s) of decorative arts
10% purchased using gifts of funds directed towards expanding the decorative arts collection
10% purchased using the institution's general acquisitions budget

CCAGM: 48% gift(s) of entire collection(s) of decorative arts
20% gifts of individual decorative arts objects
32% purchased using the institution's general acquisitions budget

WAG: 44% gifts of individual decorative art objects
43% purchased using gifts of funds directed towards expanding the decorative arts collection
13% purchased using the institution's general acquisitions budget

12. Please indicate approximately what percentage of the museum's general acquisitions budget is used for decorative art.___%

AEAC: 0%
AGGV: "small"
AGH: 0%
AGW: "None"
CCAGM: -10% [sic] "We have no acquisitions fund at the present time."
NGC: "No specific allotment of funds."
VAG: "Not applicable."
WAG: 11.5%

13. Indicate by approximate percentages the origin of objects in the decorative arts collection.

AEAC: Canada 90%, Britain 10%.
AGGV: "PRINTOUT ATTACHED" [CHIN unique values list showed Canada 7%; Britain 23%; France 1%; Europe (excluding France and Britain) 9%; China, Japan and Korea 42%; Other 18% includes American, African, Mexican, Central America, Indian, Tibetan, and South American.]
AGH: Canada 100%.
BAG: Canada 60%, Britain 40%.
CCAGM: Canada 60%, Britain 40%.
NGC: Canada 80%; Britain 5%; France 3%; Europe (excluding France and Britain) 10%; China, Japan, and Korea 2%.
VAG: Canada 95%, Britain 5%.
WAG: Canada 8%; Britain 30%; France 2%; Europe (excluding France and Britain) 8.5%; China, Japan, and Korea 1.5%; America 3%; Mid-Eastern 1%; "less the chessmen which are not yet fully catalogued as to country of origin."

14. If there is Canadian content in the decorative arts collection, is there a priority toward collecting objects originating in your own province?
Yes___ BAG, VAG.
No___ AEAC, AGGV, AGH, WAG, NGC: "Nationally representative."
CCAGM: "No, but we do like to have the leading craftspeople represented."

15. Does your library have books and/or catalogues on decorative art?
None___
fewer than 50 AGH, AGW, VAG.
50-100 AEAC, BAG, FAG.
100-300 AGGV, CCAGM.

over 300___ NGC, WAG.
This represents approximately what percentage of the total holdings. ___%
AEAC: 5%
AGH: 2%,
AGW: "Very small portion-maybe 1%."
EAG: 1%
WAG: 5%

16. Does your library subscribe to decorative art periodicals?
Yes___ AGGV, AGH, AGW: "Auction catalogues," BAG, CCAGM, NGC, WAG.
No___ AEAC, EAG, VAG.

EXHIBITION ACTIVITIES OVER PAST FIVE YEARS (1985 to 1989 inclusive)

17. Did the museum organize decorative arts exhibitions based primarily on its own collection?
Yes___ AEAC, AGGV, AGH, AGW, BAG, CCAGM, NGC, WAG.
No___ EAG, VAG

18. If yes, were any of these exhibitions circulated to other institutions?
Yes___ AGGV, NGC.
No___ AEAC, AGH, BAG, CCAGM, VAG, WAG.

19. Were there any exhibitions/displays of decorative art lasting over 6 months?
Yes___ AGW, BAG, CCAGM, NGC, WAG.
No___ AEAC, AGGV, AGH, VAG.

20. Did the museum allocate space primarily for exhibitions of decorative arts?
Yes___ AGGV, BAG, CCAGM, WAG.
No___ AEAC, AGH, AGW, EAG, NGC: "Integrate display within permanent galleries. For special exhibitions use space allotted for all such shows."
VAG.

21. At any time over the past five years, were decorative art objects from the permanent collection exhibited on a temporary or permanent basis in spaces where paintings or sculptures were also exhibited?
Yes___ AEAC, AGGV, AGH, BAG, CCAGM, NGC, WAG.
No___ EAG, VAG.

22. With regard to exhibitions from your permanent decorative arts collection, check the most appropriate.
-five or more were held regularly each year___ WAG.
-two to four were held regularly each year___ AGGV.
-once a year on a regular basis___ AEAC.
-an average of less than once a year over past five years
AGH
AGW: "probably less"
BAG
CCAGM: "A selection of works from the Permanent Collection is exhibited year round."
NGC.

23. Did the museum organize its own exhibitions over the past five years using primarily borrowed decorative art objects from public and/or private owners?
Yes___ AGH, CCAGM, NGC, WAG.
No___ AEAC, AGGV, BAG, EAG.
If yes, check the most appropriate.
-three or more were held regularly each year
-one or two were held regularly each year AGH.
-the frequency was less than once a year CCAGM, NGC, WAG.

24. Did the museum mount decorative arts exhibitions organized by other institutions?
Yes___ AGH, CCAGM, EAG, VAG, WAG.
No___ AEAC, AGGV, AGW, BAG, NGC.
If yes, check the most appropriate.
-three or more were shown regularly each year
-one or two were shown regularly each WAG.
-the frequency was less than once a year AGH, CCAGM, EAG, VAG.

25. Has the museum published any exhibition catalogues, pamphlets, checklists, etc. on the subject of decorative arts over the past five years?
Yes AEAC, AGGV, AGH, CCAGM, "co-published," NGC.
No AGW, BAG, EAG, VAG, WAG. "Handouts - sheets of information relative to the exhibition are available in the Gallery exhibition area. 'Handouts' are professionally

designed and run off on the photocopier. They are available according to demand. This is really a case of printed rather than published material."

26. Have there been any special exhibitions of decorative arts where objects were for sale? (for example, in the gallery shop).
Yes___ AGH, CCAGM: "Christmas Craft Fair."
No___ AEAC, AGW, BAG, EAG, NGC, VAG, WAG,
AGGV: "The shop mounts such sale exhibits, the Art Gallery of Greater Victoria exhibitions programme does not mount exhibitions for sale."

EDUCATIONAL AND OTHER ACTIVITIES OVER PAST THREE YEARS
(1987 to 1989 inclusive)

27. Did the museum show any films on the subject of decorative art over the past three years?
Yes___ AEAC, AGGV, AGH, BAG, CCAGM, WAG.
No___ AGW, EAG, NGC, VAG.

28. Did the museum present any guest lecturers on the subject of decorative art?
Yes___ AEAC, AGGV, BAG, CCAGM, VAG, WAG.
No___ AGH, AGW, EAG, NGC.

29. Did the museum invite anyone to demonstrate fabrication techniques related to decorative arts?
Yes___ AEAC, AGGV, BAG, CCAGM, WAG.
No___ AGH, AGW, EAG. NGC, VAG.

30. Over the past three years, were there courses offered or similar types of educational programs on the subject of decorative arts for children or adults?
Yes___ AEAC, BAG, CCAGM, WAG.
No___ AGGV, AGH, AGW, EAG, VAG.

31. Did the museum exhibit three-dimensional or pictorial didactic displays related to the decorative arts?
Yes___ AEAC, CCAGM.
No___ AGH, AGW, BAG, EAG, NGC, VAG, WAG.

32. Over the past three years, have any museum staff members
(a) published research on the subject of decorative arts in publications outside the institution?
Yes___ AGGV, NGC.
No___ AEAC, AGH, AGW, BAG, CCAGM, EAG, VAG, WAG.

(b) contributed material on the subject of decorative arts to the museum members' newsletter, bulletin, etc. (Do not consider exhibition catalogues.)
Yes___ AEAC: "Bulletin notes only." AGGV, AGH, BAG, NGC, WAG.
No___ AGW, CCAGM, EAG, VAG.

33. Were decorative arts featured in your museum shop?
Yes___ AGGV, AGH, AGW: "It depends on what one means by decorative arts. I would say yes." CCAGM, EAG, VAG, WAG.
No___ AFAC.
N/A___ AFAC, BAG, NGC.

34. If you have a volunteer committee, were they involved in activities related to the field of decorative arts?
Yes___ AGH, BAG, CCAGM, NGC, WAG.
No___ AFAC, EAG, VAG.
If yes, check all the appropriate categories.
-tours of homes to see decorative art and interiors AGGV.
-evaluation day for decorative art objects AGGV, AGH, WAG.
-sales of decorative art objects in the shop AGGV, AGH, CCAGM, WAG.
-special fund raising events for the purpose of purchasing decorative art objects AGH, WAG.
-other, please explain
BAG: "Docent tours of Pillow Collection."
CCAGM: "Publication of collection guide; Revision to permanent collection display."
NGC: "Docents gallery tours."
WAG: "Auction of decorative arts as a fund-raising event. The objects donated for this purpose did not fall within the Gallery Collections Policy."

IF YOU HAVE ANY ADDITIONAL COMMENTS ON COLLECTIONS, EXHIBITIONS, OR EDUCATIONAL ACTIVITIES IN THE FIELD OF DECORATIVE ARTS, AS IT APPLIES TO YOUR INSTITUTION OR IN GENERAL, PLEASE INDICATE. (over)

APPENDIX TWO

ANALYSIS OF CANADIAN HERITAGE INFORMATION NETWORK (CHIN) DATA ON THE SUBJECT OF DECORATIVE ARTS COLLECTIONS IN CANADIAN PUBLIC ART MUSEUMS

Information was received from the CHIN database for each of the following institutions:

AEAC	Agnes Etherington Art Centre
AGGV	Art Gallery of Greater Victoria
AGH	Art Gallery of Hamilton
CCAGM	Confederation Centre Art Gallery and Museum
EAG	Edmonton Art Gallery
MAG	Mendel Art Gallery
MMFA	Montreal Museum of Fine Arts
MQ	Musée du Québec
NGC	National Gallery of Canada
NMAG	Norman Mackenzie Art Gallery
VAG	Vancouver Art Gallery
WAG	Winnipeg Art Gallery

An analysis of the data is shown on the chart on the following page.

ANALYSIS OF CHIN DATA RETRIEVED OCTOBER 1989

INST. NAME	FINE[1] ARTS	NOT FINE ARTS[2]		TOTAL HOLDINGS	DEC.ARTS AS % OF TOTAL HOLDINGS	DEC.ARTS AS % OF FINE ARTS
		OTHER[3]	DECORATIVE[4] ARTS			
AEAC	483	3,203	316	4,002	7.9%	65.4%
AGGV	1,560	5,095	1,997	8,652	23.1%	128.0%
AGH	5,152	507	48	5,707	.8%	.9%
CCAGM	8,054	6,268	575	14,897	3.9%	7.1%
EAG	2,066	3	0	2,069	----	----
MAG	3,321	19	16	3,356	.5%	.5%
MMFA	8,044	8,393	7,004	23,441	29.9%	87.1%
MQ	12,109	2,795	1,699	16,603	10.2%	14.0%
NGC	32,341	2,959	3,176	38,476	8.3%	9.8%
NMAG	1,049	372	66	1,487	4.4%	6.3%
VAG	3,826	188	81	4,095	2.0%	2.1%
WAG	6,433	237	1,802	8,472	21.3%	28.0%
Total	84,438	30,039	+ 16,780			
			46,819			

[1]"Fine Arts" is defined by CHIN using accepted object names such as "painting" and "sculpture." (For complete list, see footnote, page 55.)

[2]"Not Fine Arts" is defined by CHIN and includes hundreds of object names such as "notebook," "pipe," "engraving," "mask," "bowl," "lamp," and so forth.

[3]"Other" includes "notebook," "pipe," "engraving," and "mask," but it does not include fine arts objects (as defined by CHIN) or decorative arts objects (as defined by this thesis). Therefore, it does not include "painting" and "sculpture" or "bowl" and "lamp."

[4]"Decorative arts" are those functional objects that are related to interiors (as defined by this thesis), for example, "bowl" and "lamp."

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