

NOTES AND COMMENTS - NOUVELLES BREVES

A LA RECHERCHE DU COSTUME ACADIEN

Le Village Historique Acadien est un projet gouvernemental sous la juridiction du Département des Ressources Historiques. Conçu tout d'abord pour être une attraction touristique, il est appelé à devenir un moyen de refléter la culture et la lutte d'un peuple, jadis très éprouvé, pour sa survivance. C'est une tentative en vue de recréer, dans un espace et une époque définis, de manière aussi historiquement réaliste que possible, un village de l'Acadie des années 1780-1880. Ce siècle d'histoire se reflétera autant dans le choix et la disposition des habitations que dans les efforts déployés pour faire revivre les métiers, les costumes et les traditions des Acadiens de cette période.

Comment aborder une recherche du costume et des textiles chez un groupe qui, parce que minoritaire, n'avait pas les structures qui lui permettaient de se valoriser et de sauvegarder son patrimoine, et qui, en outre, devait se résoudre à satisfaire des besoins d'ordre primaire.

Ce n'est malheureusement pas dans les musées que l'on peut faire l'étude du costume "de semaine" des petites gens. La tendance observée à date a été de conserver ce qu'il y avait de plus beau, de meilleur. Mais pour réellement apprécier les manifestations sociales pour lesquelles on revêt ces vêtements d'apparat, ne faut-il pas voir comment le groupe vivait et s'habillait tous les jours?

Les vêtements de fabrication domestique, communs à tous, n'ont pas eu la même fin que les vêtements d'apparat; ils ont fini leurs jours en guenilles qui ont été réutilisées pour faire des couvertures de toutes sortes, catalognes (brayons) piqués, tapis crochetés, etc. Ainsi le veut la règle de



Fig. 1. "Acadienne se rendant à pied de Chezzetcook au marché d'Halifax, ca. 1856." Lithographie de Sarony, Major and Knapp, New York. Publiée dans F.S. Cozzens, Acadia: or, a month with the Blue Noses (New York: Derby and Jackson, 1859).



Fig. 2. "Acadienne se rendant à pied de Chezzetcook au marché d'Halifax, ca. 1856." Lithographie de Sarony, Major and Knapp, New York. Publiée dans F.S. Cozzens, Acadia: or, a month with the Blue Noses (New York: Derby and Jackson, 1859).

l'utilisation au maximum de ses ressources. Quelquefois, le chercheur a la chance de découvrir dans un grenier des vieilles hardes épargnées lors des grands ménages printaniers par des personnes dites "ramasseuses." Nous leur devons aujourd'hui toute notre reconnaissance.

Une autre source visuelle pour la recherche du costume réside dans les dessins qui illustrent les nombreuses éditions d'Evangeline, poème épique de Henry Wadsworth Longfellow. Mais que dire de ces portraits inspirés du poème et réalisés par les artistes, sans venir sur place? Henry Piers, ancien conservateur du Musée provincial de la Nouvelle-Ecosse, collectionna durant les années 1930 quelques pièces de vêtements acadiens datant des environs de 1840 et provenant de Chezzetcook, comté de Halifax. Il nota dans son rapport sur le Musée provincial que le portrait le plus véridique de l'Acadienne se trouve dans Acadia: or, a month with the Blue Noses, récit de voyage de Frederic S. Cozzens, publié en 1859.

Dans ce récit apparaissent deux illustrations tirées de photographies type-daguerre, montrant deux femmes se rendant au Marché de Halifax (figs. 1,2). Vraisemblablement, ce serait là les premières photographies connues de sujets acadiens.

La photographie à ses débuts et les tableaux d'artistes exécutés sur place restent nos meilleures sources visuelles, à défaut des vêtements eux-mêmes. Robert Harris, artiste néo-canadien prolifique durant les années 1880-1890, nous a laissé plusieurs dessins de sujets acadiens de l'Ile-du-Prince-Edouard (figs. 3,4,5). Son réalisme des sujets est confirmé par les pièces textiles qu'il a recueillies et qui sont aujourd'hui au Centre de la Confédération à Charlottetown.

La littérature a toutefois été la première à donner des descriptions de vêtements. Et dès les débuts, les voyageurs ont décrit la flore, la faune, les moeurs, et les coutumes de ses habitants. En Acadie, ils ont noté la particularité du



Fig. 3. In French Acadian House, Rustico par Robert Harris, ca. 1880. (Photographié par Wayne R. Barrett, Design Associates Ltd., Charlottetown, P.E.I.; courtoisie du Confederation Centre Art Gallery and Museum, no. de cat. CAG H-109.)

costume féminin, par sa ressemblance au costume des religieuses. Ces dernières n'avaient pas créé leur propre costume mais avaient pris celui des femmes de l'époque, le dépouillant des dentelles et broderies. Le dépouillement du costume chez l'Acadienne était dû à des facteurs économiques d'abord, religieux ensuite. Les récits de voyages soulignent également l'uniformité des vêtements des Acadiens, ce qui nous permet aujourd'hui de parler de "costume" plutôt que d'habillement. Et un officier anglais, Playfair, descendu à la Baie Ste-Marie en 1846, de dire: "... especially on Sundays, there is a decorous simplicity of dress

and manner in the appearance of young and old, exceedingly interesting in this age of incessant change."¹

Très tôt, les Acadiens établis le long des côtes du Nouveau-Brunswick et de la Nouvelle-Ecosse eurent accès, par les postes de pêche des Jersiais, à une variété de marchandises importées surtout d'Angleterre. Ils se procurèrent là du coton d'indienne, du coton jaune, de la serge, des châles, etc., pour compléter leur production d'étoffe.

La coupe de leurs vêtements resta simple; la plupart des pièces était de forme carrée ou rectangulaire. Ainsi, le mouchoir de cou, le mouchoir de tête, la capine, la jupe, le jupon, le mantelet, le tablier sont tous des éléments du costume féminin réalisés à partir de carrés ou de rectangles. Même les poches étaient des sacs rectangulaires posés sur le jupon ou le tablier ou suspendus à une ceinture (besace).

Dans la société traditionnelle, le dimanche se distinguait des autres jours de la semaine par certaines activités particulières. Cette distinction se reflétait aussi dans le port du costume. Lorsqu'on avait peu pour varier, on s'efforçait de porter des vêtements plus propres que d'habitude ce jour-là. Il s'ensuit que les vêtements nouvellement confectionnés servaient d'abord le dimanche puis, lorsqu'ils étaient usés, ils étaient utilisés les jours de semaine.

Le costume du dimanche de la femme consistait principalement en une cotte, un mantelet, un mouchoir de cou, et une coiffe. La cotte était l'ancienne désignation pour la jupe. Amples, ces jupes du dimanche étaient confectionnées bien simplement, à partir de trois verges de droguet tissé à rayures noires et blanches, ou encore rouges et blanches sur fond bleu indigo. Celles de semaine étaient unies, de couleur sombre. Une pièce d'étoffe rayée était tournée sur le côté dans le but de laisser voir les bandes de couleur en position verticale par rapport à la lisière de l'étoffe du bas, ce qui évitait à la femme déjà suffisamment chargée, d'avoir à faire un ourlet à sa jupe.



Fig. 4. Femme de Lazare Buotte par Robert Harris, ca. 1880.
 (Photographié par Wayne R. Barrett, Design Associates Ltd.,
 Charlottetown, P.E.I.; courtoisie du Confederation Centre Art
 Gallery and Museum, no. de cat. CAG H-130.)

Le mantelet était un corsage en indienne, sorte de coton mince imprimé de petits motifs aux couleurs vives, suffisamment échancré pour recevoir les pointes avant du mouchoir croisé. Ce mouchoir de linon blanc retombait en pointe dans le dos. Pour l'extérieur, une mante de drap bleu ou noir leur servait de manteau. La tête était en tout temps recouverte soit d'une cône blanche, noire ou fleurie, petite coiffe qui cache les oreilles mais laisse la nuque découverte, soit d'une coiffe en linon, à barbes ou rubans, retombant sur les épaules. Très

souvent, on aurait aussi mis un mouchoir de tête noir par-dessus la câline lors des sorties. Un soulier français, escarpin de cuir mou, fabriqué par le père, chaussé sur un bas de tricot de coton teint bleu indigo complétait la toilette.

Il ne faut pas croire que toutes les femmes sortaient avec cet ensemble. Un châle noir, plus courant, remplaçait la mante et avec ses souliers de peau bien nettoyés, l'Acadienne faisait ses "beaux dimanches."

Sur semaine, l'Acadienne du dix-neuvième siècle revêtait une jupe d'étoffe du pays avec un tablier de toile ou de coton, ou encore une jupe d'indienne avec tablier de coton blanc uni ou à fond blanc, une chemisette d'indienne sans collet et à manches longues, une capine à large bord ou un chapeau de paille pour l'extérieur, une câline à l'intérieur de son logis, et toujours à sa portée, le châle de laine noire.

Les sous-vêtements, que les voyageurs n'ont pu voir et que la littérature ne mentionne pas, que furent-ils? D'abord une chemise en fine toile de lin, premier vêtement porté contre la chair, revêtu d'un petit corps d'étoffe ou de gros coton jaune, pour serrer le buste; ensuite un cotillon ou jupon d'étoffe blanche avec un petit sac fixé à l'avant tenant lieu de poche. Aucun caleçon ne fut porté pas les Acadiennes de la première moitié du dix-neuvième siècle; les premiers étaient sans fond et ne consistaient qu'en deux jambières retenues par une ceinture. Ces caleçons étaient aussi d'étoffe, et qui plus est, de couleur rouge!

Quant au costume de l'homme, les récits soulignent qu'il n'était pas aussi distinctif et attirait moins l'attention que celui de la femme. L'apparat masculin consistait en une culotte longue, à clapet boutonnant sur les deux côtés. Faites d'étoffe croisée et foulée, ces culottes de couleurs sobres, noires, grises, brunes, ou bleu indigo étaient portées avec une chemise de toile de lin grossière ou d'étoffe brossée (flanelle).



Fig. 5. French Acadian Sitting in Doorway par Robert Harris, ca. 1880. (Photographié par Wayne R. Barrett, Design Associates Ltd., Charlottetown, P.E.I.; courtoisie du Confederation Centre Art Gallery and Museum, no. de cat. CAG H-102.)

Cette chemise n'était ouverte qu'au tiers à l'avant, bordée à l'encolure d'un tour de gorge, et à emmanchure tombante. Des bretelles (bricoles) tissées coton sur coton de couleur foncée avec une ou deux fines rayures de couleur vive retenaient les culottes à clapet.

Pour le travail autour de la ferme, on portait un frac, pardessus d'étoffe ou de "wish" (tissu résistant) ressemblant au denim des jeans actuels et qui ne descendait qu'au ras des



Fig. 6. Acadiens priant à la chapelle, Village Historique Acadien.
(Photographié par Village Historique Acadien.)

reins. Quand il s'habillait "de toilette," l'Acadien portait un gilet sans manches fait de drap et un capot d'habit. Pour se couvrir la tête, il portait un chapeau de feutre mou ou de paille l'été, et l'hiver, un bonnet (tuque) rouge, ou un casque de pelleterie. Aux grandes occasions, il sortait son haut de forme, qui ne faisait toutefois pas partie de l'habit de bourgeois. Il était mal vu que l'Acadien cherche à se distinguer des siens par son costume. Aux pieds, des chaussettes de laine grise ou blanche, des souliers de peau, avec ou sans hausses, selon la saison.

Que dire des vêtements d'étoffe de nos ancêtres? Qu'ils étaient trop chauds, rudes au toucher, et que nous comprenons

difficilement qu'ils aient pu les tolérer? Ce serait exagéré. Certes, l'étoffe du pays était d'une texture rude, qui pouvait irriter une peau non habituée mais elle était en contrepartie très isolante, autant de la chaleur que du froid, laissant en plus évaporer les sueurs sans refroidir le corps. Elle était aussi très appréciée pour sa durabilité, qualité recherchée au dix-neuvième siècle. Des vêtements en somme à la mesure des travaux et des jours des ancêtres acadiens.

NOTES

1. Yarmouth Herald, 6 April 1846.

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NOTES ON THE DOCUMENTATION OF A RARE PIECE OF
BRITISH COLUMBIANA: THE HELMCKEN PRESENTATION SILVER

Early in the spring of 1857 some of the friends of Dr. John S. Helmcken, Hudson's Bay Company medical officer at Fort Victoria, presented him with a very fine silver tea service as a testimonial of their regard. Until very recently descriptions of this service have been entirely confined to accounts in several archival sources. Early in 1976, however, the writer discovered that the service itself still exists, now held in a private collection. The owner has very kindly agreed to allow the Centennial Museum to document the pieces fully and to publish the results.

The importance of the service in terms of the material history of the province can hardly be exaggerated. It is undoubtedly among the earliest European silver of any scale and quality brought to what has become British Columbia. The fact that the service was a gift to Helmcken and is inscribed as such further increases its importance, since Helmcken can legitimately be considered one of the leading lights of the young colony of Vancouver Island.

Helmcken was a surgeon, a native of London, England, and a graduate of Guy's Hospital there. Somewhat prior to and immediately following his graduation in 1848 he served as ship's doctor on voyages to York Factory, Bombay, Singapore, Hong Kong, and Canton. Rather than develop a practice in London he chose to accept the offer of a position as medical officer at the Hudson's Bay Company's Fort Vancouver. However, he never did practice in the Oregon country. He arrived at Esquimalt (near Fort Victoria) on 24 March 1850 to find that the Fort named for the young queen had replaced Fort Vancouver as the western headquarters of the Company. At the time the colony of Vancouver Island was not more than a year old and the first Governor,

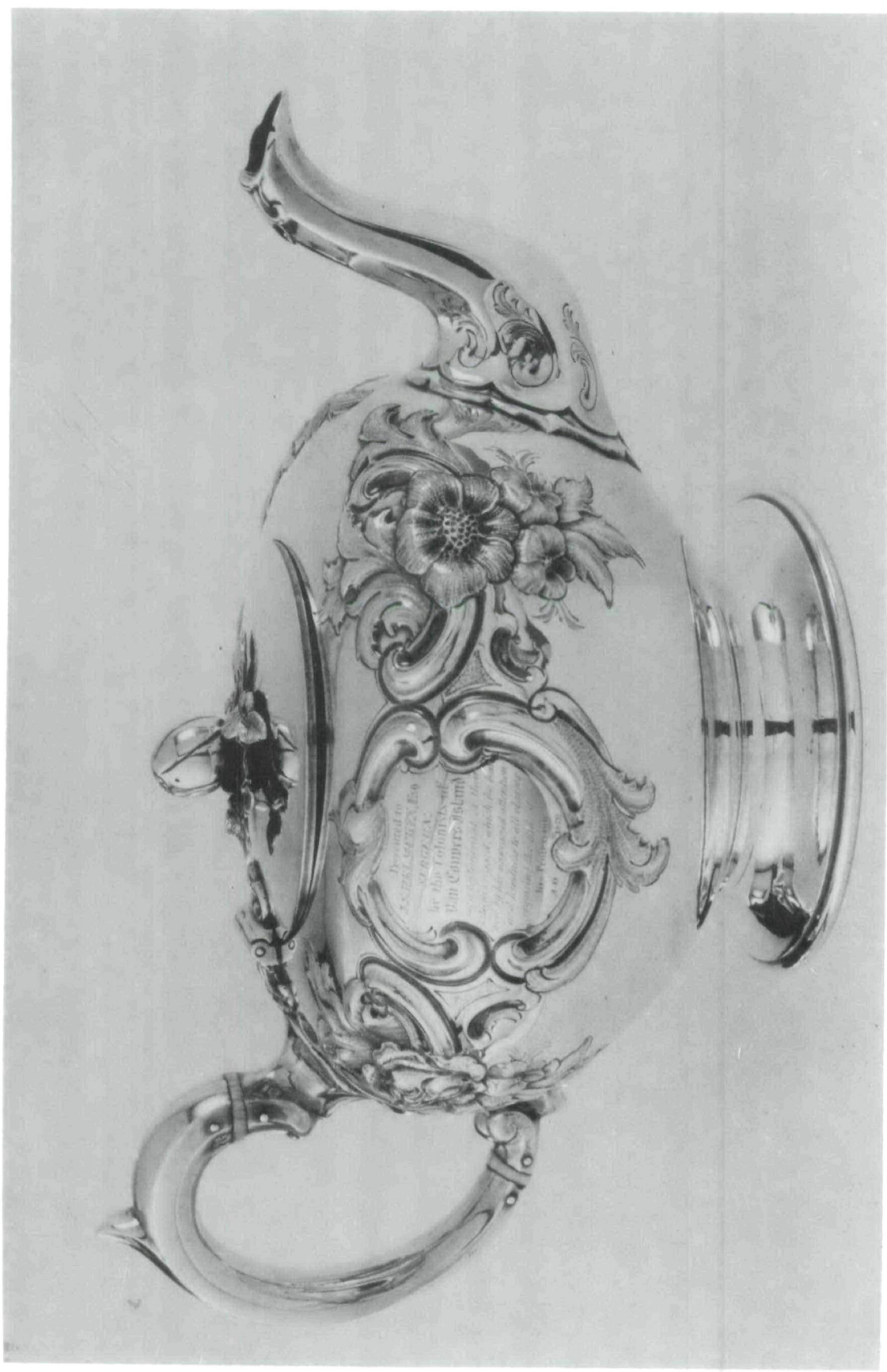


Fig. 1. Tea pot (height 14.5 cm to top of handle; width 26.3 cm from lip of spout to outside edge of handle; diameter of foot 10.4 cm). (Photograph by Vancouver Centennial Museum, neg. no. 1-1774.)



Fig. 2. Coffee pot (height approx. 25 cm; width from lip of spout to outside edge of handle 22.5 cm; diameter of foot 10.6 cm).
(Photograph by Vancouver Centennial Museum, neg. no. 1-1773.)



Fig. 3. Milk jug (height 14.5 cm to top of handle; width 11.3 cm; diameter of foot 6 cm). (Photograph by Vancouver Centennial Museum, neg. no. 1-1776.)



Fig. 4. Sugar bowl (height 11.9 cm; width 21 cm; diameter of foot 8.7 cm). (Photograph by Vancouver Centennial Museum, neg. no. 1-1775.)

Richard Blanshard, had reached the colony only a few weeks before Helmcken. The entire white population of the colony was not more than two hundred, most of whom were in the employ of the Company or were related to those who were.

Helmcken was not only a popular and respected medical practitioner, but he also played a prominent part in public affairs throughout the 1850s. This was particularly true after 12 August 1856 when he was elected Speaker of the colony's first House of Assembly. There is no evidence that the gift of the tea service was in any way connected with his election as Speaker, but it is noteworthy that the money for such a splendid gift came from both the "townspeople," that is, those around Fort Victoria, and the "countrymen," those who lived on farms west and north of the Fort. The widespread nature of the subscription was surely a testimonial not only of gratitude for his skills as a professional man in a far-off corner of the Empire, but also of respect for his public service.¹

Of course there was nothing new about giving a service of plate as a testimonial gift; in this regard Helmcken's friends were acting within a very popular Victorian tradition.² The importance of the gift lies precisely in the expression of an established social practice in a frontier setting. As well, it was inevitable that the colonists would try to obtain the finest set possible and the idea of purchasing it in London would have been a natural one.

The service consists of four pieces: a tea pot, coffee pot, milk jug, and sugar bowl (figs. 1,2,3,4). Stylistically they are representative of the more restrained rococo style of ornamentation which was characteristic of a significant portion of English domestic silver during the years immediately following the Great Exhibition of 1851.³ The hallmarks (figs. 5,6) indicate that the pieces are the work of three craftsmen, three pieces being done by Joseph and Albert Savory and the fourth, the milk jug, by William Smiley, all of London.⁴ Unfortunately, I have not

yet been able to locate any further information about the relationship of the work of these craftsmen to the production of the period in terms of style and quality.

Apart from emphasizing their obvious importance as material history objects surviving from the earliest period of colonial settlement in British Columbia, the silver pieces provide an excellent opportunity to compare the actual article with the written records referring to it. These records are principally found in two manuscript collections and the relevant portions of these have been recently quoted by Dorothy Blakey-Smith in her edition of Helmcken's reminiscences. The information that she gathered appears as an extensive footnote to Helmcken's recollection of the gift and his own words are themselves of interest to us. Writing in 1892 he recalled:

Cooper,⁵ when he returned, brought with him a "silver service" for me, which I still retain with pleasant memories. A number of people, whose names are preserved in the address in my library, subscribed for this and commissioned him to purchase it. The most of the subscribers belong to Craigflower and Colwood farms, with whom I was rather a favorite, on account chiefly of professional service rendered. I certainly felt proud of the recognition altho generally speaking I had an inveterate dislike to receiving presents.⁶

Dr. Blakey-Smith commented on Helmcken's recollection with the following:

The Helmcken Collection [in the B.C. Provincial Archives] contains two lists of subscribers for this testimonial: one, headed by James Cooper, includes the names of prominent people in the town; the other, headed by Kenneth McKenzie,⁷ the names of people on the Craigflower Farm.⁷ Some \$200 was collected for this "tea and coffee service", and McKenzie commissioned Captain Wishart to buy it in London. The captain's wife chose the set, but unfortunately the money collected was not enough to cover the coffee pot, so Wishart sent in the box a "Book of Patterns" with the price of the 'Heraldic' marked, so that "the inhabitants or Helmcken

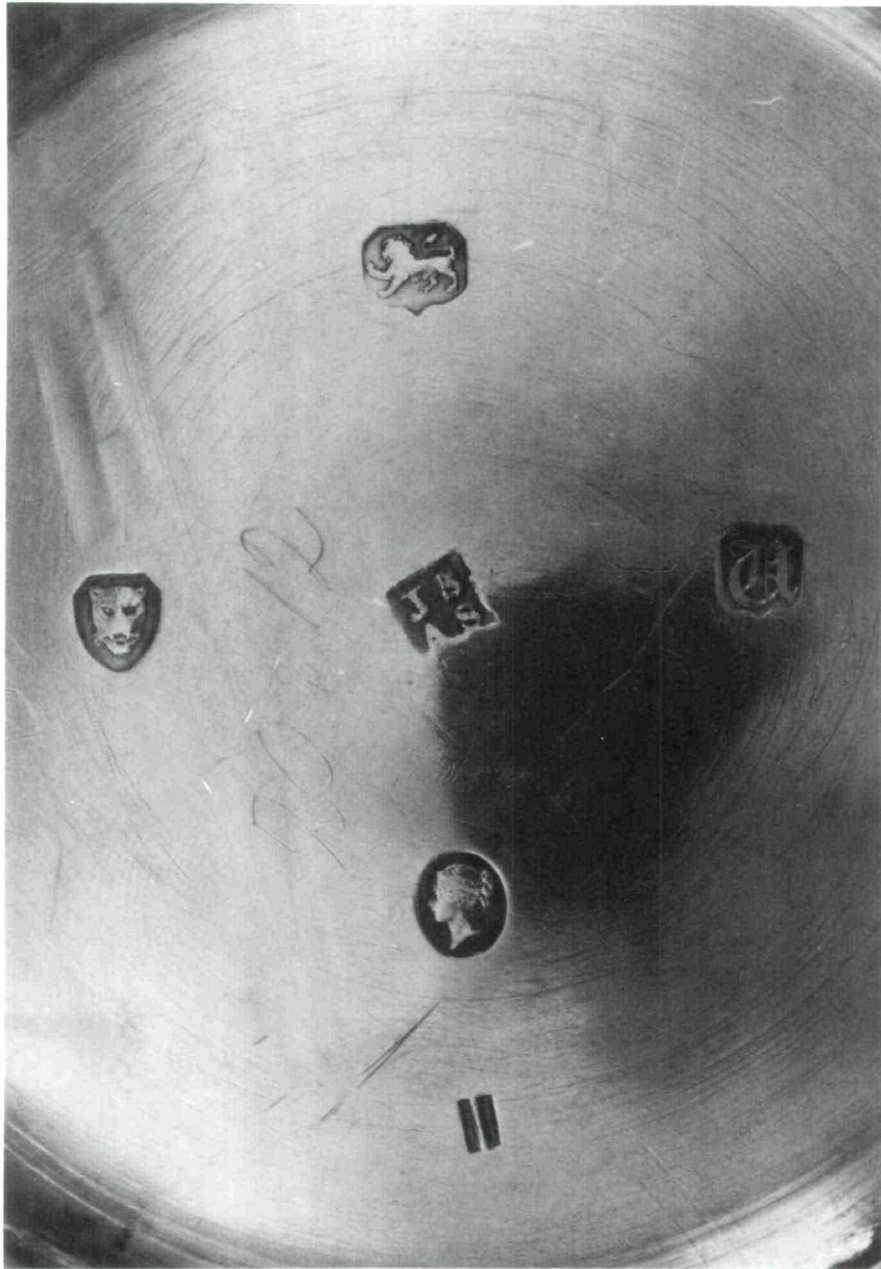


Fig. 5. Hallmarks on Helmcken presentation tea pot, showing maker's mark for Joseph and Albert Savory in the centre, surrounded by the Gothic letter "U" for 1855-56, the sovereign's head, and London marks. (Photograph by Vancouver Centennial Museum, neg. no. CM-310-1.)

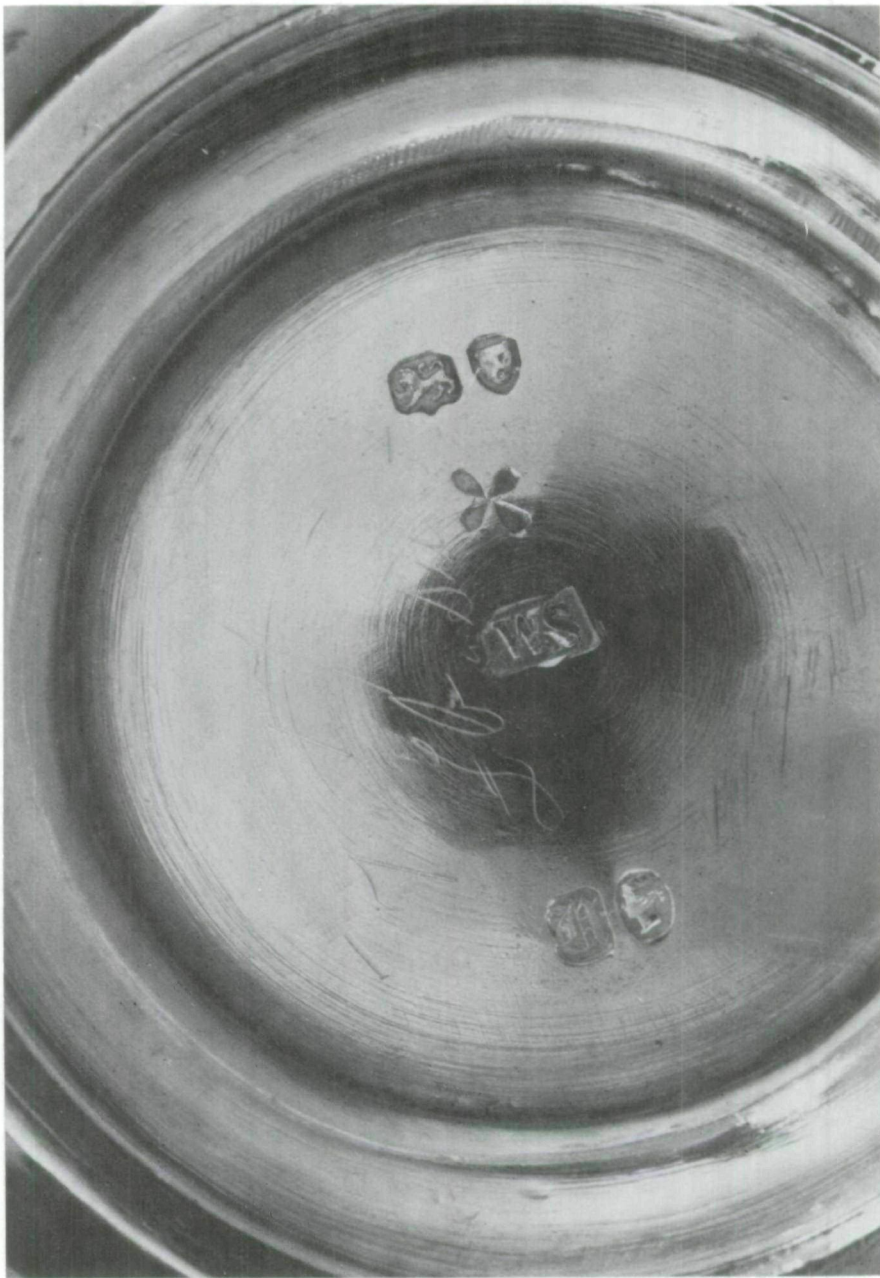


Fig. 6. Hallmarks on Helmcken presentation service milk jug, showing maker's mark for William Smiley. (Photograph by Vancouver Centennial Museum, neg. no. CM-310-3.)

himself" could complete the set. It was inscribed "in the latest fashion": the full inscription on the principal piece, initials only on the others (Wishart to McKenzie, 19 August 1856, Wishart Correspondence, McKenzie Collection, PABC). The inscription, according to the subscription lists (HC), was to read: "Presented to J.S. Helmcken Esqre Surgeon by the Colonists of Vancouver Island as a Testimonial of their Esteem and Regard, which he has won by his unvaried attention and kindness to all classes, requiring the aid of his profession. A.D. 1857." The silver plate was presented to JSH aboard the Princess Royal now under the command of Captain J.F. Trivett on 17 February 1857 (The Diary of Robert Melrose, p.292) [Melrose diary edited and published in the British Columbia Historical Quarterly, Volume VII No. 4, October 1943].⁸

The service itself confirms several of these details but is somewhat at variance with others. From Wishart's comments about the necessity of purchasing the coffee pot separately, it is difficult to conclude exactly when the coffee pot was acquired. The inscriptions (figs. 7,8) do vary, principally in the spelling of Helmcken's name, the styles of lettering used, and use of the word "unwearied," and yet the two pieces do carry identical date and maker hallmarks. In this regard it is the milk jug which is materially different. A minor point of note with the inscription is the use of the date 1856 on both pieces. We can also see that the initials Wishart speaks of are actually monogrammes formed from the initial letters of Helmcken's three names. These are engraved on the milk jug and sugar bowl as well as the side of the tea pot opposite that bearing the inscription. It is amusing to find that the makers used the name "Heraldic" for this pattern, a style which clearly has no vestige of Gothic ornament. The rococo swirls in relief do enclose a sort of shield shape but it is quite unlike traditional heraldic forms.

The discrepancies between the written records and the actual pieces could be due to a number of things. It may be that the

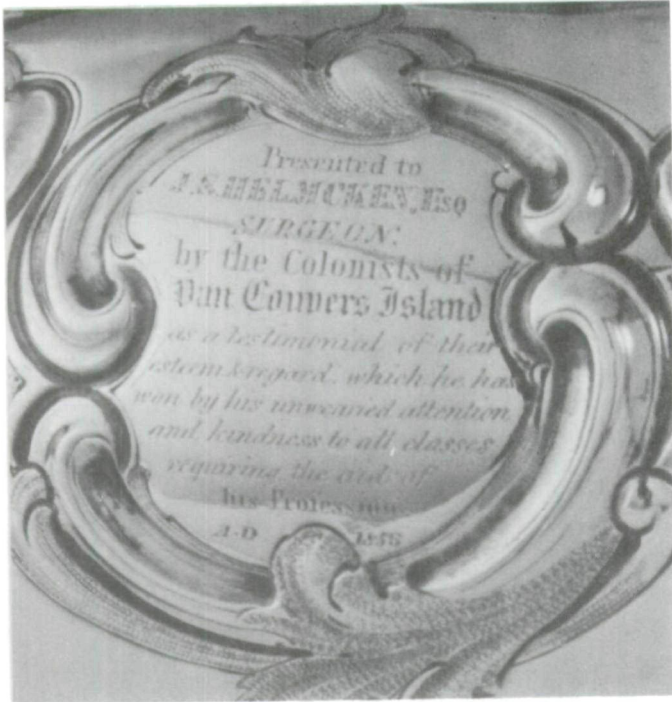
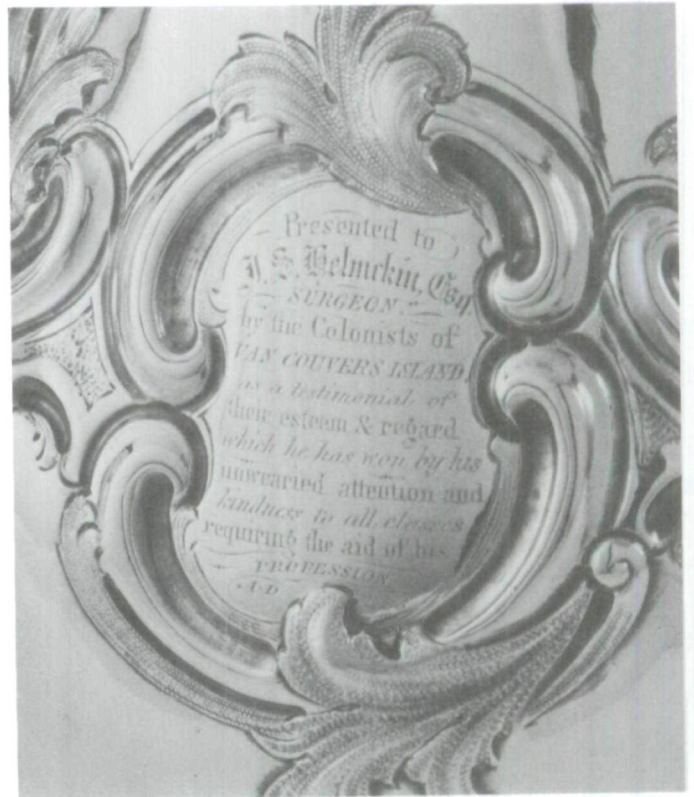


Fig. 7. Enlargement of testimonial inscription on the tea pot. (From Vancouver Centennial Museum neg. no. 1-1774.)

Fig. 8. Enlargement of testimonial inscription on the coffee pot. (From Vancouver Centennial Museum neg. no. 1-1773.)



Wisharts asked that the coffee pot be set aside, feeling confident that Helmcken or his friends would want to complete the set. At the same time they could have left instructions that the same inscription be applied to the coffee pot when purchase was confirmed, so that the same date would appear on both pieces. The misspelling of Helmcken's name on the coffee pot might be due to the absence of personal contact at the time the engraving was done.

In spite of these minor difficulties, we are fortunate to be able to account for as much of the background of this service as we can. It is an excellent example of the beneficial combination of archival resources and material objects in an effort to better understand Canadian material history. In this case, we have been able to document an outstanding piece of British Columbian quite fully and place it in a proper social and historical context.

NOTES

1. An excellent introduction to Helmcken's life has been written by Dr. W. Kaye Lamb as the preface to Dr. Dorothy Blakey-Smith's The Reminiscences of John Sebastian Helmcken (Vancouver: University of British Columbia Press, 1975).
2. Patricia Wardle, in an introduction to a study of Victorian silver from 1837 onward, has noted, "At the same time silver became society's means of expressing approval of those it wished to honour. The Victorian age was the age of 'testimonials' to personages of eminence in all walks of life, from the Governor of an overseas territory to the local master of foxhounds or railway magnate and the testimonial most commonly took the form of a handsome service of plate...." Patricia Wardle, Victorian Silver and Silver Plate (London: H. Jenkins, 1963), p.20.
3. Patricia Wardle has commented, "The eleven years between the two great international exhibitions were a period of transition in which the most notable features were the gradual decline of naturalism and the ever-increasing popularity of designs derived from classical and Renaissance originals." Wardle, Victorian Silver and Silver Plate, p.95.

4. Identification of the hallmarks is based on Sir Charles James Jackson's English Goldsmiths and Their Marks (1921; reprint 2nd ed., London: B.T. Batsford, 1949), pp.230-31,233.
5. Blakey-Smith identifies him as Captain James Cooper, formerly in the Hudson's Bay Company service, but by this point master of his own vessel. Blakey-Smith, Helmcken, p.139.
6. Ibid., p.146-47.
7. The present owner of the service has a manuscript copy of the McKenzie list. The list is headed by an explanation in three paragraphs, the second being the wording of the inscription and the first and third as follows:

A few of Dr. Helmcken's friends some months since resolved upon presenting that Gentleman with a small service of plate value £ 30-0-0 which is now on the way out to this country per Princess Royal bearing the following inscription...

[The inscription follows and is the same as Dr. Blakey-Smith records in her footnote with the exception that it reads "unwearied" rather than "unvaried" attention.]

The above plate may be seen at Mr. McKenzie's immediately after the arrival of the Princess Royal, therefore all are invited to subscribe.

A list of signautres will amounts beside them follows, headed by K. McKenzie's. Forty-five dollars is individually accounted for and added to that is another \$153 "Collected by Captain Cooper." The total is then given as \$200 and converted to £ 41/13/4.

8. Blakey-Smith, Helmcken, p.147.

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MATERIAL CULTURE RESEARCH IN THE FOLKLORE
PROGRAMME, MEMORIAL UNIVERSITY OF NEWFOUNDLAND

Since its founding in 1968, the Department of Folklore at Memorial University has promoted research in many aspects of traditional culture, not just the areas of folksong and folktale which the study of folklore immediately brings to mind.¹ Like folklore studies in Europe and other parts of North America, the department includes material culture as part of its domain and a number of students are currently working on material culture topics as part of their M.A. or Ph.D. requirements.

Several undergraduate and graduate courses deal directly with the study of artifacts, their design, development, and distribution. A general course in Folklife Studies deals in part with vernacular architecture and folk art, while a Material Culture course specifically focuses on artifacts per se, the craftsman and the creative process, and the community context of the object and its maker. This course also examines folk museums and the folklorist's role within a museum context. A reading course on vernacular architecture is currently being offered to graduate students; this course and one devoted to folk museums are planned as regular offerings in the future.

Material culture studies in the department are often supplemented with course work and guidance from other departments. Folklore students have worked with Dr. John Mannion of the Department of Geography, an expert on Irish material culture in eastern Canada.² Some students have taken courses in historical archaeology and history as part of their folklore programme. The MUN Art Gallery has organized a series of exhibits on folk art,³ and I am currently involved in the research and planning of several exhibits on Newfoundland material culture, including hooked rugs and popular religious devotional prints. A working

relationship is also being established with the Newfoundland Museum to permit students to become exposed to museum work and to carry out research on various objects in its collection, such as Newfoundland outport furniture.⁴ The Memorial University of Newfoundland Folklore and Language Archive, housed in the Department of Folklore, contains an enormous amount of taped and manuscript material on Newfoundland material culture and traditional work techniques, as well as a collection of visual materials, such as family photographs, which is currently being expanded.⁵

In the M.A. and Ph.D. programmes a student who concentrates in material culture supplements his research with courses on such topics as Fieldwork Methods, Oral History, Canadian Folklore, Foodways, or Occupational Folklore. One M.A. thesis has already been completed on Newfoundland gravestones and cemeteries,⁶ while another deals in part with hedging, thatching, and the care of livestock in Dorset, England.⁷ Two students are currently working on vernacular architecture for their M.A. theses, while another is studying Newfoundland boat design and construction.

In material culture studies Memorial University's Folklore Department offers one of the few programmes in Canada which provides a broad basis for the systematic study of artifacts, placing them in their cultural and historical context. Such an approach is crucial to artifact analysis since the objects we study often hold clues about the nature of our past which other sources fail to reveal.

NOTES

1. For the history of the programme see: Herbert Halpert and Neil V. Rosenberg, "Folklore Work at Memorial University," Canadian Forum 53, no. 638 (March 1974): 31-32.
2. See: John J. Mannion, Irish Settlements in Eastern Canada: A Study of Cultural Transfer and Adaptation University of Toronto, Department of Geography Research Publication no. 12 (Toronto, 1974).

3. See: Memorial University of Newfoundland Art Gallery, Ferryland Folk Art (St. John's: MUN Art Gallery, 1975) and Folk Memory: Three Newfoundland Painters (St. John's: MUN Art Gallery, 1976); Gerald L. Pocius, "Folk Images '77," artscanada 216-217 (October-November 1977): 631.
4. Walter Peddle, "Outport Furniture Reflects the Roots of our Culture," The Trident 4, no. 1 (May 1977): 8.
5. For the work of the Memorial University of Newfoundland Folklore and Language Archive (MUNFLA) see: Herbert Halpert and Neil V. Rosenberg, "MUNFLA: The Development of a Folklore and Language Archive at Memorial University," Laurentian University Review 8, no. 2 (February 1976): 107-14.
6. Gerald L. Pocius, "The Place of Burial: Spatial Focus of Contact of the Living with the Dead in Eastern Areas of the Avalon Peninsula of Newfoundland" (M.A. thesis, Memorial University, 1975).
7. Martin J. Lovelace, "The Life History of a Dorset Folk Healer: The Influence of Personality on the Modification of a Traditional Role" (M.A. thesis, Memorial University, 1975).

Gerald L. Pocius
 Department of Folklore
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RESEARCH ON WALLPAPER USED IN CANADA

The Material History Section of the National Historic Parks and Sites Branch of Parks Canada is researching wallpaper. Information on the manufacture, styles, and uses of paper-hangings in Canada from the seventeenth to the twentieth century is being compiled and, together with illustrative material, will comprise a bank of curatorial and restoration information. Readers who would like to forward information about wallpaper

in Canada should contact Felicity Leung, Research Division, Parks Canada, Department of Indian and Northern Affairs, 400 Laurier Avenue West, Ottawa, Ontario, K1A 0H4 or telephone 996-4971.

Felicity Leung
 Research Division
 Parks Canada
 Ottawa, Ont.

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RECENT RESEARCH ON A VICTORIA, B.C., SILVERSMITH:

WILLIAM MAURICE CARMICHAEL (1892-1954)

William Maurice Carmichael was born and educated in Victoria, B.C., and graduated in civil and mechanical engineering from the City and Guilds College of the University of London, England. During the First World War he served overseas in the 51st Highland Division of the Royal Engineers. When Carmichael and his new bride returned to Victoria after the war there were few positions for young engineers. Not wishing to move away, he opened a small workshop in the back garden of his parents' home in 1920. Here he began his silversmithing career by manufacturing in sterling silver and electroplated ware. Later, he had several workshops at different addresses in Victoria.

Carmichael worked in all facets of silversmithing from original manufacture to replating. The original manufactures were from his own designs or designs tailored to the buyer's taste and requirements. He worked in either heavy silverplate on copper or sterling silver to make his own wares.

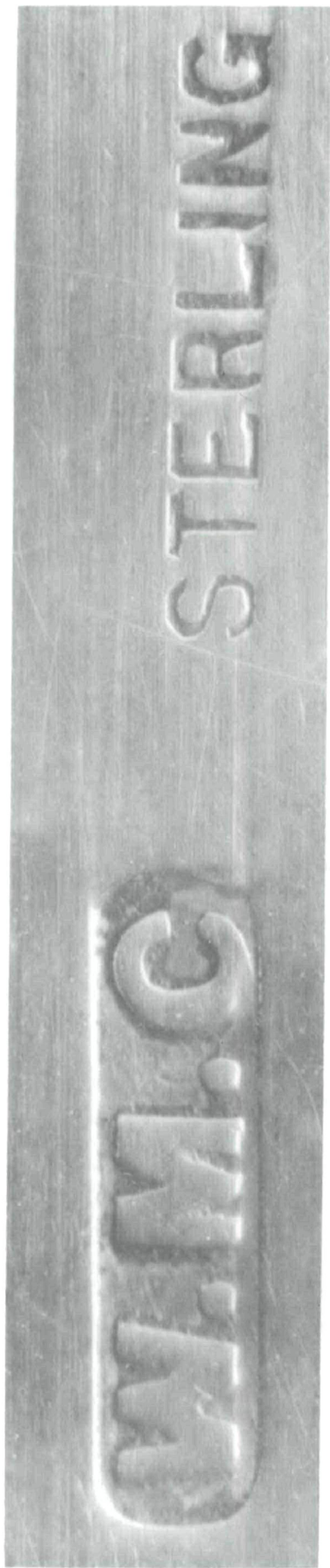


Fig. 1. Marks on cigarette box by Carmichael. (Photograph by British Columbia Provincial Museum.) Cat. no. 977.123.



Fig. 2. Marks on teaspoon by Carmichael. (Photograph by British Columbia Provincial Museum.) Cat. no. 977.134.2a.



Fig. 3. (Photograph by British Columbia Provincial Museum.)
 Cat. no. 977.27.19.

Carmichael's Marks

Carmichael first used the initials "W.M.C" (there was rarely a period after "C") in block capitals enclosed in a rectangular shield slightly convex at the ends (fig. 1). Where appropriate, the word "sterling" was incised in block capitals. On 30 January 1928 a new trade mark designed by Carmichael was duly registered and used henceforth (fig. 2). As the request stated: "The said General Trade Mark consists of a rectangular shield pointed at the bottom, and containing a larger letter "C" and a smaller letter 'm', the former representing the initial letter of [his] surname, and the latter the initial letter of [his] Christian name."¹

In 1937 by an Order-in-Council made under the Precious Metals Marking Act, 1934, the Canadian Government authorized the issuance of certificates for the use of certain punches to guarantee the purity of articles so marked. On 10 January 1938 Carmichael was empowered to use "a National Mark, consisting of a Lions [sic] Head surrounded by the letter 'C'" (fig. 3). This mark was enclosed by a square punch with the top corners cut off and two pointed indentations on the bottom. From that time pieces wrought in sterling silver bore three distinct marks: the National Mark, the incised word "sterling," and Carmichael's trade mark. Examples exist where "sterling" has been impressed between the other marks and, conversely, where the National and maker's marks have been applied side by side with "sterling" added at one end. These various marks were used by Carmichael up to the time of his death and for the short time after that while his wife ran the business. When the business was sold in 1958 these marks ceased to be used.

A Church Commission

In 1950 the bishop and clergy of the Diocese of British Columbia commissioned Carmichael to design and produce for the then Canon M.E. Coleman, Bishop-Elect of the Diocese of Qu'Appelle,

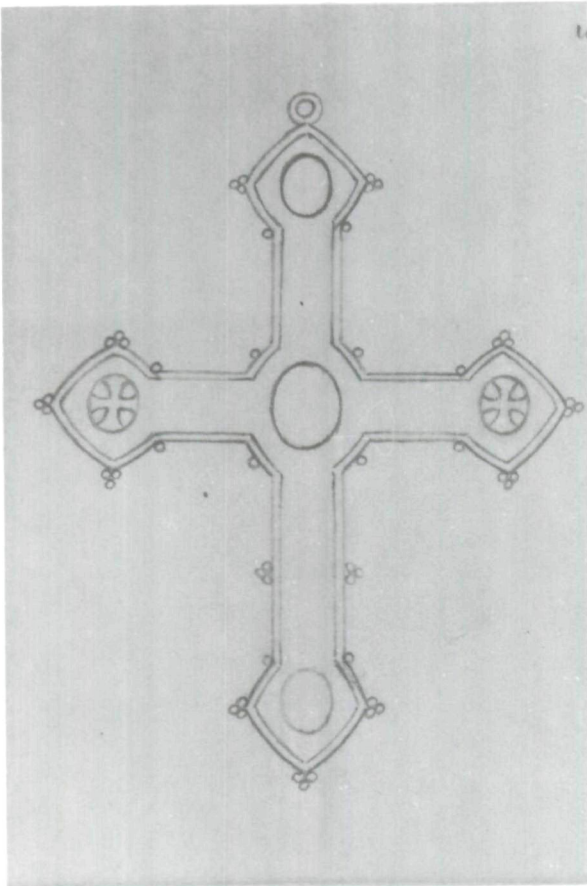


Fig. 4. (Photograph by British Columbia Provincial Museum.) Cat. no. 977.27.15e.

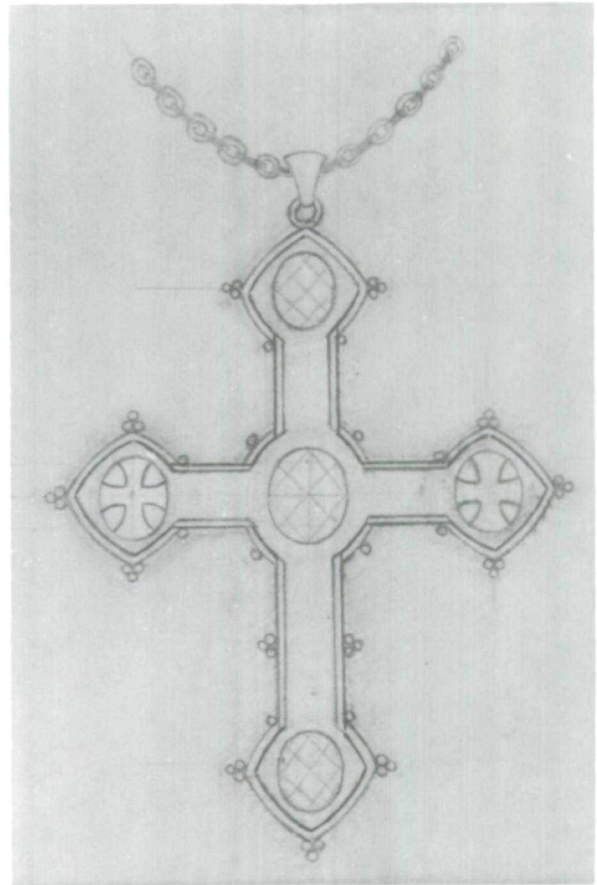


Fig. 5. (Photograph by British Columbia Provincial Museum.) Cat. no. 977.27.15f.

Saskatchewan, a pectoral cross and an episcopal ring. The two sketches (figs. 4,5) show the development of the design for the cross. The laity of the Diocese presented Canon Coleman with a pastoral staff of ebony with a sterling silver crook, also designed and made by Carmichael. Fortunately the uniquely designed staff, ring and cross (fig. 6) have remained with the family of the late Bishop Coleman.

The foregoing information was gathered as part of an ongoing collection and documentation project on Carmichael at the British

Columbia Provincial Museum. The museum plans eventually to organize a temporary exhibition on Carmichael and his work.

NOTES

1. Ruth Carmichael, "Maurice Carmichael, Silversmith", Carmichael File, British Columbia Provincial Museum, Victoria, B.C.

R.G. Patterson
Extension/Special Collections Curator
Modern History Division
British Columbia Provincial Museum
Victoria, B.C.

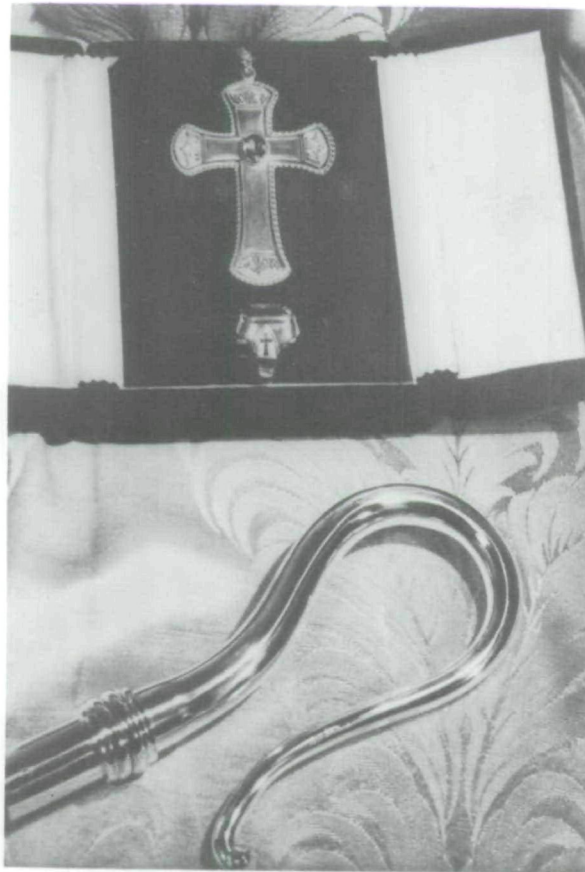


Fig. 6. (Photograph by British Columbia Provincial Museum, neg. no. 977.27.15b.)

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REQUEST FOR MANUFACTURERS' CATALOGUES

The British Columbia Provincial Museum is currently studying the development of the community of Armstrong, B.C., from early settlement to 1914. In an effort to identify specifically described farm, industrial, and domestic goods, the museum is looking for catalogues illustrating the products of the following companies:

1. "Oliver" Chilled Ploughs
2. "Vulcan" water wheels or turbines
3. "Goldie & McCulloch" of Galt, Ontario - manufacturers of flour and perhaps sawmilling equipment
4. Wm. Hamilton Mfg. Co.
5. McGregor, Gourlay & Co.
6. Northey & Co. - steam pumps
7. Montreal Saw Works
8. Tiger and Sharp's Horse Rakes
9. James Leffel & Co. of Springfield, Ohio - steam engines
10. Whitman's Hay Presses
11. John Campbell of London, Ontario - household goods

If any readers of the Bulletin have the above catalogues, the B.C.P.M. would appreciate the opportunity to borrow them for photocopying. Contact Jim Wardrop, Associate Curator of Modern History, British Columbia Provincial Museum, Victoria, B.C., V8W 1A1.

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CORRECTION: REVIEW OF LA FABRICATION ARTISANALE
DES TISSUS; APPAREILS ET TECHNIQUES

This review was published in the Material History Bulletin no. 3, pp.65-68. The third sentence of paragraph 2, page 67, should be corrected to read as follows: "The old unit of measurement, the 'aune,' is given as varying between 0.8 and 1.4 meters, a length especially helpful to one using a reel of that period."