

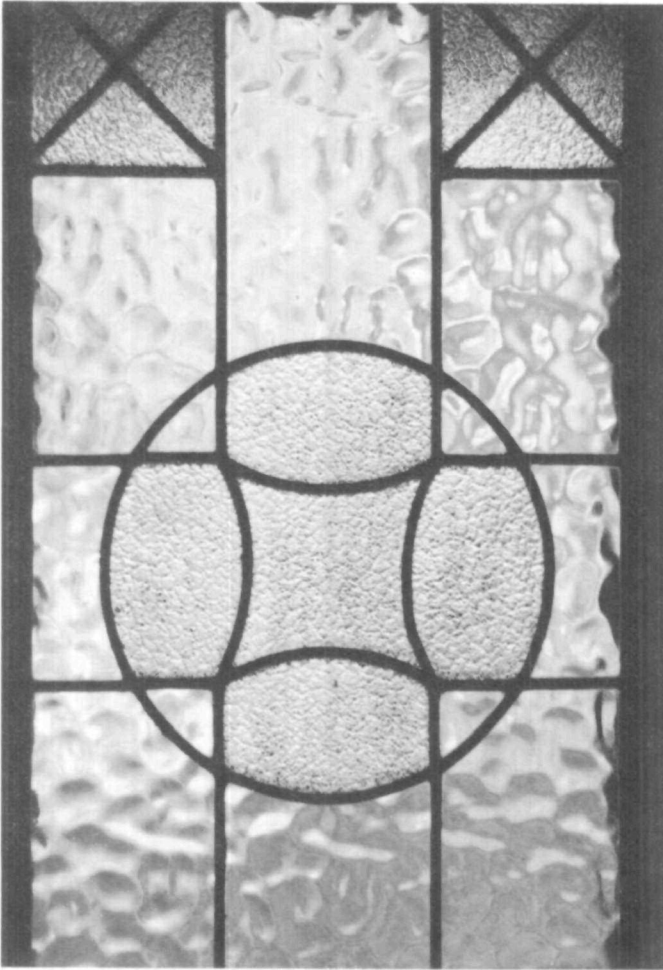
NOTES AND COMMENTS - NOUVELLES BREVES

LES VITRAUX DES MAISONS DE LA
COTE-DE-SABLE D'OTTAWA

Le vitrail est un des détails architectoniques qui ajoute le plus de charme à la maison victorienne. Destiné à une utilisation domestique, il a rarement été l'objet d'études systématiques. Heureusement, cette lacune tend à disparaître car le vitrail domestique offre au chercheur un double intérêt: esthétique et socio-culturel.

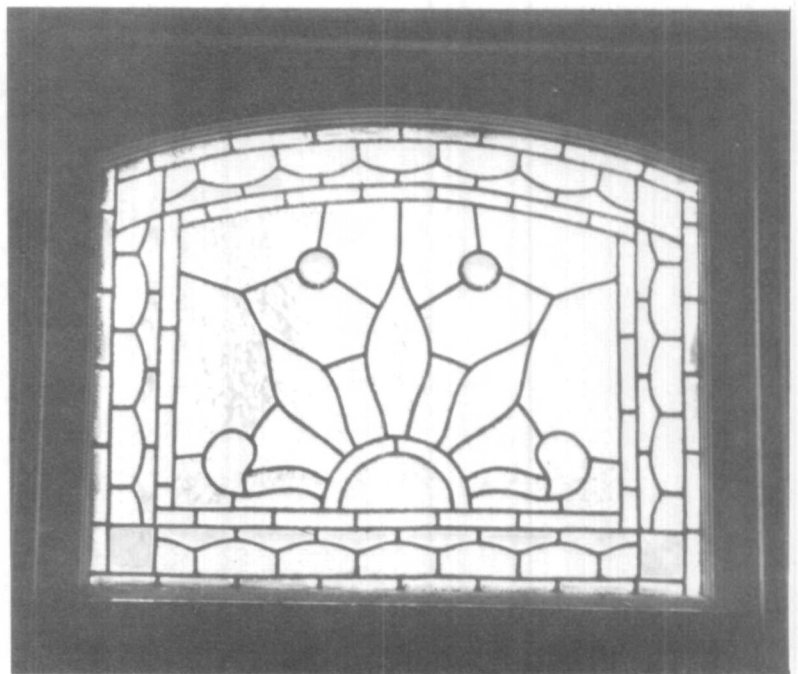
Aumileu du dix-neuvième siècle, l'intérêt pour le vitrail de conception médiévale (une mosaïque de verre translucide coloré, inséré dans un chassis de tiges de plomb) renaît en Angleterre avec le "Gothic Revival." Sous la direction de William Morris, ces artistes qui se sentent menacés par l'industrialisation cherchent un retour aux métiers et aux techniques du Moyen-Age. Le vitrail ancien redevient très populaire et les vitraux apparaissent dans les résidences privées d'Angleterre, de France et d'Allemagne. Au dix-neuvième siècle et au début du vingtième siècle, la mode européenne influence fortement l'architecture et l'art décoratif au Canada.

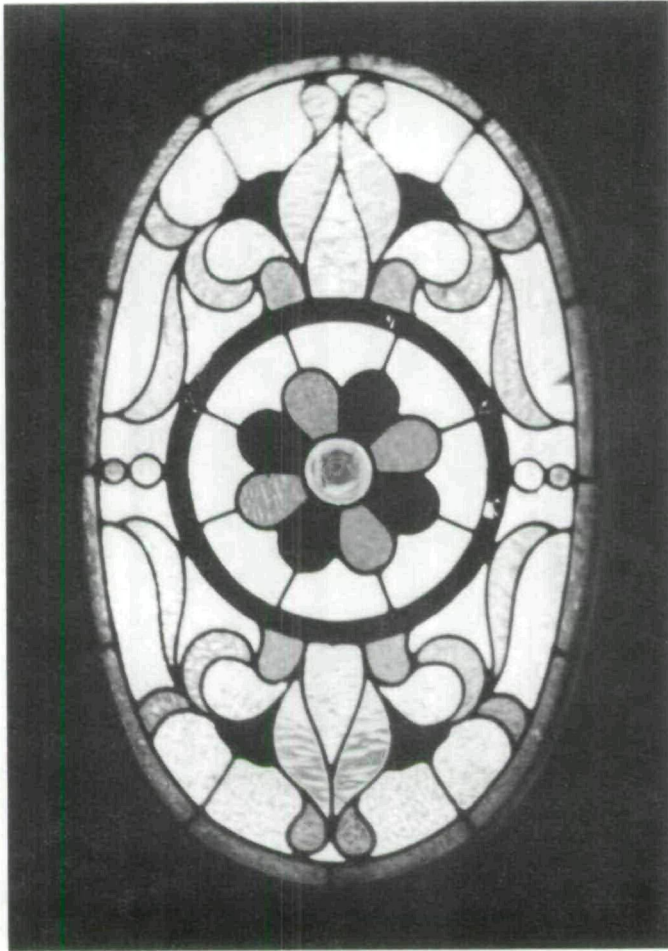
Cette influence est particulièrement visible dans les maisons du quartier de la Côte-de-Sable d'Ottawa, un des trois plus anciens de la ville. Le peuplement de ce quartier commence en 1844. Jusqu'en 1895 la population se concentre dans la partie nord du quartier (entre les rues Laurier et Rideau, le canal Rideau et la rivière Rideau). Dans ce secteur se trouve la majorité des maisons qui possèdent des vitraux. L'analyse du vitrail domestique de ce quartier permettra une étude intéressante et originale du goût artistique domestique de l'époque victorienne. Dans l'élaboration de leurs motifs, les artisans suivent la mode et la demande populaire.



Fenêtre de vestiaire,
détail (18 cm x 10 cm);
motif géométrique; verre
blanc martelé, verre
blanc "alvéolé."

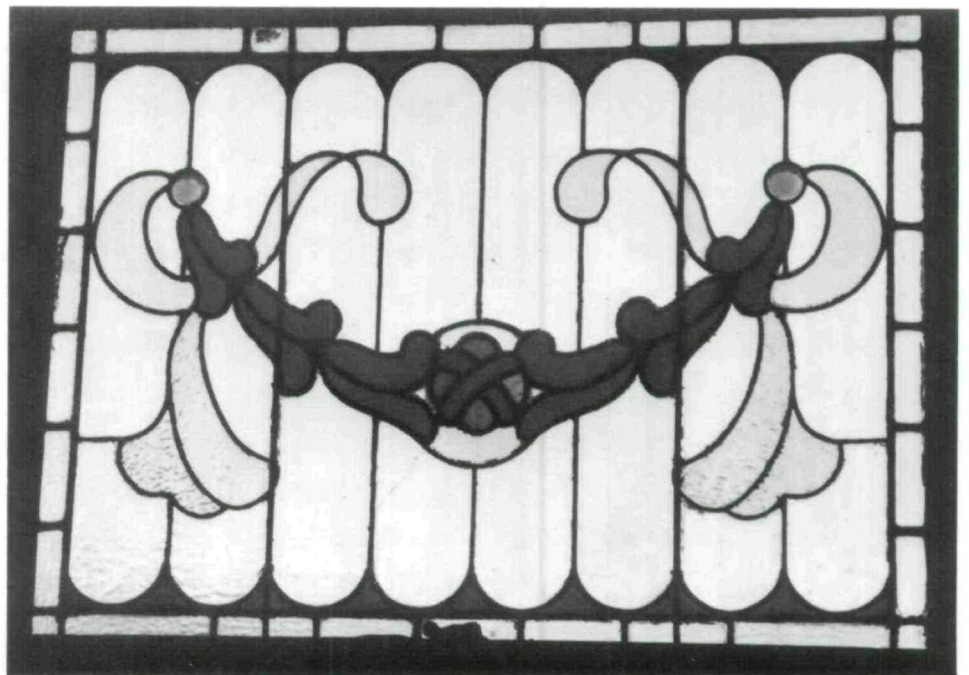
Fenêtre du transept de
la porte d'entrée
(45.5 cm x 30.5 cm);
motif végétal stylisé
sur arrière-plan
géométrique; verre
blanc martelé, verre
blanc "alvéolé," deux
cabochons blancs.





Oeil-de-boeuf à droite de la porte d'entrée (30.5 cm x 20 cm); motif floral stylisé au centre d'un médaillon entouré de feuillage; verre blanc, ivoire, bleu, jaune et rouge "alvéolés," un cabochon bleu, deux cabochons jaunes, deux cabochons blancs.

Transept central de fenêtre à trois baies (38 cm x 96.5 cm); motif végétal stylisé sur arrière-plan de bandes verticales; verre blanc, bleu, ivoire et rose "alvéolés," verre brun lisse, deux cabochons jaunes.



En plus de sa valeur artistique, le vitrail est aussi un indice de la position sociale et culturelle de son premier propriétaire. La compilation des vitraux de la Côte-de-Sable révèle des tendances stylistiques différentes dans le dessin et dans le choix du verre employé. Ces différences reflètent des appartenances à différents niveaux sociaux ainsi que des disparités culturelles. Dès ses débuts, la Côte-de-Sable a abrité une population mixte. Celle-ci se compose d'une première classe aisée de hauts fonctionnaires, de membres du Cabinet et de professionnels et d'une seconde classe qui regroupe des ouvriers spécialisés, des employés de bureau et des manoeuvres.

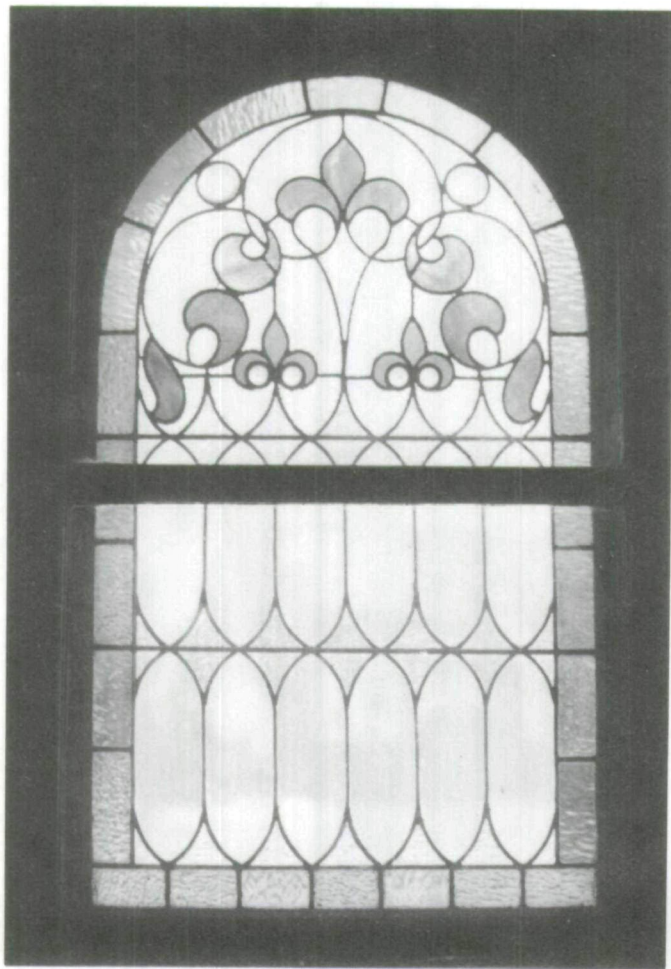
Au cours de l'époque victorienne, chacune de ces classes professionnelles tend à se regrouper dans des secteurs bien précis du quartier. La classe la plus aisée habite surtout les rues situées au sommet de la "Côte" et les classes moins fortunées se logent dans les rues près du Canal Rideau. Les demeures reflètent cette situation tant par le choix des matériaux de construction (brique, stuc, bois, pierre taillée) que par le degré de complexité des vitraux. Le vitrail dont le motif est détaillé et qui contient des formes courbes, difficiles à tailler, est plus dispendieux. Par conséquent, dans les rues habitées par les ouvriers, les vitraux étalent surtout des motifs géométriques très simples.

Le vitrail de l'époque victorienne combine différentes textures afin d'accentuer l'impact visuel. L'artisan ajoute souvent des "glass jewels," des cabochons colorés dont la surface est taillée comme des pierres précieuses et des culs-de-bouteille à surface plate. Ces additions sont très populaires; plus le bijou est gros, plus il reflète la lumière et bien sûr, plus il coûte cher. L'analyse des photos ci-jointes montre la multitude de combinaisons possibles. Malgré le grand nombre de techniques utilisées, l'artisan-verrier ne dévie pas du principe fondamental du vitrail: l'emploi d'une nouvelle couleur dans le motif entraîne l'utilisation d'un nouveau morceau de verre et la présence d'une tige de plomb.

Le recensement des vitraux encore en place dans la Côte-de-Sable révèle plus de 465 vitraux répartis dans 161 maisons. Une de ces maisons contient à elle seule trente-quatre vitraux dans un ensemble qui a été conçu spécialement pour cette demeure. Il existe une relation étroite entre le thème des autres détails architectoniques (frise, médaillon, corniche) et le motif des vitraux. Une autre maison renferme une série de vingt-cinq vitraux subdivisés en cinq thèmes, un par pièce. Une telle uniformité suppose une collaboration étroite entre l'architecte et l'artisan pour la coordination des différents motifs. D'autre part, le même vitrail se trouve dans douze maisons en rangée du secteur sud du quartier et dans cinq maisons en rangée du secteur nord. Ce phénomène prouve que les vitraux pouvaient aussi être fabriqués en série. La majorité des vitraux de la Côte-de-Sable sont des pièces uniques qui recèlent une foule de motifs. Les motifs peuvent être regroupés en cinq catégories: motifs végétaux et floraux (buissons, rosiers, fleurs diverses); motifs végétaux et floraux stylisés (fleurs de lys, nénuphars); armoiries et écussons; dessins géométriques; et représentations figuratives (oiseaux, figures mythologiques, bateaux, paysages).

Le nombre de verriers qui fabriquent des vitraux dans la ville d'Ottawa fait état de la popularité du vitrail dans la Côte-de-Sable. Deux "glass-stainers" sont inscrits au botin commercial d'Ottawa des années 1866-67. L'un entre eux, William McKay, fabricant des vitraux des édifices du Parlement, annonce son atelier jusqu'en 1870. Après un temps mort, les affiches d'un artisan-verrier reparaîtront en 1891. En 1892 les artisans sont répartis dans quatre ateliers; en 1895 leur nombre s'élève à huit. Le marché du vitrail est une entreprise très rentable à Ottawa, comme le prouvent les annonces de ces ateliers qui occupent souvent, en caractères gras, une page entière.

L'étude du vitrail dans la Côte-de-Sable nous permet d'aborder d'une façon inédite notre héritage culturel. Manifestation du goût des habitants en matière d'art décoratif,



Fenêtre du vestibule
à côté de la porte
d'entrée (74 cm x 30.5
cm); motif floral stylisé,
fleur de lys sur arrière-
plan géométrique; verre
blanc lisse, verre blanc
martelé, verre jaune lisse,
verre jaune martelé, deux
cabochons blancs, quatre
cabochons jaunes.

Fenêtre du deuxième palier
de la cage d'escalier-façade
(1 m 52.5 cm x 91.5 cm);
armoire imaginaire sur fond
géométrique; verre blanc
lisse, verre blanc martelé.



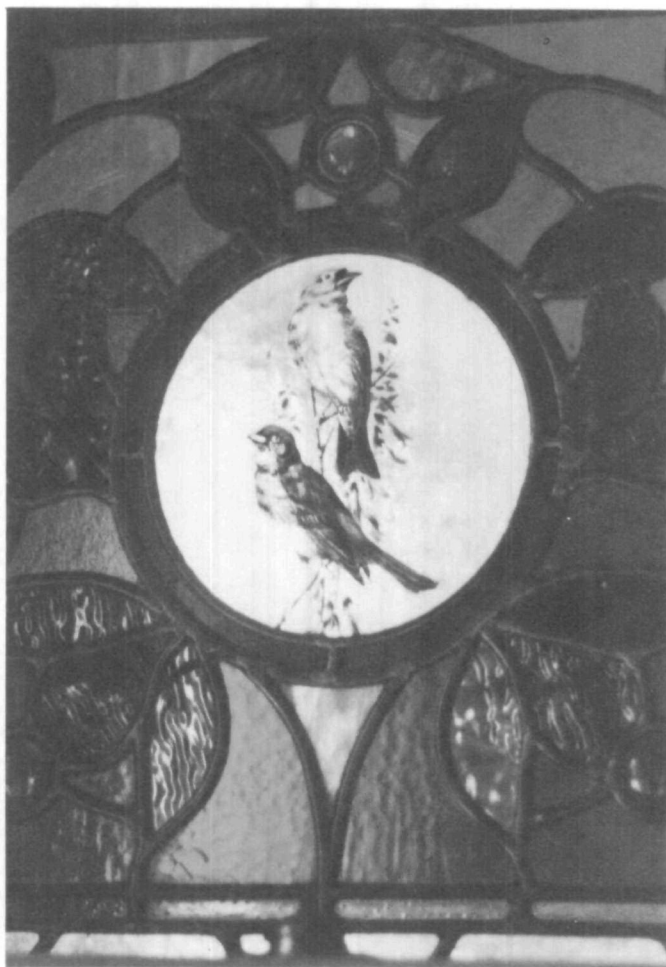
il présente une image de leur conception de la beauté. Il est urgent de recenser tous les exemplaires de vitraux encore existants car ils sont menacés de disparition. Leurs propriétaires actuels se préoccupent rarement de remplacer ou de réparer un vitrail endommagé, soit par ignorance ou à cause du coût élevé de remplacement. Il est donc important, pour l'avenir, de compiler et de cataloguer ces exemples riches et originaux de l'art populaire.

C'est dans cet esprit que je travaille depuis deux ans à la compilation d'un répertoire des vitraux des maisons de la Côte-de-Sable d'Ottawa. Chaque vitrail est enregistré sur une fiche signalétique et est photographié en entier de l'intérieur de la maison. De plus, si le vitrail comporte des détails intéressants aux points de vue texture, dessin ou technique, ceux-ci sont aussi photographiés et répertoriés. Chaque vitrail a été classifié selon deux méthodes: selon son style et selon l'adresse de la maison où il est situé. Cette deuxième méthode permet de déterminer si le style et la complexité du dessin du vitrail sont semblables dans chaque secteur du quartier.

Une copie de l'ensemble des documents (diapositives et répertoire) sera remise aux archives du Centre de recherches en Civilisation canadienne-française de l'Université d'Ottawa qui a subventionné la recherche. Celle-ci mènera éventuellement à la publication d'un livre sur les vitraux des maisons de la Côte-de-Sable et sur les aspects techniques de leur fabrication.

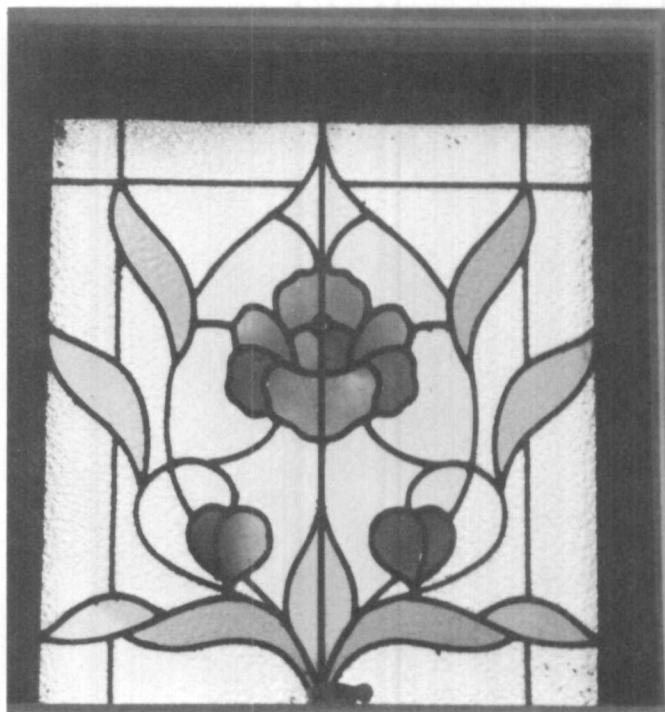
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- Armitage, E.L. Stained Glass: History, Technique and Practice. London: Hill, 1960.
- Bernstein, J.W. Stained Glass Craft. New York: MacMillan, 1973.
- Dunkin Wedd, J.A. Pattern and Texture, Sources of Design. N.p., Studio Publications, 1956.



Transept de gauche d'une fenêtre à trois baies, détail (38 cm x 30.5 cm); motif végétal entourant un médaillon figurant un couple d'oiseaux; verre vert opalescent, verre brun opalescent, verre bleu pâle opalescent, verre rose, jaune et rouge "alvéolés," deux cabochons rouges, un cabochon bleu, verre blanc "alvéolé" peint en grisaille.

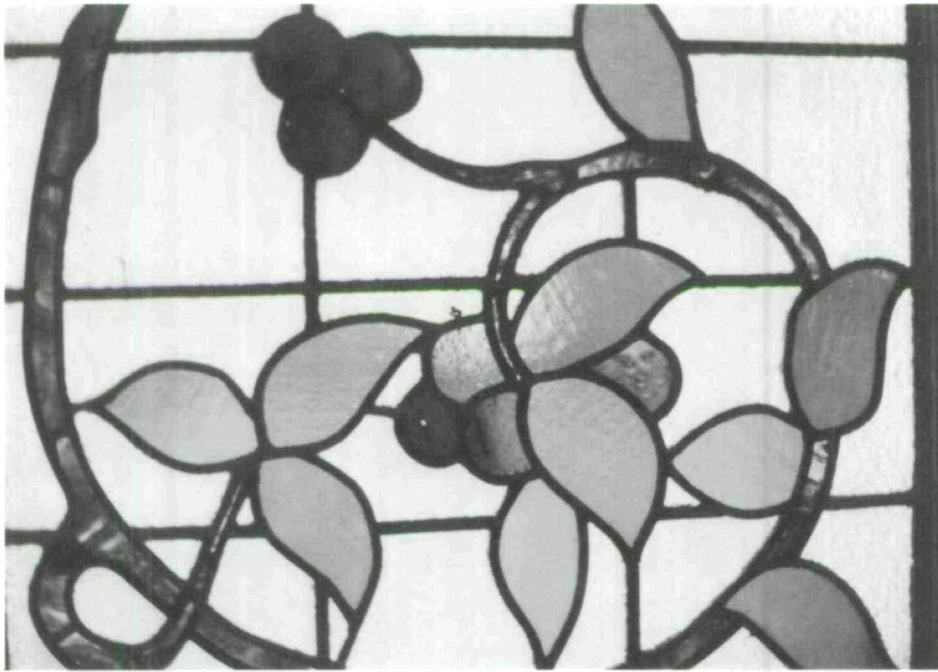
Transept de gauche d'une fenêtre à trois baies (45.5 cm x 33 cm); motif floral, rose centrale avec deux boutons; verre blanc et vert "alvéolés," verre rose lisse, verre blanc martelé.



Janneau, Guillaume. Modern Glass. London: The Studio, 1931.

Ottawa City Directory. Ottawa: Woodburn Printing Co., 1866-1867, 1868, 1869, 1870.

Ottawa City Directory. Toronto: Might's Directory Company of Toronto, 1891, 1892, 1895.



Fenêtre du premier palier de la cage d'escalier, détail (22.5 cm x 30.5 cm); motif végétal de branche de cerisier; verre blanc martelé, verre brun opalescent, verre vert et rouge "alvéolés."

Carol Sheedy

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THE NOVA SCOTIA GLASS COMPANY

A thriving factory between 1881 and 1891, nothing now remains of the Nova Scotia Glass Company of Trenton, Pictou County, Nova Scotia. The site has been altered through subsequent occupancy by other glass companies which made mainly fruit jars and bottles, through local use of the site as a dump, and by the introduction of huge oil tanks as well as the town's sewage plant nearby. Surface digging on the site has yielded bottle shards and pieces of Pyrex as well as clear glass tableware shards. Twenty years of holes dug by enthusiastic glass collectors eager for more knowledge about the produce of the company have made investigation a treacherous undertaking.

The following is the story of the rise and fall of the Nova Scotia Glass Company as reported in contemporary printed sources, mainly the New Glasgow Eastern Chronicle. This is not an analysis, but rather a presentation of available information on one factory necessary to study the product of that factory. The Eastern Chronicle appears to have backed the Liberal party in this period and had no faith in Sir John A. Macdonald's National Policy of protective tariffs which really spawned the glass company. Newspaper reports are often biased and not always the most accurate, but they do present one view and, usually, the basic storyline.

In March of 1881 "some parties from near Hamilton, Ontario,"¹ were snooping around Nova Scotia looking for a suitable place to start a glass factory. "Mr. Beach, the Hamilton gentleman referred to,...[has] not decided on any town as yet, but the choice lay between Pictou, New Glasgow, Truro and Halifax, and the place offering the best inducements and advantages would be chosen...."² William Godkin Beach was an Ontario speculator whose experience in the 1870s included employment as a manufacturer's agent, possibly for the St. Lawrence Glass Company in Montreal, and as an importer of glassware and lamps.



Trade mark of the Nova Scotia Glass Company. Collection: Nova Scotia Museum, cat. no. P100.42. (Photograph by Ron Merrick, Nova Scotia Museum, neg. no. 7507.)

When the Burlington Glass Works of Hamilton, Ontario, re-opened in October 1877, it was under the new management of Murray Kerr and William G. Beach. Beach, who left the Burlington Works in February 1881, was an avowed supporter of the National Policy.³

The National Policy of Sir John A. Macdonald and the Conservatives was a system of tariffs introduced in 1879 to protect and sponsor Canadian industry. Thus, duties rose as much as thirty percent on imported manufactured goods. An important concession to the Maritime region was the imposition

of a fifty-cent duty, per ton, on coal, causing coal to become more expensive. Beach settled on the New Glasgow area as the place to start his glass factory because of its proximity to a cheaper source of coal, the mines at nearby Stellarton, its location on the Intercolonial Railway, and the investments of New Glasgow businessmen in the company.

Everybody knows that the days of wooden shipbuilding, at all events, in New Glasgow are nearly over and some other industry will have to spring up to supply work for even the population which we now have, and if the town is to continue to grow and keep pace with the rest of the country we will have to do all we can in every possible way to induce manufacturers to locate their workshops here.⁴

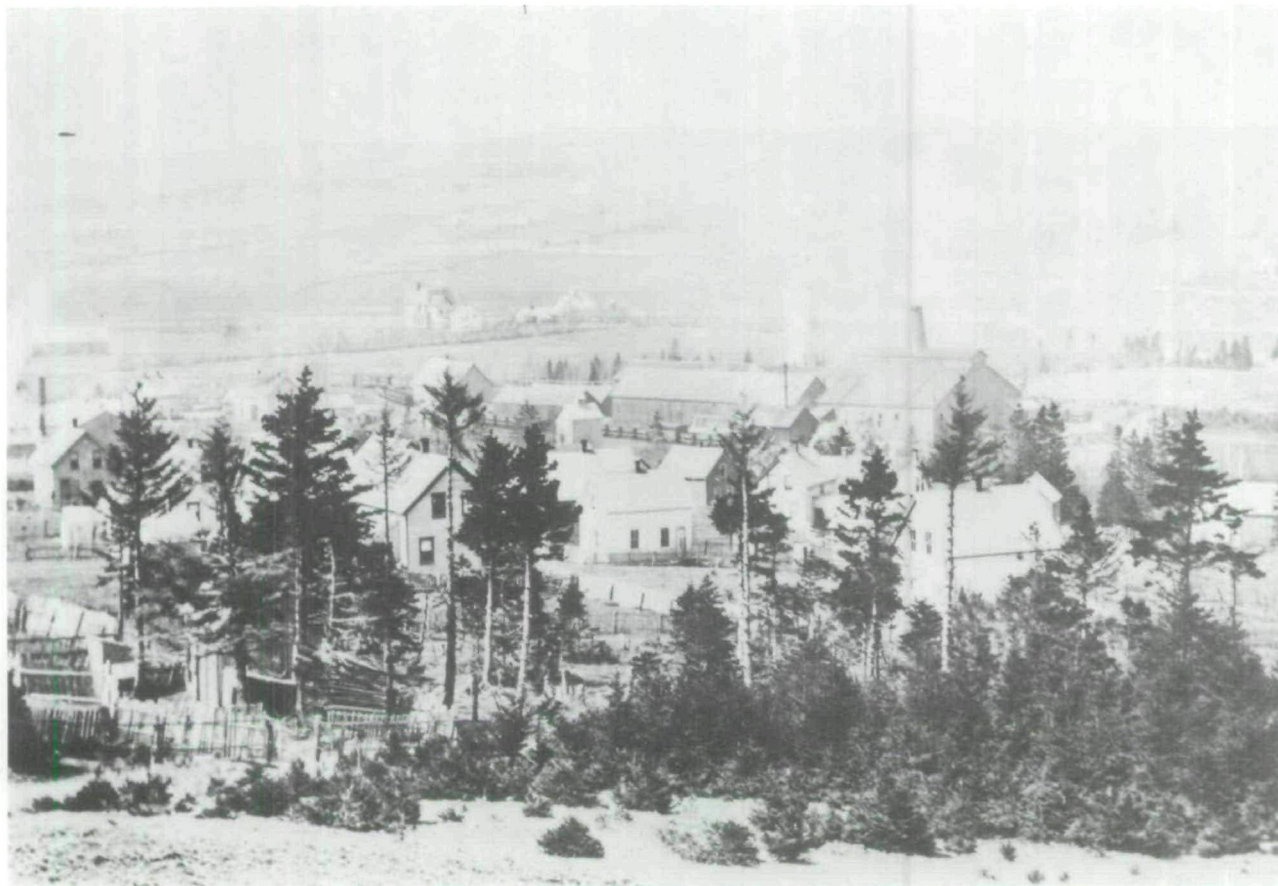
Beach must have been quite persuasive in his argument or perhaps New Glasgow business interests had enough faith in the industrial potential of the home town to pledge their financial support. In any case the prospectus of the Nova Scotia Glass Company was published within a month.

It is proposed to establish a Glass Company in this town for the manufacture of Glassware, such as Tumblers, Goblets, and all kinds of Glass Tableware, in general use -- Kerosene Lamps and Lamp Chimneys together with many other useful articles for which there is a large and increasing demand....

It is proposed to erect a Gill Patent Gas Furnace [ordered from Pittsburg] which consumes the culm or screenings coal which can be obtained in unlimited quantities almost at the door of the works, and at a very low price....

W.G. Beach, who has had many years experience in the glass business and a thorough practical knowledge of making glass and managing a glass works, will take the management.⁵

Building tenders were called and accepted and the company aimed to be in production by the end of July 1881. The furnace



Nova Scotia Glass Company, ca. 1885, from an original photograph by Munro Studio, Pictou. Collection: Nova Scotia Museum, cat. no. P117.57. (Photograph by Ron Merrick, Nova Scotia Museum, neg. no. 7509.)

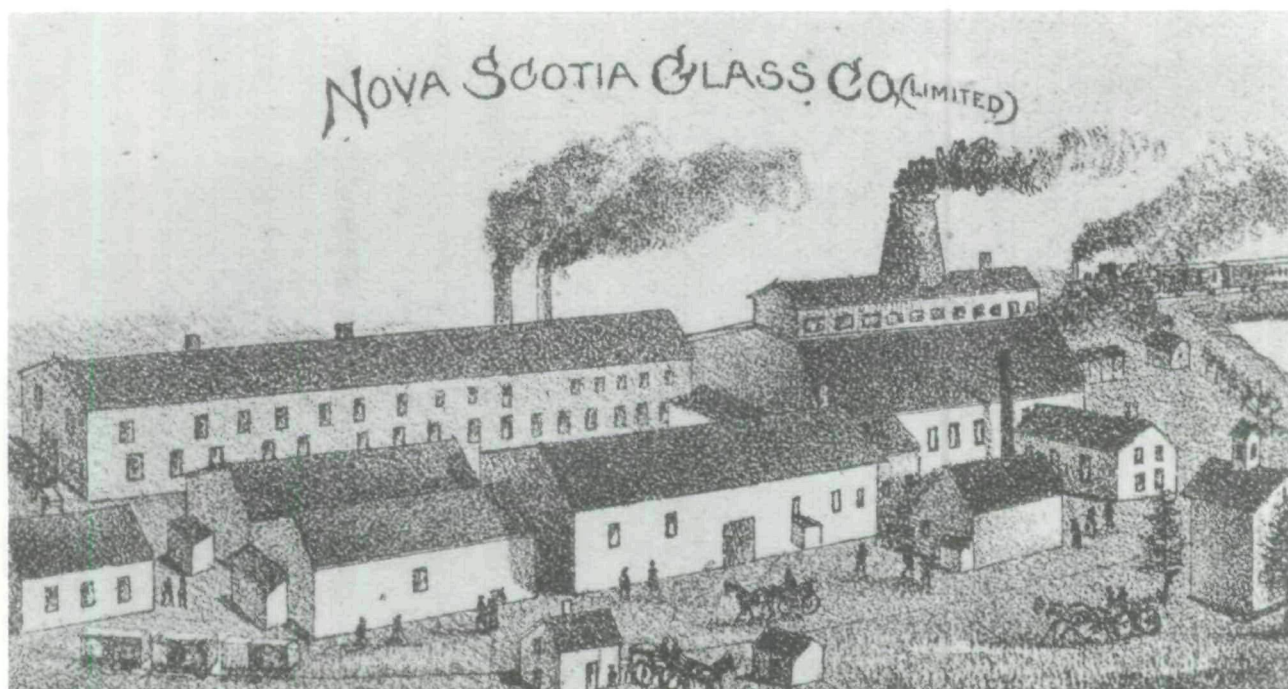
arrived and also "some fifty operatives from Pittsburg."⁶ Operations began in mid September and in October the Eastern Chronicle printed an exciting report of the Nova Scotia Glass Company's stand at a local exhibition, "well covered with glittering rows of lamps, lanterns, chimneys, goblets, tumblers, etc."⁷ More workers arrived from Pittsburg about this time and Beach made "a visit to the Western Provinces for the purpose of introducing the manufactures of the Company."⁸ While there he seems to have hired some glass workers from Hamilton. "The

Company are also securing the necessary machinery for the manufacture of their own moulds which will, hereafter, be made on the grounds. Considerable attention is being given to pressed ware."⁹ Although more Americans arrived from Ohio in July 1882, these workers were "without exception, dissolute and great spendthrifts."¹⁰ Accordingly, Harvey Graham, secretary of the Nova Scotia Glass Company, went to England and Germany in the spring of 1883 to recruit glass workers. "Up to the present twenty-two Englishmen and eight Germans have arrived. They are engaged in pressing and blowing Glassware with the assistance of native help."¹¹

An 1885 assessment of the National Policy's impact provided a brief description of each manufacturing enterprise which was directly affected by the protective tariffs.

The Nova Scotia glass works is a healthy concern. The glass house proper is 90 feet square. There are two warehouses adjoining -- one 210 x 40 feet, and the other 160 x 40 feet. Besides these there are needful sheds and a fire-proof boiler house. A 13-foot furnace stands in the centre of the glass house, and this is surrounded with the usual apparatus... At this establishment, the only glass works now in operation in the Maritime Provinces, and the only one in the Dominion whose product includes the same variety, are made plain and ornamental lamp chimneys, lamps, tableware, such as goblets, tumblers, bowls, dishes, etc... The factory's market is our widely extended Dominion. The manager remarked:--"The National Policy has, of course, helped this industry; but competition is keen with the glass factories of Montreal and Hamilton. We are able to compete successfully, because of the possession of facilities which our rivals do not command, and cheap coal. But freights are against us."¹²

A description of a visit to the glass works in the same year states that although it had specialized in lamp chimneys, it was now manufacturing in all lines to meet the demand. The



Nova Scotia Glass Company. Detail from a bird's eye view of "New Glasgow, Nova Scotia, 1889." Collection: Nova Scotia Museum, cat. no. 66.60.1 (P81). (Photograph by Ron Merrick, Nova Scotia Museum, neg. no. 7520.)

company made all its own moulds¹³ and produced twenty-one different styles of tumblers, as well as goblets, butter dishes, cruets, and a variety of lamps; it also did wheel engraving on pressed ware. "Our principal shipments are to Quebec, Montreal and Toronto. We send our manufactures right into Hamilton where they sell in competition with the glass made there. The trade of the Maritimes provinces is comparatively small."¹⁴

These descriptions make it appear that business was booming, but by 1888 some problem must have arisen. Beach sold most of his stock in the company¹⁵ and left town. "Mr. W.G. Beach, organizer and formerly manager of the N.S. Glass Co.,...is conducting the business of the Company in the Upper Provinces."¹⁶ The works went under the direct management of Andrew Walker, a former president of the company. In May 1888 a large warehouse

was under construction.¹⁷ Two years later this terse statement appeared in the New Glasgow paper: "The Glass Factory has been purchased by a Montreal syndicate."¹⁸ Later that spring the news was a little more reassuring: "The glass works have been closed. The Diamond Glass Co., under the management of Mr. W.G. Beach, who has arrived in town, will carry on the business in future. Necessary repairs and alterations will be made; new moulds and patterns have been ordered;¹⁹ and as soon as everything is ready the fire will be started."²⁰ The factory re-opened in September 1890 and despite some labour problems, was operating at full capacity by mid October.²¹ In December incandescent lamps were installed to reduce the fire hazard.²² It was announced in January 1891 that the factory would make no more lamp chimneys; "The reason allotted (sic) for this is that they can be made cheaper in Montreal. Bah."²³ By March of the same year the paper noted that the glass works "have been closed for some time."²⁴ Apparently there was a general recession in the Canadian glass industry as several men who left Trenton "to work in the Glass Works, Montreal, returned, owing to there being no work."²⁵

After this point the Eastern Chronicle was somewhat confused as to whether the glass company, now called the "New Glasgow Glass Works," was operating or not. Through 1892 until it closed in mid June for the hot season, things appear to have been running smoothly, despite some dissatisfaction from the glassblowers' union. By the end of the summer the rumour surfaced that the glass factory was not going to reopen.²⁶

What is the matter with the N.S. Glass Works at Trenton? Has the bottom fallen out of the N. P. so far as these works are concerned? Operations have been suspended for some months, and now we learn that machinery has been shipped from the works here to the factory, which is in the Combine, at Montreal. To say the least it looks very much as though glass manufacturing was at an end here.²⁷

Toward the end of 1892 the paper bitterly reflected the regional feeling of having been betrayed by Montreal: "I am not counting

the Nova Scotia Glass factory, for it sleeps about as sound as the Montreal syndicate intended it should sleep when they took hold of it."²⁸ The decaying buildings of the "big factory" were destroyed by fire in the summer of 1899.²⁹

"What in the name of heaven killed the glass factory?" mourned the Eastern Chronicle.³⁰ In fact, the same kind of entrepreneurial failure was occurring all over the region.

The one characteristic shared by all [the growth centres in the Maritimes] was the existence in each of a group of entrepreneurs possessing the enterprise and the capital resources necessary to initiate the new industries. Strongly community-oriented, these entrepreneurs attempted, during the course of the 1880's, to create viable manufacturing enterprises in their local areas under the aegis of the protective tariff. Lacking the resources to survive the prolonged economic recessions of the period, and without a strong regional metropolis, they acquiesced in the 1890's to the industrial leadership of the Montreal business community.³¹

It becomes apparent by glancing through contemporary descriptions of the manufacturing activity and output of the Nova Scotia Glass Company that much has yet to be discovered in the way of objects. To date the Nova Scotia Museum has identified or accepted twenty-one clear glass tableware patterns as having been produced at Trenton, probably by the Nova Scotia Glass Company. But where are the lamps, the twenty-one different styles of tumbler, the wheel-engraved pressed ware? Where are all those iron moulds? What happened to the furnace that required more than three train cars to bring its parts to New Glasgow?³² Surely the evidence is still on the site. A properly supervised excavation of the site of this factory, which was built to capitalize on the protective tariff and to supply and compete for the Canadian market alone, would yield valuable data on the Canadian glass industry in the second decade of Confederation.

NOTES

1. New Glasgow Eastern Chronicle, 24 March 1881.
2. Ibid., 31 March 1881.
3. Information on W.G. Beach's life supplied by Janet Holmes, Canadiana Department, Royal Ontario Museum, Toronto.
4. Eastern Chronicle, 31 March 1881.
5. Ibid., 21 April 1881.
6. Ibid., 28 July 1881.
7. Ibid., 13 October 1881.
8. Ibid., 27 October 1881.
9. Ibid., 10 November 1881.
10. Halifax Morning Chronicle, 3 May 1885.
11. Eastern Chronicle, 3 May 1883.
12. Canada. Sessional Papers, 1885, no. 37, p.123.
13. Halifax Morning Chronicle, 31 January 1885.

We make all our own mouldings and need to keep such a quantity that that is where the principle expense is. They cost considerable to prepare, and as new ones are constantly needed, we have to keep constantly making them. These are for tumblers, of which we make twenty-one different styles. Here they are pressing goblets. You see he pours a quantity of the molten glass into the mould, the stamp comes down and presses it into shape.
14. Ibid.
15. From the list of stockholders in the Nova Scotia Glass Company Ltd., General Statement of 31 December 1887 and 31 December 1888. Nova Scotia Museum Printed Information file.
16. Eastern Chronicle, 19 January 1888.
17. Ibid., 10 May 1888.
18. Ibid., 13 March 1890.

19. These moulds must have been iron. See "Uncle Jeff visits the Glass Establishments," Eastern Chronicle, 25 February 1892: "Still it is to the mould room and its output that we must look for true artistic work in giving to the glass-works, in iron, the reverse mould of his production in glass...."
20. Ibid., 1 May 1890.
21. Ibid., 16 October 1890.
22. Ibid., 4 December 1890.
23. Ibid., 29 January 1891.
24. Ibid., 12 March 1891.
25. Ibid., 19 March 1891.
26. Ibid., 25 August 1892.
27. Ibid., 20 October 1892.
28. Ibid., 15 December 1892.
29. Ibid., 31 August 1899.
30. Ibid., 26 March 1891.
31. T.W. Acheson, "The National Policy and the Industrialization of the Maritimes 1880-1910," Acadiensis 1, no. 2 (Spring 1972): 3-28.
32. Eastern Chronicle, 14 July 1881.

Deborah Trask

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ONTARIO'S VICTORIAN STAINED GLASS WINDOWS

While pursuing studies in Fine Arts at the University of Waterloo I was re-introduced to the beauties of medieval and Renaissance stained glass art, eventually becoming interested in how this art form developed in Canada during the nineteenth and

early twentieth centuries. Since stained glass windows must be studied in situ, I decided to limit myself to windows found in Ontario as representing a stock of styles favoured by English Canada during the Victorian Era.

Although some art critics dismiss Victorian stained glass as a poor derivative of an earlier tradition, the period did produce excellent expressions of stained glass art. The production of stained glass windows reflected a certain public taste and an expressed need for their inclusion in churches, many public buildings, and certain domestic architecture. The dearth of published material on Canadian stained glass suggested that a study of this taste and its relationship to other elements of Victorian life in Ontario would fill a gap and respond to increasing public interest in the Victorian era in Canada.

The first task has been to locate as many windows as possible produced before 1914. This date, marked by the beginning of the First World War, changed a style of living forever and brought the Victorian era to a close. Windows of both foreign and Canadian production are included. In order to accomplish this every historical society in Ontario has been contacted; a computer print-out has been obtained from the Canadian Inventory of Historic Buildings listing all buildings in Ontario (within the Inventory's terms of reference) containing stained glass windows; denominational archivists have been asked to provide lists of churches constructed before 1914 and the names and addresses of the incumbent clergy so that each may be individually approached; letters have been sent to these clergymen asking for any information on Victorian stained glass windows in their respective churches. A list of all Ontario buildings containing such windows should be completed this fall. Those that seem to be the best artistically and/or historically will be selected for examination and photographing.

The most difficult information to obtain concerns windows in homes. Although the C.I.H.B. provides addresses it does not

distinguish between a rather pedestrian transom window and a wonderful pictorial one illuminating a stair landing. Historical societies with a few exceptions have not noted this type of information in their records. Thus, information relating in particular to domestic windows would be most appreciated.

The second task is to research Ontario stained glass firms, their corporate styles, and their individual designers. Any information on stained glass artists will be useful since the only fact known about many of them is a brief reference in a city directory. The third part of the project is to visit and photograph the windows. The last is to organize the material and write the research results.

I would like to exchange information with others who are interested in this subject and would particularly welcome any technical advice from those experienced in photographing stained glass windows. Although not a professional photographer I would like to supply my own plates for the book using a 35 mm camera.

One final note -- a section on Victorian art glass windows will be included. Art Nouveau designs, frequently using opalescent glass, enjoyed much popularity. Although deplored by purists who considered opalescent glass not to be true stained glass in the medieval tradition, they were very much part of the Victorian coloured glass window scene.

Peggy Booker

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DOMINION GLASS COMPANY RECORDS

Anyone interested in the Canadian glass industry should be aware of the existence of the Dominion Glass Company's records at the Public Archives of Canada in Ottawa. This fine collection of

documents was acquired through the co-operation of Tom King, an officer of the company and one of the prime movers behind Glasfax, an organization for serious glass collectors. The importance of the material is attributable to its extent, 4.2 metres, and to its coherency.

The roots of the Dominion Glass Company stretch back to 1890 and the founding of Diamond Glass Company in Toronto. Under the guidance of an expansionist-minded group of investors from Montreal and Quebec City, Diamond Glass developed quickly, absorbing in the process a number of other glass manufacturers in various parts of Canada. Need for recapitalization in 1903 resulted in a reorganization of the firm and the alteration of the name to Diamond Flint Glass Company. In 1913, under the same pressures which produced mergers in the steel and cement industries, Diamond Flint Glass joined with the newly formed Canadian Glass Company and the older Sydenham Glass Company to form the Dominion Glass Company. A final expansion occurred in 1925 when Dominion Glass took over the Jefferson Glass Company. Thus material in the Dominion Glass Company records relates to some of the most significant glass-making concerns in Canada, some of which were operating well before the formation of Dominion Glass itself.

One of the largest sections of the collection, dating from 1876 to 1941 and occupying 1.1 metres of shelf space, is devoted exclusively to the records of predecessor firms, more specifically to Canadian Glass, Sydenham Glass, Jefferson Glass, Diamond Flint Glass, and, to a lesser extent, Diamond Glass. Minute books, share records, and financial statements form the bulk of this material. Other extensive segments of the collection include property records for each of the major Dominion Glass manufacturing sites and executive and corporate records embodying board of directors' minutes, minutes of annual meetings, labour agreements, and essential legal documents. Another potentially useful portion of the collection is the trademark and design files. They give precise data on the exact details of some of the products emanating

from Dominion Glass factories. Unfortunately most of the design records are quite recent with only sixteen dating from before 1930. Much useful information may also be found in the various production ledgers which accompany the rest of the company's records. Although they are far from complete they represent a sample that would be particularly helpful for someone studying the firm's activities between the First and Second World Wars. Only one catalogue, Jefferson Glass Number 8, is to be found in the collection although photocopies of others have been placed in the library of the Public Archives.

Glass collectors and researchers of glassware have earned recognition as some of the country's most dedicated and able material historians. The Dominion Glass records represent a body of documents which can assist them in a varied range of projects. The finding aid to the collection has been filmed on microfiche and is available in over thirty archives and university libraries across the country. Individual copies may be purchased for \$4.00 upon application to Finding Aids on Microfiche, Manuscript Division, Public Archives of Canada, Ottawa, Ontario, K1A 0N3.

Peter Rider

"CANADA'S MATERIAL HISTORY: A FORUM"

NATIONAL MUSEUM OF MAN

OTTAWA, 1-3 MARCH 1979

Thursday, 1 March 1979

8:00 p.m. "Material History and History: Present Relationship and Future Prospects"

Participants: Jean-Pierre Wallot, Université de Montréal
Robert D. Watt, Vancouver Centennial Museum
John Mannion, Memorial University of Newfoundland

Friday, 2 March 1979

9:00 a.m. "Approaches to and Achievements in Material History: Three Cases Studies"

Participants: Jean-Pierre Hardy and Terry Ruddell, National
Museum of Man
Elizabeth Ingolfsrud, Toronto
David Goa, Provincial Museum of Alberta

2:00 p.m. "Sources for Material History: A Critique"

Participants: Lilly Koltun, Public Archives of Canada
Gerald Pocius, Memorial University of
Newfoundland
Luce Vermette, Parcs Canada
John McIntyre, Seneca College of Applied Arts
and Technology

Saturday, 3 March 1979

9:00 a.m. "Material History Abroad: Recent Developments and Future Trends"

Participants: Alexander Fenton, National Museum of Antiquities
of Scotland
Joseph Goy, Ecole pratique des Hautes études
en sciences sociales
Thomas J. Schlereth, University of Notre Dame

2:00 p.m. "Present Needs and Future Prospects in Material History: Training and Application of Research"

Participants: Marie Elwood, Nova Scotia Museum
Paul-Louis Martin, Groupe de recherche en
histoire du Québec rural

For further information write: "Forum",
History Division,
National Museum of Man,
Ottawa, Ontario. K1A 0M8

"COLLOQUE SUR L'HISTOIRE DE LA CULTURE MATERIELLE DU CANADA"

MUSEE NATIONAL DE L'HOMME

OTTAWA, 1-3 MARS 1979

Jeudi, 1 mars 1979

8:00 p.m. "L'histoire de la culture matérielle par rapport à l'étude de l'histoire en général"

Conférenciers: Jean-Pierre Wallot, Université de Montréal
Robert D. Watt, Vancouver Centennial Museum
John Mannion, Memorial University of Newfoundland

Vendredi, 2 mars 1979

9:00 a.m. "Les méthodes et les réalisations en histoire de la culture matérielle"

Conférenciers: Jean-Pierre Hardy et Terry Ruddell, Musée national de l'Homme
Elizabeth Ingolfsrud, Toronto
David Goa, Provincial Museum of Alberta

2:00 p.m. "Le potentiel et les limites des sources dont disposent les chercheurs - documents manuscrits, oraux, visuels et artefacts"

Conférenciers: Lilly Koltun, Archives publiques du Canada
Gerald Pocius, Memorial University of Newfoundland
Luce Vermette, Parcs Canada
John McIntyre, Seneca College of Applied Arts and Technology

Samedi, 3 mars 1979

9:00 a.m. "L'histoire de la culture matérielle à l'étranger: progrès récents et orientations futures en France, en Grande-Bretagne et aux Etats-Unis"

Conférenciers: Alexander Fenton, National Museum of Antiquities of Scotland
Joseph Goy, Ecole pratique des Hautes études en sciences sociales
Thomas J. Schlereth, University of Notre Dame

2:00 p.m. "Besoins actuels, perspectives d'avenir et application de la recherche en histoire de la culture matérielle"

Conférenciers: Marie Elwood, Nova Scotia Museum
Paul-Louis Martin, Groupe de recherche en histoire du Québec rural

Pour de plus amples renseignements s'adresser à: "Colloque"
Division de l'histoire,
Musée national de l'Homme,
Ottawa, Ontario. K1A 0M8

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The Material History Bulletin is designed to meet the need for a publication to encourage and disseminate research on Canada's material history. It publishes short articles, research notes and comments, news of recent acquisitions, lists of publications and reviews of exhibits, publications and historic sites. The Bulletin aims to reach, both as authors and subscribers, an audience which includes historians, museum curators, historical archaeologists and others interested in the material evidence of Canada's history. Submissions should be sent to either of the co-editors or to one of the regional editors.

The Material History Bulletin is published twice a year, in late spring and late fall. Two pilot issues, which appeared as History Division Papers Nos. 15 and 21 in the National Museum of Man's Mercury Series, are now out of print. Beginning with the third issue the Bulletin is available on a subscription basis at \$3.00 for two issues annually or at \$1.50 for a single issue. Subscriptions or individual copies may be obtained by forwarding a cheque or money order in the appropriate amount payable to the Receiver General of Canada. Mail to: *for*

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Le Bulletin d'histoire de la culture matérielle vise à encourager et à faire connaître la recherche sur l'histoire de la culture matérielle du Canada. Il publie de courts articles, des notes et des observations de recherches, des nouvelles au sujet des récentes acquisitions, des listes de publications, des critiques d'expositions et de publications, ainsi que des études de lieux historiques. Le Bulletin cherche à atteindre le plus grand nombre d'auteurs et d'abonnés, notamment les historiens, les conservateurs de musée, les archéologues et les autres personnes intéressées par les vestiges matériels de l'histoire du Canada. Les demandes doivent être envoyées à un des deux rédacteurs en chef ou à l'un des rédacteurs régionaux.

Le Bulletin d'histoire de la culture matérielle paraît deux fois par année, à la fin du printemps et à la fin de l'automne. Deux numéros-pilotes, qui ont paru à titre de dossiers de la Division de l'histoire dans les numéros 15 et 21 de la collection Mercure (Musée national de l'Homme), sont maintenant épuisés. A compter du troisième numéro le Bulletin est offert aux abonnés à raison de \$3 par année pour deux numéros ou de \$1.50 pour un seul numéro. On peut s'abonner ou commander des numéros à l'unité en envoyant la somme nécessaire sous forme de chèque ou de mandat-poste à l'ordre du Receveur général du Canada. Envoyer à

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