

Bibliography

Bibliographie

Costume in Canada: The Sequel

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In *Material History Bulletin* 19 (Spring 1984) we published an annotated bibliography of over 250 publications on Canadian costume history. Seven years later we felt it was time to update this work and have another look at progress in the field of costume.

This bibliography reflects the disciplines that study the subject, with an emphasis on material history. By its inclusions, it defines what is generally considered to be costume history, including studies that range from simple descriptions of museum artifacts to those that incorporate a broader contextual analysis. Costume had to be the main focus for any work to be included, although chapters on costume from books on wider subjects were also included. The content had to be Canadian. We have once again excluded the subjects of military, native, and theatrical costume, and modern fashion, including popular culture or sociological studies. Studies on the museological practices of storage, conservation, and display techniques are not covered, though works related to material culture research are. For example, a study on working methods for computer-assisted research in the field of costume is included.¹

One of our objectives in preparing these bibliographies has been to bring potential new research resources to the attention of the costume historian. As such we have included where possible information on private and museum collections, and on how to access some types of publications. The reader is directed to the essay introducing our 1984 bibliography for a discussion on research resources, and past and current trends in research.

Publications produced between March 1984 and March 1991 were reviewed, but we have also added any that we missed last

time. Once again we would be pleased to hear of any work we have omitted. In this bibliography we are indebted to Peter LeRoy, Canadian Parks Service librarian, and Loren Singer of Concordia University for their assistance.

As we found in 1984, writers on the subject of costume have come from a number of academic backgrounds: art history, history, decorative arts, material culture, ethnology, folklore, archaeology, home economics, and theatre. These disciplines have been linked by their common interest in the subject, and drawn together by various costume societies who continue to actively promote the subject. Those who study costume see it as one of the most obvious symbols of individual and group cultural values. However the historiography of costume has been a fight to achieve recognition as a valid area of study.

For example, it was only in the early 1940s that costume was included in the Metropolitan Museum of Art's collection, and only recently that it was featured prominently with other decorative arts in an exhibit and catalogue at the Metropolitan Museum.² Other museum curators and historians have traditionally accorded costume a second-rate status. The term "costume historian" implied to them a specialist whose expertise is dress of the past; the "costume" content being frequently emphasized over the "historian's" methodology. This lower status may be because the study of fashion was considered either too frivolous, or too domestic, but at any rate, a woman's subject. The majority of authors on the subject are still women.

Dress: The Annual Journal of the Costume Society of America in 1988 published a forum on costume research and publication,

which discussed scholarship on the subject.³ Two "camps" of scholarship were identified: 1) research that focuses on the garment for its own sake; and 2) research that uses the garment as evidence to illuminate some other question, where the artifact becomes the method, not the primary focus of the study. Nancy Rexford further suggests three levels of scholarship within all camps: raw data of costume with minimal interpretation; costume placed in a larger context, usually with emphasis on the technical; and costume placed in the broadest context of aesthetic, social and political ideas. Rexford's classification of scholarship roughly parallels E. McClung Fleming's model for artifact study.⁴ While the research forum is careful to point out that these camps and levels of scholarship should be considered as ends of a continuum, the classification is useful in clarifying perspectives, and the way in which one scholar can be totally misunderstood by another.

The research approach that focuses on the garment for its own sake has the longest tradition of publication in the costume field, and continues to be reflected in many museum catalogues and popular articles. Many costume studies from English Canada in the last bibliography, particularly from museums, represented this type of scholarship. In the intervening years, fewer museum catalogues have appeared, though several exhibits of interest have been mounted, notably "Measure for Measure" at the Royal Ontario Museum. Since most costume collections in Canada are housed in history museums, these museums view costume for its historical qualities. Few Canadian museums approach costume as a decorative art, focusing on its aesthetic qualities, though the recent exhibit "Pierre Cardin: Past Present Future," at the Montreal Museum of Fine Arts from March to May 1991 was of this type.

In the same research forum in *Dress*, Nancy Rexford and Patricia Cunningham go on to discuss the second approach that does not focus on an individual garment but uses clothing as evidence to answer an outside question about people, for example about their economic systems or cultural behaviour. This approach is used by the material historian and the traditional historian alike. The ongoing debate over "objects" and "documents" is discussed. Patricia Cunningham, in a section of the forum entitled "Beyond

Artifacts and Object Chronology," focuses on the importance of material culture methodology to costume studies, and the need to have knowledge of the objects before they are used as evidence. She argues for the importance of using objects (i.e., costumes) even in studies that do not appear to need objects as evidence, and recommends an interdisciplinary approach. Francis Back and Luce Vermette, and David-Thierry Ruddel support this interdisciplinary approach in their work in this bibliography.

Generally we have seen a sophistication in the level of scholarship since 1984. Publications dealing with material history in this bibliography now usually place costume within a cultural or economic context, and use a wider diversity of sources and perspectives to interpret the artifact. The Prairie Costume Society's *Norwegian Immigrant Clothing and Textiles* is an example of material history scholarship which combines approaches. Overall the book uses costume to provide insights into the immigrant experience. Some of the individual authors still focus on the costume artifact, but provide a higher level of cultural analysis and interpretation than would likely have been found a few years ago.

Quebec costume historians have generally followed a different approach, that of the traditional discipline of Folklore Studies, now being generally known as Ethnology. Writers such as Marius Barbeau, Édouard-Zotique Massicotte, Robert-Lionel Séguin, and Madeleine Doyon-Ferland had an enormous influence on how costume was viewed. This perspective of Ethnology continues today through the province, and especially at the Centre d'études sur la langue, les arts et les traditions populaires des francophones en Amérique du Nord (CELAT), at the Université Laval. Many costume studies included in this bibliography emanate from students in this programme. In fact David-Thierry Ruddel suggests that the term "ethno-historian" has replaced the term "historian" in Quebec.⁵

Dr. Jocelyne Mathieu explains how costume is approached today in Quebec by ethnologists: "The study of costume through the discipline of Ethnology embraces its distinct methodology. It attempts to explore a particular culture and civilization through the examination of its dress in various contexts. The study emphasizes interviews with indi-

viduals. This information is collated with other data, such as that from related written and oral sources, from iconographical evidence and from the artifact itself. In Ethnology, this synthesis is particularly important. Results from this study can further be enhanced through comparison with evidence from other cultures or civilizations, and/or from other historical periods.⁶ While all or parts of the ethnological perspective are obviously also used by other authors, its importance needs to be emphasized to understand costume history in Quebec.

Indeed, publishing on costume has been extremely strong in recent years in Quebec, as will be seen in this bibliography. In 1988 two journals published there devoted an entire issue each to the theme of costume. They are *Cap-au-diamant: Revue d'histoire du Québec*, a journal structured to have a popular appeal, and *Canadian Folklore canadien*, a more scholarly one.

The current interest in social history, and in particular aspects of women's history, has also helped to promote costume generally as a valid area of study by historians. An important subject we neglected last time was the clothing industry. We have tried to rectify this omission by broadening the scope of our search, and by including a number of entries which predate 1984. Nevertheless the increasing number of authors on this subject since 1984, and the number of historians now turning their attention to the subject, is worthy of note.

There are probably two reasons for its current interest among historians. First, as Gerald Tulchinsky points out, the very characteristics of the industry – the large and rapid turnover of small shops, relatively simple technology, and difficult-to-trace records making research difficult – led to its neglect by business historians.⁷ The work of historians such as Tulchinsky has now piqued the interest of others.

Perhaps more importantly, feminist social historians are turning their attention to the topic. The garment industry was not only the leading industry in Canada at the turn of the century but also has been the leading employer of women to the present day. A number of studies included here examine the status of women and the relationship of gender, as opposed to class, to the industry.

One further discipline to mention is that of the Social Sciences, as reflected by a num-

ber of student theses in this bibliography from the Department of Clothing and Textiles at the University of Alberta in Edmonton. As part of a Faculty of Home Economics, students are required to use a social science methodology in their work, rather than an historical one, which might sometimes more comfortably fit the subject. These theses do, however, help to test and evaluate new methodologies for the field. Content analysis, oral history, material culture research, and group testing for cognitive and effective learning are methodologies recently used.⁸

Looking back at our 1984 bibliography, our introductory article pointed out the need for future research to be more interdisciplinary in approach to sources. In recent years, the interest shown by ethnologists, historians and others makes for a rich diversity of documentation and interpretation in publication. Current work found for this bibliography reflects a broader base of discipline and methodology than in 1984. Costume history formerly tended to be written by specialists in costume, who focused on describing the garments themselves. Now however we find that costume is beginning to be considered as a valid subject by the non-specialist. At the same time "costume historians" are attempting to go beyond simply chronicling fashion change to use costume as a stepping-off point to explore wider questions. Of the seven topics we suggested for further exploration in 1984, most have been pursued and subsequently published, or are under current study. While current research continues to open up new topics and directions, progress has indeed been made.

Anderson, Douglas N. "Redressing the Past: the Fascinating World of Historical Costume Design." *Canadian Collector* 20 (March/April 1985): 26–29. Despite the title implying costume in general, this article is a personal account about the process of reproducing military uniforms of the 78th Highlanders ca 1869 to 1870 for the Halifax Defense Complex, by the artist who researched and prepared the illustrations used as specifications. General information on sources used. French summary. Illustrated.

Back, Francis. "Le capot canadien: ses origines et son évolution aux XVII^e et XVIII^e siècles." *Canadian Folklore canadien* (revue de l'Association canadienne d'eth-

nologie et de folklore/Journal of the Folklore Studies Association of Canada) 10, nos. 1-2 (1988): 99-128. The 1988 volume of this journal was entirely devoted to costume, and presented ten articles, written in English or French. Nine fit within the parameters of this bibliography. This article is a definitive, richly documented work on the evolution of the most characteristic item of Quebec dress, the *capot* - a hooded overcoat worn by men. Considerable commentary on previously enigmatic issues including the relationship of this garment to that worn by sailors or sea-faring folk of Europe; how this item, designed for work, was adapted for more elegant wear in Quebec in the seventeenth century; and its evolution, with modification and/or embellishment from its early days into the nineteenth century. Illustrations include the author's drawings. Well documented.

Back, Francis. "Des petits messieurs au capot bleu: le costume au Petit Séminaire de Québec." *Cap-aux-diamants* (Revue d'histoire du Québec) 4, no. 2 (Summer 1988): 33-36. The first of eighteen articles from this 1988 issue of *Cap-aux-diamants* to be reviewed in this bibliography. This issue was almost entirely devoted to various aspects of costume. Editorial policy of the journal states that its subject of inquiry is the Quebec past, with its approach being a popular one. An overview of the articles reveals that they are not documented (i.e., there are no footnotes or endnotes); however the information contained within is of interest and often suggests directions for further research. This excellent article focuses on the evolution of the blue wool uniform (*capot bleu*) of the Petit Séminaire de Québec from its origin in the seventeenth century to its gradual demise in the mid-twentieth century, and also its adaptation with modification by other schools in Quebec. Interesting illustrations.

Back, Francis. "S'habiller à la canadienne." *Cap-aux-diamants* 24, (Winter 1991): 38-41. An excellent overview of traditional male costume in what is presently known as Quebec. Emphasizes utilitarian aspect of winter clothing designed to combat the cold. Focuses on garments

worn between 1740 and 1760. Interesting documentation of the gradual disappearance of this type of clothing, especially during the first quarter of the twentieth century. Also information on its use as a type of uniform for snowshoe clubs at the end of the nineteenth century. Perhaps could have mentioned photographic evidence of the same from the 1860s onward in the Notman Photographic Archives, McCord Museum of Canadian History. Unfortunately, in keeping with the popular approach of this journal, the article is not documented. Illustrated with photographs and drawings.

Back, Francis and Luce Vermette. "Sources pour l'histoire du costume au Québec." *Canadian Folklore canadien* 10, no. 1-2 (1988): 209-226. A very clear discussion of primary sources available for the study of costume in Quebec. These are identified as being material (costume artifacts themselves); iconographic (replications of a reality, usually two-dimensional, which include costume, e.g., paintings, drawings, etc.); manuscripts (documents); and information in print (e.g., newspapers, travel accounts and pattern books). Of these, the manuscripts section in this article is of most interest for costume historians since it incisively chronicles, describes and evaluates ten examples of this type of documentation, e.g., post-mortem inventories, marriage contracts, etc. Illustrated. Bibliography.

Bara, Jana. "Fashion Plates and Muffins." *Horizon Canada* (English edition) 5, no. 53 (1986): 1256-1261. A popular approach to the same subject presented in greater depth more recently in *Dress*, this article describes articles of winter clothing worn by young British officers and their "muffins" (the mid-Victorian term for marriageable young ladies of the same social set). Includes some information on fur garments, and Montreal as the fur fashion metropolis of the north. Presents a view of entertainment and Canadian winter social life. Not documented. Illustrated.

Bara, Jana. "Cradled in Furs: Winter Fashions in Montreal in the 1860s." *Dress* (Journal of the Costume Society of America) 16 (1990): 38-47. Includes an over-

- view of the fur trade in Canada since the seventeenth century and a discussion of Montreal's leading photography studio in the 1860s, William Notman and Son. Also covers types of furs used in dress of the period, cut of this clothing, fur merchants, and fur processing. Informative. Documented. Illustrated with photographs.
- Barbeau, Marius. "Tisseuses de ceintures fléchées." *Canada français* 28, no. 1 (September 1940): 7-19. Discusses the history of the "ceinture fléchée," as well as describing such items as the textile's weaving technique, its colours, and types of wool used. Mentions sashes found in various European collections. Not documented.
- Barrett, Lois (Pete). "Clothes Had To Be Tidy and Clean." *Them Days* (Stories of Early Labrador) 9, no. 3 (March 1984): 33-35. Oral history recorded in 1982 from Harriet Barrett of Happy Valley, Labrador, commenting on Sunday clothes, aprons, laundry, and sewing. Illustrated.
- Barrett, Lois (Pete). "Things We Had, We Made." *Them Days* 10, no. 3 (March 1985): 41-43. More oral history from Harriet Barrett, reminiscing about various articles of clothing made by her family when she was a child. Mentions the Grenfell Mission and Hudson's Bay Company, but no dates given. Illustrated.
- Bates, Christina. "Beauty Unadorned:" *Dressing Children in Late Nineteenth Century Ontario*. Microfiche Report Series, no. 382. Ottawa: Environment Canada, Canadian Parks Service, 1984. 3 microfiches. Mentioned as forthcoming in our 1984 bibliography. Written by an historian as support material for an interpretive programme for Woodside National Historic Site in Kitchener, Ontario. The focus is on clothing for children ages 3 to 15, of the urban middle class, from Southwestern Ontario in the period 1880 to 1900. The report addresses two main areas: the changing societal attitudes to children and children's dress as an expression of those ideas; and secondly the dress itself, sources of supply and typical garments worn for different activities. Research is based on written and pictorial information from Canadian and American fashion periodicals, mail order catalogues, and photographs. Documented. For interpretive value, emphasizes visual information with 143 illustrations. Bibliography. Information on publications from the Canadian Parks Service is available from Research Publications, Canadian Parks Service, 1600 Liverpool Court, Ottawa, Ontario, K1A 0H3.
- Bates, Christina. "Beauty Unadorned:" *Dressing Children in Late Nineteenth-Century Ontario*. *Material History Bulletin* 21 (Spring 1985): 25-34. A summary of the report above. Addresses problems of practicality, and age and gender differentiation. Documented. Illustrated.
- Bates, Christina, and Phil Dunning. "Selected Reading List on Loyalist Costume for the Bicentennial." *Costume Society of Ontario Newsletter* 14, no. 1 (April 1984): part 2. Intended for those wishing to recreate costumes of the mid-1770s to mid-1780s, this outlines costume components, and presents an annotated bibliography on the following subjects: background reading; history and description of costume; drawings and patterns; and textiles.
- Bazin, Jules. "L'album de consolation de Jacques Viger." *Vie des arts* 17 (Christmas 1959): 26-30. The album under discussion is a rare collection of watercolours by James Duncan depicting nuns' costumes seen in the province of Quebec from the seventeenth century to the mid-nineteenth. The dated illustrations of the earlier dress were not based on examples of costume but on descriptive information found in the archives of the various orders. The text at the end of the album was written in the 1850s by Jacques Viger, the first mayor of Montreal. In addition to his official activities Viger was interested in history and archaeology. The album itself was titled "Costumes de communautés religieuses de femmes au Canada en 1853." The title given to the album in this article's title is an invention of the author, a curator at the time of the Bibliothèque municipale de Montréal, and is seen as a private illusive pun. The text does not elucidate on the meaning the writer attributes to its mysterious title, which in itself does not serve to elucidate but rather to mystify the nature of

the contents of the album. The article does however include the provenance of the album, which is on deposit at the Bibliothèque municipale de Montréal.

Beaudoin-Ross, Jacqueline. "Clothing." *The Canadian Encyclopedia* 1: 442-444. Edmonton: Hurtig Publishers Ltd., 1985.

A general overview of clothing in Canada with a concentration on that of Quebec and Ontario. Included are brief references to the garb of the *coureur de bois*, the *voyageur* and the *habitant*, as well as the ethnic costume of recent immigrants. Consistent with the editorial policy of *The Canadian Encyclopedia*, the article is not documented. Coloured photographs of garments from the collections of the Royal Ontario Museum and the McCord Museum of Canadian History.

Beaudoin-Ross, Jacqueline. "The Influence of Fashion on Folk Costume." *Canadian Folklore canadien* 1-2 (1988): 79-98. Explores the dialectic of influence between rural dress and stylish wear. Uses primarily visual evidence and some documents to examine several examples of how eighteenth and early nineteenth century Quebec rural costume was influenced by French fashion. Suggests closer links with French fashion in the eighteenth century even after the fall of Quebec than previously assumed. The author then covers the history of the capot through to its development as the Red River coat so popular for children in the early twentieth century, to illustrate how a colourful piece of rural dress was adopted into fashionable wear. Suggests directions for further research. Documented. Illustrated.

Beauregard, Yves, Alain Duscheneau and Jocelyne Mathieu. "Vingt-cinq années de carrière: entrevue avec le couturier Michel Robichaud." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 63-65, 68. A perceptive interview with well-known Montreal designer, Michel Robichaud. Reveals the couturier's own insight into the classical character of his style. The designer, not surprisingly, expresses admiration for the work of the Spanish couturier, Balenciaga. Also comments on the great interest Quebec women have in clothes. Not documented. Illustrated with photographs.

Blackstock, Pamela. "Nineteenth Century Fur Trade Costume." *Canadian Folklore canadien* 10, no. 1-2 (1988): 183-208.

This article explores costume as it was worn at the fur-trading posts in Canada during the early and mid-nineteenth century. Its breadth is wide, and brings together many disparate research resources for the first time. Surveys the fashionable clothing worn by administrative staff, workmen, wives and children, including Métis and natives. Cross-cultural influence of clothing styles is discussed. It additionally comments on sources for this clothing. An excellent tool for further research. Illustrations using various media. Bibliography.

Blackstock, Pamela. "Perfecting the Period Costume: Patterns, Prototypes and Patience." *Historic Sites Supplies Handbook*, 47-57. Toronto: Ontario Museum Association, 1989. Part of a collection of fourteen monographs in a book designed to help historic sites locate appropriate reproductions, accompanied by a computerized database of suppliers. This article deals with the technical aspects of reproducing costume and includes factors to consider, such as the choice of patterns, methods of having the costumes made, construction and fit, fabrics, and degree of authenticity. Bibliography of technical publications includes some Canadian titles.

Bouchard, Lorraine. "Le costume de la mariée de la région du Québec entre 1910 et 1960." Master's thesis, "Arts et traditions populaires" (Ethnology). Quebec City: Université Laval, 1990. Due to plans for publication this thesis is presently inaccessible.

Bouchard, Lorraine. "Le costume de la mariée, reflet de la vie quotidienne?" *Canadian Folklore canadien* 10, no. 1-2 (1988): 53-78. Discusses the genesis of both rural and urban bridal costume in Quebec between 1912 and 1960. Information is based on interviews with brides and one seamstress. Focuses on changing customs, and the influences, socio-economic and other, which resulted in this evolution. 1945, the year of the cessation of hostilities for World War II, is mentioned as a key date, one in which white wedding dress became

- (and continued to be for some time) exceedingly popular. Illustrated; the photographs are unfortunately not numbered or identified although they can be easily linked with the text. Bibliography.
- Bouchard, Lorraine. "La mariée des années '40." *Cap-aux-diamants*. 4, no. 2 (Summer 1988): 21-23. Discusses the wedding dress of Quebec in the 1940s, concentrating on the elements, such as socio-economic, which influenced the ultimate choice of gown. Suggests that during World War II this clothing was often coloured, and frequently modest, being made in haste and without the availability of rich French fabrics. The resurgence of more sumptuous dress and the increasing predominance of white from 1945 is noted. Not documented. Illustrated.
- "A Brief History of the Founding of the Costume Society of Ontario." *Costume Society of Ontario Newsletter* 17, no. 2 (Summer 1987): 10-11. Discusses Eileen Collard's career in Canada and the growing interest in costume through the 1960s, culminating in the founding of the Society in 1970.
- Burgess, Joanne. *L'industrie de la chaussure à Montréal, 1840-1870: de l'artisanat à la fabrique*. Master's thesis, Sciences sociales (Économie). Montreal: Université du Québec à Montréal, 1977. 150 pp. A survey of the shoe industry in Montreal from 1840 to 1870. The perspective is primarily socio-economic. Of interest to the costume historian is a description of pre- and post-industrial fabrication methods in shoemaking. The latter includes a discussion of the gradually increasing use of mechanized tools including the sewing machine, and finally the introduction of steam. The development of retail and wholesale markets in footwear is also investigated, as well as a fascinating inventory of tools and stock of a mid-nineteenth century Montreal shoemaker. It is of interest to note that by 1861, 1300 shoemakers were employed in the city. Only research known to have been done on the topic. Charts. Bibliography. All student theses are available on microfiche from the National Library of Canada.
- Burgess, Joanne. "L'industrie de la chaussure à Montréal: 1840-1870 - le passage de l'artisanat à la fabrique." *Revue d'histoire de l'Amérique française* 31, no. 2 (September 1977): 187-210. Clearly and succinctly synthesizes the more relevant information found in the author's thesis above. As in the thesis, focuses on the slowly evolving changes in shoe manufacture from that of the master craftsman operating perhaps with journeymen and apprentices in his shop, to that of a large industrially steam-powered operation. Excellent and clear basic reference work. Well documented. Not illustrated.
- Cass, Janice. "A History of Boys' Costume: 1900-1920." *Alberta Museums Review* (Spring 1984): 14-15. Background information for an exhibit at the Provincial Museum of Alberta in 1984, on the changing roles of children between 1890 and the 1920s, as depicted through their clothing. This article is descriptive only, based on secondary non-Canadian sources, and lightly documented. Illustrated.
- "Centre de documentation Marius Barbeau." *Costume Society of Ontario Newsletter* 17, no. 3 (Fall-Winter 1987): 6. Information on this centre created in 1977 by the National Folk Dance Ensemble "Les sortilèges," which is based in Montreal. The centre specializes in the dissemination, and in some cases the conservation of traditional costume, dance and music, and the publication of articles.
- Charest, Nicole. *Monsieur Mode*. N.p.: Les éditions de l'Homme, 1988. 163 pp. A biography of Montreal designer Michel Robichaud, as well as a review of the city's fashion history from ca 1963 to 1987. Much of this latter history has not yet been previously collated. Also comments of fashion design and industry during these years in France, Italy, Germany and Japan. Not documented. Illustrated with photographs and drawings.
- Cleaver, Katherine. "Victorian Looking Glass." *Costume Society of Ontario Newsletter* 18, no. 3 (Fall-Winter 1988): 11-12. Excerpts from a paper on women's clothing of the 1880s which accompanied an exhibit of the same name held at Ryerson Polytechnical Institute. Focuses on underwear. Descriptive.
- Cleaver, Katherine. "Souffrir pour être belle." *Costume Society of Ontario Newsletter*

19, no. 2 (Summer 1989): 7. A short review of the exhibit "Suffering To Be Beautiful" held at the Musée de la civilisation in Quebec City in 1989. The exhibit was not only about clothes but about all means women have used in the past to make themselves look beautiful. (See our entry under the exhibit title for the accompanying catalogue).

Cole, Catherine C. *Garment Manufacturing in Edmonton, 1911-1939*. Master's thesis, (History). Edmonton: University of Alberta, 1988. 135 pp. The garment industry in Edmonton at the turn of the century was significant in local terms. This study introduces the nature of the Edmonton industry, outlines the development of some of the larger firms, notably Great Western Garment (GWG), and provides insight into government legislation and labour relations. Business and government records and interviews with retired workers were used. Some points of interest are that garments produced in the west tended to be utilitarian ones for regional consumption, less subject to fashion change; also that labour relations in this period were relatively harmonious compared to those in eastern cities. Tables and photographs. Bibliography.

Cole, Catherine C., ed. *Norwegian Immigrant Clothing and Textiles*. Edmonton: Prairie Costume Society, 1990. 113 pp. This nicely-presented book includes five papers from a 1987 seminar on a topic previously neglected by Canadian costume historians. Papers by Heather Prince and Barbara Schweger discuss and describe Norwegian costume and textile artifacts found in Alberta (see entry for Prince's thesis on this topic). Aagot Noss and Carol Colburn provide an outside perspective, discussing the Norwegian immigrant experience in the United States. David Goa's introductory paper provides further context, by examining the impetus for Norwegian migration to western Canada, and the influence the Norwegian character and social and cultural institutions have had. The overall theme of this book is the continuity of culture within a changing environment. This work has made an important contribution to expanding Canadian costume history, and the presentation of material

culture. Well documented. Small black and white photographs and some drawings. Bibliography. For further detail, see book review by Dorothy Burnham in this issue.

Collard, Eileen. "Canadian Trousers in Transition, 1830-50." *Cutter's Research Journal* 1, no. 4, (Winter 1990): 3. Short introduction, unscaled pattern drawings, descriptions and brief construction notes for two pair of trousers from the 1840s.

Cook, Mary. *View From the West Hill*. Carleton Place, Ont.: Wallace Enterprises, 1987. 157 pp. Mary Cook is a well-known Ottawa Valley author, journalist and broadcaster. Her entertaining anecdotal stories stem from her girlhood on a valley farm during the Depression. While nostalgic in tone, and by her own admission sometimes embroidered by her imagination, they provide an autobiographical perspective on simple day-to-day events. For those interested in costume, there are stories such as "The Hand-Me-Down Box," "A Cloud of Pale Green Organza," and "The Spanking New Coat." Her three earlier books have similar content. Illustrated with family photographs.

Cordonnerie traditionnelle. Quebec City: Musée du Québec, 1977. 32 pp. An exhibition catalogue of a travelling display on the domestic manufacture of footwear in Quebec, especially in the nineteenth and twentieth centuries. Documented. Bibliography. Illustrated.

"Costume Collections of Ontario: Museums and Private Collections." *Costume Society of Ontario Newsletter* 18, no. 2 (Summer 1988): 11-12. Phase 1 of a proposed computerized registration of costume collections. Sixty-nine are listed here.

Dahl, Becky G. *Grade 3 Students' Cognitive and Affective Responses to Wearing Reproduction Costumes in the Edmonton 1881 Schoolhouse*. M.Sc. Thesis, (Clothing and Textiles) Edmonton: University of Alberta, 1988. 261 pp. The author tested and evaluated student responses to an interpretive programme where the students themselves wore reproduction costume. She discusses the differences in both cognitive (thinking) and affective (feeling) scores between the experimental (who wore costume) and control (who did not wear costume) groups. Re-

sults conclude support for the use of reproduction costumes in this programme. Emphasis on test methodology. Also discusses educational programming in museums, experiential learning theory, and use of replications. Theoretical. Illustrated. Bibliography.

Davidson, Maurice. *Montreal's Dominance of the Men's Fine Clothing Industry*. Master's Thesis (Graduate Studies). London: University of Western Ontario, 1969. 261 pp. Listed in 1984 bibliography as not seen. The earliest recent research on the industry, this geographer has studied the location factors that contributed to Montreal's dominance relative to other centres, especially Toronto, from ca 1870 to 1968. Labour supply and organization, organization of production and production costs, marketing and agglomeration are all considered. Concludes that Montreal's prime advantage was in the abundant supply of cheap skilled and unskilled labour. Part of the research for the 1938 to 1968 period involved an extensive survey of firms in Montreal and Toronto. Provides good information on the state of the industry in the 1950s and 1960s, comparing leading firms, and commenting on recent trends. Reviews the usefulness of research sources. Well documented. Short glossary. Statistical emphasis, with maps and 108 tables. Bibliography.

Davis, Stephen. "Button, Button: Buttons for the Collector – And the Archaeologist." *Canadian Collector* 20, no. 5 (September/October, 1985): 33–36. Long of interest to collectors, buttons are now receiving increasing attention by archaeologists as signposts reflecting technology, fashion and social history. They are often the only archaeological evidence of what occupants wore. This article surveys the history and technology of nineteenth century buttons. Comments that buttons found during archaeological excavations at National Historic Sites display most of the types popular in the nineteenth century. French summary. Documented. Illustrated.

Davis, Stephen. *Wearing Apparel From Le Machault: A Descriptive Inventory* (1982). Microfiche Report Series, no. 97. Ottawa: Environment Canada, Parks Ser-

vice. 2 microfiches, 131 pp. Mentioned as forthcoming in our 1984 bibliography. The Machault was a French frigate scuttled in 1760 en route to Montreal, carrying military and commercial supplies. Included in the collection of artifacts recovered from underwater archaeological excavation were approximately 170 items which could be considered wearing apparel; including clothing fasteners, accoutrements and textile fragments. This report presents this material for comparative research purposes, and as such it describes and analyses them from an archaeological perspective, emphasizing details which identify and individualize each artifact. Also included are overviews of the dress of naval officers and sailors ca 1760, and the development of both the textile and knitting industries in eighteenth-century France. 61 illustrations include artifact photos and line drawings. Bibliography.

Davis, Stephen. "Up On Your Heels, Down On Your Toes: Shoe Fashion in Canada ca 1700–1760." *Costume Society of Ontario Newsletter* 17, no. 3 (Fall–Winter 1987–88): 13–14. Survey of eighteenth-century footwear styles and construction techniques. Mostly based on a study of archaeological footwear excavated from Canadian Parks Service sites, particularly from Louisbourg and the Machault.

Davis, Vaune. "A Made-To-Measure Exhibit for Fashion Fans." *Flare* 11, no. 10 (October 1989): 146. Information about the then soon-to-open "Measure for Measure" exhibit at the Royal Ontario Museum. Illustrated with photographs of garments in the exhibit.

Dawson, Joyce Taylor. "An Analysis of Liturgical Textiles at Sainte Marie Among the Hurons." *Material History Bulletin* 24 (Fall 1986): 1–12. Through inference, reconstructs the overall appearance of liturgical vestments and textiles used at the French Jesuit Mission, Sainte Marie Among the Hurons, from 1639 to 1649. (The mission is now a reconstructed historic site in Midland, Ontario.) Information based on the *Jesuit Relations*, correspondence between ecclesiastics, and other pertinent documents. Concludes with discussion of probable suppliers in France from whom these artifacts could

- be ordered, and their possible appearance. Documented. Photographs and drawings. (See also Folkes/Penny.)
- Dean, Ankaret. "The ceinture fléchée ... of old New France." *Canadian Collector* 21, no. 4, (July-August 1986): 31-33. Popular survey of the *ceinture fléchée*, its history, revival in the twentieth century, characteristics and construction. Not documented but based on Barbeau's work. Useful as a brief introduction to the subject. Illustrated.
- Dionne, Hélène. *Les contrats de mariage à Québec (1790-1812)*. National Museum of Man, History Division, Paper no. 29. Ottawa: National Museums of Canada, 1980. 174 pp. Clothing was considered part of the basic property of a couple when they were about to marry in Quebec, and as such could be mentioned in marriage contracts (see especially pages 58 to 76). Garments so listed for men and women are discussed, and seasonability and occasion are shown to be reflected in the costume. Includes quotations from primary sources on this type of clothing. Documented. Illustrated. Bibliography.
- Dubuc, Elise. "Costumes des gens de mer du XVI^e siècle trouvés dans l'estuaire du Saint-Laurent: un bon exemple de hardes de marins au temps de la découverte du Nouveau Monde." *Canadian Folklore canadien* 10, no. 1-2 (1988): 129-154. A clearly written article of great interest on Basque marine costume of the sixteenth century. Research is based on the recent discovery of seventeenth century costume artifacts discovered during archaeological excavation at Red Bay, Labrador. Costume remains (just some fragments) include shirts, breeches and stockings. Discussion centres on the cut of these garments. Also includes information suggesting how other European mariners were dressed and who actually made these clothes. Illustrations, including photographs, and drawings of great sensitivity executed by the author. Documented. Bibliography.
- Dumas, Monique. "L'enfant, ce petit adulte..." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 29-31. An interesting article on the problem of the documentation of Quebec children's costume until the twentieth century. The author perceives iconographic sources to be of importance here. Useful references to publications which are tangential to the subject. Not documented. Illustrations in various media.
- Dumas, Monique. "Le feutre au Québec: fabrication domestique des bas et des semelles." *Material History Bulletin* 32 (Fall 1990): 17-27. Interesting article discussing the domestic manufacture of felt in Quebec, from its origins, to its disappearance around 1950. Commentary on technology, focusing on the fabrication of felt socks and soles for footwear. Well documented. Illustrated with photographs and drawings.
- The Engagés. "An American Fur Company Voyageur's Contract." *Museum of the Fur Trade Quarterly* 23, no. 1 (Spring 1987): 12-14. Reproduces an official copy of a voyageur's engagement for a trip to Michilimackinac, negotiated in Montreal in 1818. The contract is in French with the article providing a short English commentary. As well as several items of clothing and equipment the man received a pair of *souliers de boeuf*, which the authors found to be somewhat unusual. They then elaborate on this point, and mention that the French-Canadian term "souliers de boeuf" is usually translated by the American Fur Company as "cowhide shoes." Documented.
- "Every Hour an Occasion." *Costume Journal* (formerly the Costume Society of Ontario (CSO) Newsletter) 19, no. 3 (Fall 1989): 4. Information on an exhibit presented by the CSO at Ryerson Polytechnical Institute in October 1989, of women's dress, 1900 to 1910. This article includes a general discussion on fashions of this era, and one illustration.
- Fallis, Donna. "World War I Knitting." *Alberta Museums Review* (Fall 1984): 8-10. Discusses the efforts of Albertan women through women's groups, individual volunteers, and the organized efforts of the Canadian Red Cross Society, to contribute to the war effort in World War I, by knitting. Includes a list of women's organizations in Alberta that actually participated. Emphasis is on the influence of the Red Cross on standards, types of goods made and their distribution. Sees this as a social and economic

phenomenon which helped contribute to the women's own sense of self-esteem and national pride. Uses photos, documents and periodicals as reference. Documented. Illustrated.

Fedorak, Rose. "Sweatshops in the Developing Canadian Garment Industry." *Canadian Home Economics Journal* 31, no. 3 (Summer 1981): 164-185. Examines in a general way the emergence, control and "eventual disappearance" of sweatshop working conditions from the late 1800s through to the 1940s. A useful short survey of improvements enacted by legislation and union activity, though Steedman (see entry) is better. Concludes that the unions were responsible for cleaning up conditions and improving wages, and that eventually the sweatshops disappeared. Other research disagrees with this conclusion (see for example Johnson, Lepp, MacLeod, and Mochoruk and Webber entries). Does not consider the common use of "contracting out" or "home work" that resulted in the same conditions outside the immediate factory. Documented. French abstract. Short bibliography.

Ferland, Jacques. "'Not for Sale' American Technology and Canadian Shoe Factories: The United Shoe Machinery Company of Canada, 1899-1912." *American Review of Canadian Studies* 18, no. 1 (Spring 1988): 59-82. An historical case study of the United Shoe Machinery Company of Canada's (an American subsidiary) establishment of a monopoly in the Canadian industry in the early twentieth century, and the ensuing government investigation in 1911-12. Uses marxist perspective to argue that class analysis and conflicting social relations in this industrial activity must be considered in examining this early example of the technological dependency by Canada on the United States. Some background information on the shoe industry in Canada at the time may be of interest to costume historians. Heavily documented.

Folkes, Patrick, and Nancy Penny. *Cassocks, Doublets and Deerskins: Religious and Secular Costume on the Mission Frontier of New France in the First Half of the Seventeenth Century*. Midland, Ont.: The Friends of Sainte Marie, 1988. 67

pp. This small book is dedicated to and based upon the work of the late Nancy Penny. Her research was applied to the costuming needs of Sainte Marie Among the Hurons and is a good example of the type of information directed to interpreters at an historic site. The first part of the book, "social history," gives an overview on the clothing of the French Jesuits, Indians and Indian children, and the cross-cultural influence between the two groups. The second part, "technical history," describes the physical characteristics of individual garments worn by Jesuits and *donnés* (workmen). While secondary sources are widely consulted, most of the information comes from the *Jesuit Relations*, first-hand accounts of life in New France and the missions. Research recent in Quebec (e.g., Back on capots) has shed more light on this subject, but nevertheless it is an important introduction to a little-researched period. Documented. Glossary. Reproductions of art work, mainly European. Bibliography

Gagnon, Louise. "L'apparition des modes enfantines au Québec: reflets du costume vestimentaire bourgeois." Master's thesis. "Arts et Traditions populaires" (Ethnology). Quebec City: Université Laval, 1990. Due to plans for publication this thesis is presently inaccessible.

Gallichan, Gilles and Jean-René Lassonde. "Les costumes sous différentes coutures." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 15-16. Co-authored by two librarians from the Bibliothèque nationale du Québec, one of the stated aims of this article is to promote the rich holdings of the Bibliothèque as a resource for costume. The text underlines the numerous different approaches to the study of Quebec costume. Aspects discussed include its role as protection, viewed through the New France colonists' adaptation of certain Amerindian sartorial practices; and its function as a political symbol, seen through the *étouffe du pays* costume of Quebec patriots in the uprising of 1837. Not documented. Illustrated.

Gannagé, Charlotte. *Double Day, Double Bind: Women Garment Workers*. Toronto: Women's Press, 1986. 235 pp. Reports on interviews held with male and female

factory workers in 1980 at Edna Manufacture, a coat-making firm in Toronto. Most of the interviewees were immigrant women, and the book comes alive with their own words. The author then discusses their double responsibilities of work and home and those interrelationships, the garment industry, gender and ethnic divisions of labour, the company and the unions. Argues that neither traditional Marxist nor Feminist theory takes into account the duality of women's work. Chapter 3, on the garment industry in Toronto today, includes a history of Edna Manufacture, which was founded in 1939. No illustrations. Bibliography, mainly labour related.

- Garling, Carol. "Millinery: A Dying Art." *Costume Society of Ontario Newsletter* 18, no. 2 (Summer 1988): 10-11. History of women's hatmaking in Toronto from 1890 to 1988, with information on the early period from advertisements, catalogues and labels in hats in the Toronto Historical Board collection. Also includes information on the millinery trade at present in Toronto.
- Giroux, Jacqueline. *Femme de cœur et femme de têtes*. Montreal: La société historique du marigot de Longueuil, 1989. 116 pp. Basically a biography of well-known Montreal milliner Yvette Brillon, active from the 1930s to 1960s, also a social history of Montreal's French east end and the city as a whole. From the viewpoint of costume, it includes interesting photographs of the milliner's very large shop on Saint-Denis Street, her workroom and shop window. Informative on the extent of her business: she was known to have had as many as sixty-five on staff in her made-to-order hat business. Some interesting discussion on Brillon's method of work, and on fashion shows in Montreal at the time. The publication is strangely quiet about her clients. Partially documented. Photographs and reproduction art work.
- Godin, Christine. "L'œuvre pionnière de Madeleine Doyon-Ferland." *Canadian Folklore canadien* 10, no. 1-2 (1988): 13-33. Madeleine Doyon-Ferland was professor of "arts et traditions populaires" at The Université Laval from 1944 to 1977. Besides her pedagogical duties, she gathered a great deal of documentation on her subject, now in the "Fonds Madeleine Doyon-Ferland" at the university. This article comments on her work, the author using as sources Doyon-Ferland's course notes on costume, and information from her delivered papers. (These were collated in 1982 into an unpublished text by Andrée Paradis, entitled "Trois siècles de costume au Canada, d'après les documents du Fonds Madeleine Doyon-Ferland.") Doyon-Ferland in addition promoted the reproduction of authentic Quebec traditional costume. This article, written by an ethnologist, clearly overviews and evaluates this pioneer's work. Documented. Bibliography.
- Godin, Christine. "Les femmes au chapeau: une mode empreinte de la coutume." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 25-28. Discusses some aspects of twentieth-century millinery in Quebec from an ethnological perspective, based on interviews with milliners identified only by their first names. Focus is given in these statements on the aesthetic, practical and sociological problems encountered in the practice of millinery. Not documented. Photographs, drawings, newspaper illustrations.
- Godin, Christine. "Créer des chapeaux: la pratique du métier de modiste." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 51-54. Again, an ethnologist's view of the milliner's profession. Includes diverse information on their "job description," including working hours, customer relations, promotion, and division of tasks in the workroom. Oral interviews of some in the profession in Quebec City, using first names only. Not documented. Illustrated by photographs.
- Godin, Christine and Jocelyne Mathieu. "Armand Caron: précurseur de la haute couture québécoise." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 55-57. An interesting interview held by these two ethnologists with designer Armand Caron. This Quebec City designer reached his apogee in the 1950s creating models for well-known French-Canadian stars of the stage and radio in Montreal. Although this city is mentioned in the interview, the subject of Montreal couture was not discussed. Not documented. Illustrated with photographs.

- Gordon, Joleen. "Handwoven Hats." *Canadian Collector* 21, no. 4 (July-August 1986): 48-51. Popular article introducing the traditional craft of straw, wood and rush hat *plaiting* or weaving in Nova Scotia. See our bibliography for a description of her excellent book by the same title. Describes the history and process, and several hats in Nova Scotia museum collections. Illustrated.
- Graham, Frank W. *Ahead of Her Time: A Biography of Ellen Carbery*. St. John's: Creative Publishers, 1987. 83 pp. Ellen Carbery was "a politician in her own right, a businesswoman, a writer and a philanthropist." She was also a leading milliner in St. John's between 1887 and her death in 1915. Although it contains some very interesting information about her millinery business, the book is frustrating for costume historians in its emphasis on the other aspects of her life, and in particular on her role as a leading citizen of St. John's. Information on fashion is superficial and taken from C. W. Cunnington (not Cunningham as stated on page 27). Documented, though most notes are "social asides."
- "Halifax." *Costume Society of Ontario Newsletter* 14, no. 2 (Winter 1984-85): 2. Note on an exhibit at Mount Saint Vincent University entitled "Rags," devoted to Nova Scotian clothing designers. 8 page catalogue (not seen).
- Hamster, Ingrid. *The Dress of Children* (1987). Microfiche Report Series, no. 303. Ottawa: Environment Canada, Parks Service. 2 microfiches, 142 pp. Following Christina Bates' study of children's clothing in the social context (see Bates), this was designed as a technical resource book on clothing for school children ages 6 to 12 for the period 1885 to 1890. It was used by Bethune Memorial in Gravenhurst, Ontario to support a programme of costume reproduction for school students. The preface gives a general interpretive view on social issues of the time, followed by chapters on individual garments from underclothing up. The prime sources for the designs were school photographs, portraits and paintings. However, for the detail required for reproduction costume a wider range of sources was also consulted: artifacts in Ontario collections; mail-order catalogues; dressmaking and needlework manuals; and fashion periodicals. Some designs are speculative, some copied from artifacts. Scale patterns, construction notes, fabrics and notions, and a glossary are also included. Documented. Heavily illustrated. Bibliography.
- Hansen, Charles E., Jr. "The Traders' Dress." *Museum of the Fur Trade Quarterly* 25, no. 1 (Spring 1990): 1-5. Intended for the re-enactor, describes the costume worn by the trader, "the real fur trade executive," who normally dressed in ordinary European business garb. A couple of Canadian references. Documented. Illustrated.
- Hastie, R. "Development of the Apparel Industry of Winnipeg." In *Winnipeg, 1874-1974: Progress and Prospects*, edited by Tony Kuz. Winnipeg: Manitoba Department of Industry, Trade and Commerce, 1974. pp. 129-145. Summarizes the evolution of the industry from the cottage and home crafts of the early settlers, through production by skilled artisans in the 1870s and 1880s, to the manufacture of apparel on a large scale. Although it has been claimed that the Winnipeg industry, now the third largest in Canada, was first founded to provide adequate supplies of work clothes for farm and railroad workers, the author instead found that the first provincially chartered manufacturing firm (1902), requested the right to manufacture ladies clothing. Using primary sources such as the Manitoba Gazette from 1890 to 1974, proves that throughout its 72 year history, the industry has been an increasingly reliable and stable contributor to the economy of Winnipeg and Manitoba. Discusses the pattern of establishment and failure of factories, lifespan and capitalization, the growth of unions and the formation of the Fashion Institute of Manitoba. (For a different interpretation see Lepp.) Heavy on statistics. One table. Annotated bibliography.
- Hiebert, D. "Discontinuity and the Emergence of Flexible Production: Garment Production in Toronto, 1901-1931." *Economic Geography* 66, 3 (July 1990): 229-253. Not seen.
- Holford, Mary. "Notes on Dress and Society in Upper Canada." *Costume Society of Ontario Newsletter* 16, (Fall-Winter

- 1986-87): 8-11. Extracts from a talk, focusing on the period of the 1790s, with information up to the 1830s. Good information on sources for costume research for early Ontario. Basically a summary of her article in *Costume* in 1983 (reviewed in our 1984 bibliography). One illustration. Short bibliography.
- Holford, Mary. "Looking Back: the CSO Founding Conference." *Costume Journal* (formerly the Costume Society of Ontario Newsletter) 20, no. 3 (Fall 1990): 2-3. Included in the twentieth anniversary celebration issue. Describes the events of the conference day, and gives a sketch of the Society's history. Illustrated.
- Hooke, Peggy. "A-Dressing the Past: Seneca's Fashion Resource Centre." *Costume Journal* (Formerly the Costume Society of Ontario Newsletter) 20, no. 3 (Fall 1990): 6-7. Description of the recent founding of this resource centre, its collection and resources. It includes over 2 000 historical garments and accessories intended for use by students, industry, college and community. Illustrated.
- Humphries, Mary. "Profile - Costume Society of Ontario: Alan Suddon." *Costume Society of Ontario Newsletter* 16 (Spring 1986): 10. Profile of this long-time CSO newsletter editor, retired head of the fine arts department of the Metro Toronto Library system, and well-known costume collector and lecturer.
- Jamieson, Arthur. "Musers: A Gown Fit for a Queen and a Queen Fit for All." *Rotunda* 20, no. 2 (Fall 1987): 58-59. Part of a series intended for children, this article uses the description of a dress worn in Canada by Queen Elizabeth the Queen Mother during her 1939 visit, as the introductory note to information on the current royal family. The embroidered white satin Norman Hartnell dress is now in the ROM textile collection. Two photographs.
- Job, Marilyn. "From Inconspicuous to Proud: A Look at the Design and Marketing of Maternity Clothes in the Twentieth Century." *Costume Society of Ontario Newsletter* 15, no. 1 - 2, (Autumn 1985): 6-10. Based on Eaton's catalogues, discusses clothes advertised as maternity wear from their first mention in 1908 to present advertising.
- Johnson, Laura. *The Seam Allowance: Industrial Home Sewing in Canada*. Toronto: Women's Educational Press, 1982, 135 pp. Based on conversations held between 1980 and 1982 in Toronto, southern Ontario and Montreal, with 50 women who work at home doing industrial sewing, plus government officials, trade union officials and employers, this study by now falls into the costume history category. Proves that the practice of homework still thrives. Homeworkers in Canada today receive lower wages, and work under worse conditions than the rest of the labour force. Discusses reasons for this system's continued existence and what it will take to eliminate it. Chapter 2, by Robert E. Johnson, covers the origins of industrial homework in fairly general terms with some Canadian content. Documented. Illustrated with photographs. Labour-related bibliography.
- Jutras, V. P. "Cordonnerie domestique." *Parler français* 13 (September 1914-1915): 25-37, 75-82. This article defines the various types of footwear, both fashionable and traditional, made by domestic cobblers during the 1850s. A glossary of technical terms used in this activity is included. Documented.
- Kerkhoven, Marijke. "Prairie Panache." *Glenbow* 6, no. 4 (July-August 1986): 10. Two evening gowns and one afternoon dress from the 1912-1916 period were on display at the Glenbow Museum in 1986, as the first of a miniseries on social aspects of clothing. This article describes the garments (one of them designed by Poiret) and their fashionable owner, Mrs. Lillian J. Young. Reprinted in the *Prairie Costume Society Newsletter* 1, no. 4 (n.d.): 2-3. One photograph.
- Kerkhoven, Marijke. "Bloomers, Books and Belles: School Costume in Alberta." *Glenbow* 6 (November-December 1986): 9-10. A small exhibit on this subject was held at the Glenbow in 1987. This article outlines changes in the Alberta school system between the turn of this century and the late 1940s, articles of clothing required by dress codes in certain schools, and personal accessories related to school activities. Not documented. Reprinted in the *Prairie Costume Society*

- Newsletter* 1, no. 3 (May-June 1987): 2-3. One photograph.
- Kimmel, Fran. "Kerby Museum of Fashion: More than Just Old Clothes." *Discovery* (The National Lifestyle Magazine for Mature Canadians) 9, no. 5 (June 1988): 28-30. Profiles the Kerby Museum of Fashion in Calgary, an historical collection and travelling fashion show created in 1974. The collection includes over 300 historical garments and accessories. Models between the ages of 65 and 84 perform over 50 shows a year in Alberta. Although the article assures us that each item is catalogued, inspected and sorted between shows, and fragile ones are displayed in showcases, this wearing of antique costumes which will result in their destruction, is decried by museum professionals. Illustrated.
- Klug, T. O. "Fashionable Quebec Doctor Provides Eighteenth Century Suit for Recent Study." *Cutter's Research Journal* 1, no. 2 (Summer 1989): 1, 2-6, 8. The author has provided drawings, 1/4 scale patterns and construction notes for a three-piece patterned velvet suit from the McCord Museum of Canadian History. The material has been dated to ca 1775, the style of the dress coat and breeches to ca 1790. The waistcoat was altered later. A description of the suit, and biographical notes on its wearer, Dr. Philippe Louis François Badelart (1728-1802) have been contributed by the McCord. One photograph.
- Laforge, Valérie. "Madeleine Doyon-Ferland." *Culture et Tradition* 9 (1985): 13-31. Outlines the education and professional life of Madeleine Doyon-Ferland, the Laval university academic. The scholar had multi-disciplinary interests, including those of art, music and theatre. However, a major research focus became that of rural costume in Quebec. Investigation here was undertaken utilizing the methodological approach of ethnology. This early evaluation of the work of the Laval university authority has been followed by one, more profound, published recently. (See "Godin.") Documented. One Photograph. Bibliography.
- Le fil du temps: 200 ans de broderie sur costume. / A Stitch in Time: 200 Years of Embroidery on Costume.* Saint-Lambert, Québec: Marsil Museum, 1990. 36 pp. Catalogue to accompany the fine 1990 exhibit of the same name, which featured outstanding examples of embroidered costume from Quebec museum collections. This catalogue is intended to supplement the exhibit by providing an overview of different types of embroidery on western fashionable dress over the past 200 years. While the catalogue succeeds in this objective, and is clear and concise in style, it has no Canadian content, and is somewhat disappointing in its lack of a checklist of items in the exhibit. Some documentation. Illustrated in black and white. Bibliography.
- LeBel, Alyne. "Une vitrine populaire: les grands magasins Paquet." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 45-48. Documents the birth and growth of an important department store in Quebec City, owned and operated by three generations of the Paquet family. La Compagnie Paquet Limitée closed in 1981 after more than 130 years of operation. Not documented. Illustrations in various media.
- LeBel, Jean-Marie. "Habiller la haute-ville." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 80. Discusses four leading department stores in Quebec City in the nineteenth century - John Darlington, Holt Renfrew and Co., Simons, and Glover and Fry and Co. Although brief, explores a hitherto uninvestigated realm. Suggests further directions for research. Not documented. One illustration.
- Leboeuf, Francine. "Le costume." *Vidéo-presse* 14, no. 8 (April 1988): 24-25. A popular brief overview of Quebec rural costume. Includes a discussion of the initial Amerindian influence on this costume and a description of early nineteenth-century garments of this type; also, the home manufacture of cloth, footwear and straw headwear in Quebec. Other more heavily documented articles discuss some of these subjects in much greater detail (see for instance Back, and Ruddel). Insufficiently footnoted. Two illustrations of Quebec rural costume, which unfortunately are not related to the text.
- Lepp, Annalee, David Millar and Barbara Roberts. "Women in the Winnipeg Garment Industry, 1950s-1970s." In *First Days, Fighting Days: Women in Manitoba*

- History*, edited by Mary Kinnear. Regina: Canadian Plains Research Center, 1987. pp. 149–172. Part of a volume on women's social history in Manitoba. (See also Mochoruk and Webber.) Proposes that the industry slump in 1957 was the beginning of a new era in which traditional craft skills and sweatshops were gradually replaced by assembly lines in large new "superfirms." The article traces this change from the workers' point of view and highlights the various types of government aid that were crucial to this process. Comments on the 1957 Swan Commission, a provincial inquiry into the predominantly female work force, and the manufacturers' lobby, the Fashion Institute. Disagrees with some of Hastie's conclusions (see Hastie). Like most other current authors, comments on continuing low wages and the wage gap between male and female workers. Thoroughly documented. Tables. Bibliographic information in endnotes.
- Les chapeaux féminins d'hier et d'aujourd'hui / Women's Hats Yesterday and Today*. Montreal: Château Ramezay, 1989. 90 pp. An excellent bilingual catalogue from a hat exhibition held simultaneously in three different Montreal institutions: the Château Ramezay; les Archives nationales du Québec; and the Maison de sir George-Étienne Cartier National Historic Site. The introduction advises that an ethnological approach provided the framework for research. The publication includes a discussion of the birth and development of the hat industry in general and in Quebec, also hatmaking at home. Interesting information on the teaching of sewing skills in early Quebec convents and the beginnings of the textile industry. Translation of uneven quality. Scholarly and well documented. Photographs and reproductions of art work.
- Lessard, Denis, France Bourque, Normand Legault, Jocelyne Mathieu, Gynette Tremblay, Guy Landry, Pierre Monette and Lynda Dumais. *Danses et costumes régionaux au Québec*. Montréal: Fédération des loisirs-danses du Québec, 1977. 2 vols., 189 and 268 pp. In Volume 1 we have descriptions of types of dance prevalent in various regions of Quebec, as well as information on costume in Quebec City during the first half of the nineteenth century. Quebec costume, in general, is discussed in volume 2. Documented. Bibliography. Illustrated with drawings.
- Lessard, Michel. "La photographie témoin et servante de la mode." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 59–62. An art historian comments on aspects of the documentary role of photography as a tool for the study of costume. Includes references to the portrait-photograph and the more casual snap-shot, as well as to other types of photography. Also discusses the role of photography as a commercial means of promoting and marketing the latest sartorial styles. Examples referred to are all from Quebec, mostly Montreal and Quebec City. Useful as a tool for directions in further research on the subject. Not documented. Interesting photographs.
- Lessard, Pierre. "Costumes populaires' sur cartes postales." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 71. Focuses on four colour postcards of Quebec rural costume, designed by Madeleine Doyon-Ferland and entitled "costumes populaires." These are deposited in the "Fonds Madeleine Doyon-Ferland." Not documented. Colour reproduction of the postcards.
- Lévi-Strauss, Monique. "Dendera: Threads of Deception." *Rotunda* (The magazine of the Royal Ontario Museum) 21, no. 2 (Summer 1988): 46–50. A renowned French shawl expert documents a mid-nineteenth century French shawl in the ROM's collection. This article traces the scholarly research into legal records that disclosed a battle over counterfeit designs that may have involved this same shawl. A good example of the possible intricacies of costume and textile identification. Documentation given within body of article. Illustrated with photographs and drawings.
- Lichtblau, Dorothy. "Couple Collects Antique Costumes." *Canadian Jewish News* 28, no. 3 (11 February 1988): 36. A short profile of collectors Judy Herscovitch and Mel Orecklin, a husband-and-wife team who have collected costumes from Great Britain, Canada and the United States.

- "London, Ontario: 'The Fashion Subject.'" *Costume Society of Ontario Newsletter* 14, no. 2 (Winter 1984-85): 2. Note on an exhibit at Eldon House, London, of 13 costumes representing 200 years of fashion from 1760 to the fall of 1984. Catalogue and poster (not seen).
- MacAndrew, Barbara. "Century and a Half of Fashion." *The Atlantic Advocate* 74 (October 1983): 40-42. A very generalized description of fashion change from the 1840s to the present, and commentary on the recurring cycles in fashion. Only one Canadian reference. Some errors, for example in the dating of an illustration of garments ca 1900 as representing the 1840 to 1860s period. Not documented. Redrawings.
- MacDonald, Ann C. "Historic Costume on the Island: An Analysis of Family Photographs/P.E.I. Women's Fashions of the 1870s and 1880s." *Canadian Home Economics Journal* 39, no. 1 (Winter 1989): 22-24. Using a sample of six from the many photographs brought in by students during a project, concludes that clothing during this period in P.E.I. was similar in silhouette and general detail to that seen in the rest of the western world. However, since the author herself has attributed dates to many of these photos, we cannot really verify the accuracy of the comparisons. It would have been more useful had she used dated photographs. Black and white photos. Bibliography of three entries.
- MacIntyre, Florence. "Clothes Make the Man: Fashions and Fabrics at Eighteenth-Century Louisbourg." *Canadian Collector* 20, (March-April 1985): 45-47. A very general review of eighteenth-century costume as worn at the Fortress of Louisbourg, concluding with two paragraphs on the reproduction process. French summary. Illustrated with photographs of interpreters wearing reproduction costumes.
- Macleod, Catherine. "Women in Production: The Toronto Dressmakers' Strike of 1931." In *Women at Work, 1850-1930*, edited by Janice Acton, Penny Goldsmith and Bonnie Shepard. Toronto: Canadian Women's Educational Press, 1974. pp. 309-329. Part of a collection of essays on women's work in Ontario from a feminist perspective. Describes the strike and its failure. In discussing in greater depth the reasons for its failing, the author considers the economic context of the Depression; the industry in Canada and competition with Montreal; the social ideology of the time; working conditions; the exploitation of women workers; and, their lack of participation in unions. It may be interesting to compare the management perspective of R. P. Sparks in the same period (see Sparks). Macleod proposes that the strike's failure demonstrates that unionization was not able to meet the long term needs of working women. Concludes that the 1931 strike was typical of the strike experience of women to the present day. Documented. Five tables.
- Marchand, Suzanne. "Le culte du corps ou le culte de l'âme: mode féminine et société québécoise au cours de la période 1920-1939." Master's thesis, "Arts et Traditions populaires" (Ethnology). Quebec City: Université Laval, 1990. Due to plans for publication this thesis is presently inaccessible.
- Marchand, Suzanne. "La 'garçonne': un nouveau modèle féminin (1920-1929)." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 19-20. As indicated by the title, the article concerns the boyish style of dress of the 1920s. Its interest lies in the setting where this particular style is seen, that of Quebec. Discusses its promotion in Quebec's *La Revue moderne*, as well as its criticism by the clergy and some women's groups, exemplified, for example, in the magazine *La bonne fermière*. Not documented. One photograph and advertisements.
- Marency, Michael. *The Development and Evaluation of Costume Reproduction Pattern Blocks for an 1880s Women's Dress*. M.Sc. thesis (clothing and textiles). Edmonton: University of Alberta, 1988. 149 pp. The purpose of this thesis was to document an 1880s bustle dress in the university's Historic Costume and Study Collection, and to develop and evaluate a set of period pattern blocks to reproduce this garment. Three processes were tested to determine which would provide the most authentic reproduction in a standard modern size 12. Grading a pattern taken from the original garment was chosen as the most successful. Sug-

- gests further experimentation is required to test the applicability of period drafting systems and the potential use of contemporary ones. Tables and eight appendices. Illustrated. Bibliography.
- "Mary Holford, Assistant Curator, Textile Dept, ROM" *Costume Society of Ontario Newsletter* 16, (Fall-Winter 1986-87): 7. A short profile of Mary Holford, covering her interests in costume at the ROM, and the textile department in general.
- Massicotte, E.-Z. "L'anéantissement d'une industrie canadienne sous le régime français." *Bulletin des recherches historiques* 27, no. 7 (July 1921): 193-200. A partial listing of hat-makers who were active in Montreal during the seventeenth and eighteenth centuries. Describes the destruction of the so-called hat industry in Montreal by French royal decree in 1736. However, it seems that only one hatter who actually specialized in beaver hats was really active in the city at this time. Interesting inventory of materials and tools used in hat-making in this period. Documented.
- Massicotte, E.-Z. "Chapellerie et chapeliers en la Nouvelle-France." *Bulletin des recherches historiques* 30, no. 6 (June 1924): 164-165. Relates an unsuccessful attempt by a Parisian hatmaker to found a beaver hat-making enterprise in New France in the early eighteenth century. Documented.
- Mathieu, Jocelyne. "Au sujet des rapports entre le costume traditionnel et la mode. Le cas du costume canadien." *Canadian Folklore canadien* 10, no. 1-2 (1988): 35-52. Scholarly and fascinating article by an ethnologist which covers more than its title suggests. In the first part of the text costume theory plays a primordial part. Includes a discussion on the manner in which certain norms affect traditional costume's ability to absorb fashionable influences, climate of course being important in Quebec. Also an historical overview of the increasing absorption of modish influence in traditional costume over three centuries. Concludes with remarks on the problem of regional costume, and that of the question of the existence of a Quebec mode. Rich documentation. Photographs and newspaper illustrations.
- Mathieu, Jocelyne. "Et si les habits parlaient... savez-vous lire sur vos vêtements?" *Cap-aux-diamants* 4, no. 2 (Summer 1988): 17. An amusing short article on the messages that our daily wardrobe can convey. Not documented. Illustrated.
- Mathieu, Jocelyne. "Costumes et déguisements de carnaval." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 41-44. The principal focus of this interesting article is the evolution and genesis of types of disguises and attire seen during the Quebec Carnival, and on similar other occasions. The evolution towards a more Canadian profile in this dress for outdoor wear in the Quebec Carnival is identified, culminating for men in a snowshoe costume in grey wool. Not documented. Photographs.
- Mathieu, Jocelyne and Monique Dumas. "Une garde-robe du XVII^e siècle." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 69. Comments on the importance, for the study of costume in Quebec, of the clothing entries in this province's notarial accounts after death. Publication of one example. Not documented.
- McGrath, Judy et al. "Waste Not, Want Not (Flour Bags and Other Handy Material)". *Them Days* 10, no. 2 (December 1984): 57-63. Transcripts of seven short oral histories recorded in the late 1970s and early 1980s in Labrador on the theme of reusing various materials, mostly for clothing. Topical with today's interest in the environment. Illustrated with photographs.
- McKay, Linda M. "Clothing as a Social Indicator: 1760-1960." *Canadian Home Economics Journal* 39, no. 3 (Summer 1989): 99-102. Another general history of fashion on the theme of the relationship between women's dress and social conditions. Standard references works have been consulted (Flugel, Laver, Payne) and there is no Canadian content. Three illustrations. Short bibliography.
- Mills, Ruth K. "Have our Cake and Eat It Too." *Embroidery Canada* 17, no. 4 (Summer 1990): 15-17. Reports on a fashion show held during "Seminar '90" in Victoria, which included historic costumes owned by individuals and the Canadiana Costume Museum and Archives of British Columbia. Outlines the

reasons for not wearing historic costume, and alternative ways of enjoying them. Documented.

Mochoruk, James D., and Donna Webber.

"Women in the Winnipeg Garment Trade, 1929-45." In *First Days, Fighting Days: Women in Manitoba History*, edited by Mary Kinnear. Regina: Canadian Plains Research Center, 1987. pp. 134-148. Argues that female garment workers were not simply passive victims. The authors set the context by describing pay and conditions in the industry, then activities of the different unions, and women's responses. Points out, as have other social historians, that apart from wages there were few concrete gains made; women were not well served by their male-dominated unions, and had to abandon union solidarity in order to achieve wage parity with male workers. Chronicles some of the strategies, struggles and defeats, and commends these women's resilience and willingness to fight. Overall emphasis is on union development. Documented. Photographs of union groups. (See also Lepp, from the same volume).

"New Period Dress Patterns From ROM" *Costume Society of Ontario Newsletter* 14, no. 2 (Winter 1984-85): 15. Explanation of the three pattern packages from the Royal Ontario Museum, which include scale patterns for nine dresses from the museum's textile department. See Holford and Barnwell in our 1984 bibliography.

Newell, B. K. *From Cloth to Clothing: the Emergence of Department Stores in Late Nineteenth-Century Toronto*. Master's thesis. Peterborough: Trent University, 1984. Not seen.

Palmer, Alexandra. "Two Superb Gifts Update and Enhance the Costume Collection." *Rotunda* (The magazine of the Royal Ontario Museum) 22, no. 3 (Winter 1989-90): 7-8. Profiles two donations: a "Bent Boys" label dress and jacket ensemble; and a partially made three-piece man's suit from "Lloyd Brothers Ltd.;" both manufactured recently by Toronto firms. Describes the garments and their significance to the collection. These garments are now included in the "Measure for Measure" exhibit. The dress ensemble is illustrated.

Panache: 200 Years of the Fashionable Woman. Vancouver: The Vancouver Museum, 1990. 46 pp. The text of this exhibition catalogue consists of a brief overview of selected trends in the history of western fashionable costume from 1770 to 1990. It is written with flair, some striking insights and contains nuggets of interesting information. For instance the popular white of "Empire" garb (1790-1820) is connected to the white linen underdresses of French women who had met with "Madame Guillotine." The dimensions of eighteenth-century panniers are discussed as well as those of the nineteenth-century bustle. Minimal Canadian content. Unfortunately loans of costumes from other collections are not indicated in catalogue. Not documented. Colour photographs, black and white and colour illustrations.

Paradis, Andrée. "L'avènement d'un costume canadien: d'après les documents du Fonds Madeleine Doyon-Ferland." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 11-13. Based on the Madeleine Doyon-Ferland archives, outlines the early modifications made to French seventeenth-century civil costume in New France; the birth of the textile industry here in the seventeenth century with its subsequent development; and the birth of shoe manufacturing in the same century in this area. Concludes by connecting the birth of Canadian costume with that of the utilization of *étouffe du pays* which the author dates from the eighteenth century. Not documented. Illustrated.

Parr, Joy. *The Gender of Breadwinners: Women, Men and Change in Two Industrial Town 1880-1950*. Toronto: University of Toronto Press, 1990. 314 pp. Compares the development of two Ontario towns from the point of view of the new "social feminist historian," that of both class and gender together. The towns are treated separately but in a parallel way, and the first half of the book is of interest to costume historians. Paris, Ontario, a knitted-goods manufacturing centre and home of Penmans Ltd., is used as the example of a "woman's town," shaped by the large work force of women, who were more than often the breadwinners. On another level it is a community history, and it provides a

good background on socio-economic conditions in the garment industry. The other town is Hanover, home to a wood-working industry. For both towns the author looks at labour recruitment and ethnic composition, the influence of gender on company policy, sexual division of labour, labour organization, and family and community values. Business records, newspapers, photographs and interviews were among the sources used. Innovative and scholarly. Illustrated with photographs. Bibliography.

Payette-Daoust, Michelle. *The Montreal Garment Industry 1871-1901*. Master's thesis (History). Montreal: McGill University, 1986. 147 pp. Between 1871 and 1901, the garment industry was the largest employer in Montreal, and Montreal dominated the industry in Canada. Focused primarily on the manufacture of inexpensive menswear, Montreal's industry was heavily dominated by large wholesale manufacturers, whose success was achieved by a tremendous expansion of the market, and a large semi-skilled, essentially rural, work force. The industry relied on contracting out work to small shops and rural homes, usually in dismal working conditions. Since little had been published at that time, the author has provided a good introduction, relying heavily on primary documents, and using some American monographs. An excellent work with a thorough bibliography, although it might have been useful to have also consulted Kidwell's *Suiting Everyone*. One map, 20 tables.

Poulin, Pierre. "Au tournant du siècle: ateliers et manufactures de vêtements." *Cap-aux-diamants* 4, no. 2 (Summer 1988): 49-50. Rare article on Canadian clothing manufacturing in Quebec City from 1870 to 1900. Not documented. Illustrations in various media.

Poutanen, Mary Anne. *For the Benefit of the Master: The Montreal Needle Trades During the Transition 1820-42*. Master's thesis (History). Montreal: McGill University, 1985. 199 pp. Focuses on Montreal's dressmaking and tailoring shops from 1820 to 1842, and their growth, which resulted in changing socio-economic conditions, including an increased division of labour. Of signifi-

cance since there had been no study done to that date on the subject. Some interesting information is revealed such as that on men's ready-mades; these were advertised as early as 1821, and the business was particularly busy in the fabrication of uniforms for the militia. In addition, we learn of one successful dressmaker, Margaret Major, who employed as many as 17 apprentices in 1841, and also that dressmakers were often expected to be milliners, and even furriers as well. Heavily documented. Charts. Bibliography.

Prince, Heather Diane. *Norwegian Clothing and Textiles in Valhalla Centre, Alberta: A Case Study and Inventory in an Eco-Museum Framework*. M.Sc. thesis (Clothing and Textiles) Edmonton: University of Alberta, 1988. 227 pp. Based on a combination of complementary methods; oral histories; written and visual documentary sources; and artifacts, both surviving and no longer in existence. The author examines and analyzes Norwegian ethnic clothing and textiles in Valhalla Centre as a reflection of that community's material culture. Examines the significance of these artifacts in the community and demonstrates the continuity and adaptation of tradition, and that a continued interest is shown through the private use of such symbols within the home. Presents this case study as an example of the immigrant experience in Canada. Also discusses material culture research and the *écomusée* concept. Glossary and translation of Norwegian terms. Illustrations include photos of artifacts. Bibliography.

"The Queen's University Collection of Canadian Dress." *Costume Society of Ontario Newsletter* 17, no. 3 (Fall-Winter 1987-88): 12. A profile of the Queen's collection, formed by Dr. Margaret Angus and now housed by the Agnes Etherington Art Centre. One illustration.

Routh, Caroline. "The CSO Costume-of-the-Month." *Costume Society of Ontario Newsletter* 17, no. 3, (Fall-Winter 1987-88): 10. An ongoing series which begins in this issue. The author describes and illustrates, with a delicate touch and good detail, costumes from various Canadian museums and private collections. Descriptions are usually physical

- ones only, but can include some social context. Occasionally the illustrations are submitted by other people. This issue features a dress ca 1918, made from green *façonné* velvet and other fabrics, from the private collection of Alan Suddon. One illustration.
- "The CSO Costume-of-the-Month." *Costume Society of Ontario Newsletter* 18, no. 1 (Spring 1988): 5. Profile of a "1920-ish" beaded net dress from the collection of the Glengarry Pioneer Museum, Dunvegan, Ontario. One illustration.
- "The CSO Costume-of-the-Month." *Costume Society of Ontario Newsletter* 18, no. 2 (Summer 1988): 6. A mid-1930s evening gown in a private collection is featured. One illustration.
- "The CSO Costume-of-the-Month." *Costume Society of Ontario Newsletter* 18, no. 3 (Fall-Winter 1988): 5. Description and illustration of an 1838 wool-and-silk floral print dress from the Dugald Costume Museum, Manitoba. One illustration.
- "The CSO Costume-of-the-Month." *Costume Society of Ontario Newsletter* 19, no. 1 (Spring 1989): 8-10. A longer than usual examination of a pair of wool trousers found during the restoration of Montgomery's Inn in Etobicoke. With contributions from other specialists, this article describes the trousers' construction, condition, and conservation, and includes some historical notes on possible social context. It suggests a date of the 1820s or 1830s and comments on their evidence of long wear through extensive patching. A pattern is available through Montgomery's Inn. Not documented. Four illustrations.
- "The CSO Costume-of-the-Month." *Costume Society of Ontario Newsletter* 19, no. 2 (Summer 1989): 5. Features an afternoon or dinner dress, ca 1915-16, in windowpane check chiffon, from the collection of Alan and Mary Suddon. One illustration.
- "The CSO Costume-of-the-Month." *Costume Journal* (formerly the *Costume Society of Ontario Newsletter*) 19, no. 3 (Fall 1989): 8. A 1964 grey wool tunic of Mary Quant design is discussed this time, again from the collection of Alan and Mary Suddon. One illustration.
- "The CSO Costume-of-the-Month." *Costume Journal* 20, no. 2 (Summer 1990): 6. Profiles the centrepiece of the Dugald Costume Museum's "Silhouettes in Style" exhibit of 1990, an eighteenth-century brocaded silk open robe and matching petticoat. One illustration.
- "The CSO Costume-of-the-Month." *Costume Journal* 20, no. 3 (Fall 1990): 7. A 1970 printed-silk jersey, Pucci design, evening sheath, from the Seneca College collection is featured. One illustration.
- Rowat, Theresa. *Aperçu. Dressing Up: Costumed Canadians from Fancy Dress Balls to Amateur Theatricals/Aperçu. La valse des atours: Canadiens déguisés, des toilettes de bal aux costumes de théâtre*. Ottawa: Photography Service Division, Public Archives of Canada, 1985. Brochure to accompany a travelling exhibit of photographs from the National Photography Collection. Points out the popularity of fancy dress in Victorian times, whether for a large costumed ball, historical pageant, or a simple children's play. Such photos of costumed Canadians are found throughout the Public Archives collection, and particularly from the work of W. J. Topley of Ottawa. One page text and three large black-and-white photos comprise the brochure.
- Roy, Catherine L. *The Tailoring Trade 1800-1920: Including an Analysis of Pattern-Drafting Systems and an Examination of the Trade in Canada*. M.Sc. thesis (Clothing and Textiles). Edmonton: University of Alberta, 1990. 172 pp. The author has attempted broad goals in this thesis, using printed primary sources produced by the tailoring trade between 1800 and 1920 to describe this period of great change within the trade, and its development in Canada. A key component was the content analysis and practical testing of 102 pattern-drafting systems. Findings showed that technological change affected the content and format of the systems; that the Canadian trade was slower to industrialize than its American counterpart; and that while Canadians were active members of American associations they used both British and American styling and drafting information. A good tool for further research, with recommendations on potential di-

- rections. Glossary. Good bibliography plus a bibliography of the drafting systems studied. Tables.
- Ruddel, David-Thiery. "Domestic Textile Production in Colonial Quebec, 1608-1840." *Material History Bulletin* 31, (Spring 1990): 39-49. Comprehensive well-documented historiography of domestic textile and rural clothing production in Quebec focusing on its various research methodologies. Interesting example of the constantly evolving research methods in the history of costume. In defining these disciplines and their scholars, the author has utilized the most recent terminology. Thus for example the term ethno-historian has replaced the earlier one of historian amongst Quebec scholars. Comments on the lack of contributions from social and economic historians towards research in this area. Foresees, as an ideal, a more multidisciplinary approach capable of complementary and comparative work on the subject. A definition for the term ethno-historian would have been useful for the non-historian, as would a reference to where the term was first used in print. Illustrated.
- . "Consumer Trends, Clothing, Textiles and Equipment in the Montreal Area, 1792-1835." *Material History Bulletin* 32 (Fall 1990): 45-64. This far-reaching article by an historian embraces aspects of a number of subjects, and uses a variety of approaches, its method being close to multidisciplinary. Through an analysis of a large number of computerized post-mortem inventories, and "donations" (for definition of this word see Vermette), two subjects are given focus. Firstly the problem of the "homespun myth" is discussed. Secondly, the changing character of the wardrobes of four different socio-economic groups, as revealed by the study of clothing entries in post-mortem inventories, is elaborated upon. Interesting commentary on the relationship of the increasing size of individual wardrobes to the economy of the time; and on social implications of dress, this information being derived from four mid-nineteenth century *canadien* novels. Some small errors in costume content. Heavily and significantly documented. Tables, and illustrations of various types.
- Schweger, Barbara. "Studying the Relationship of Clothing and Climate in the Nineteenth Century Arctic." *Alberta Museums Review* 11, no. 1 (Spring 1986): 10-12. Reports on the methodology used in her study of nineteenth-century clothing worn in the Arctic, which formed part of a wider forensic study on the death of the crew of the Franklin expedition in 1845. Written and visual sources, plus surviving textile and leather artifacts from inside and outside Alberta were consulted. Emphasis was placed on types of footwear and clothing assemblies, and an effort to isolate factors that affect thermal balance. Written sources proved most useful. Points out the need to consider the complex interactions between the body, clothing and the environment in order to understand the historic clothing practices in the north. Documented. One illustration.
- "Shawls: A Common Thread" (Burlington). *Costume Society of Ontario Newsletter* 14, no. 2 (Winter 1984-85): 2. Note on an exhibit held in the fall of 1984 of 43 shawls at the Joseph Brant Museum. A three-leaf poster catalogue was prepared (not seen).
- Shein, Brian. "The Way They Were." *Toronto Life* 20 (November 1986): 258-261, 272. The photo article, showing "then and now" shots of clothing worn by notable Toronto businessmen, is superficial. However, of greater interest is the light-hearted text, tracing the personal history and meaning of the author's own clothing symbols, a white T-shirt and a dark suit.
- Silhouette: le costume féminin 1850-1930./ Silhouettes: Lady's Fashion 1850-1930.* Saint-Lambert, Quebec: Marsil Museum, 1985. 17 pp. A bilingual exhibition catalogue focusing on the Marsil Museum's costume collection. The costumes in the exhibit date from 1856 until the 1930s. The catalogue documents the history of western fashionable dress for the period, and also features photographs of twelve garments in the exhibition, accompanied by some of their history and related general information. Some documentation. Illustrated.

"Silhouettes in Style." *Manitoba History* 17 (Spring 1989): 22. The highlight of the "Silhouettes in Style" exhibit at the Dugald Costume Museum in 1989 was a blue and silver brocaded silk gown ca 1780. This short article describes the gown and its provenance, and mentions that it was conserved by the Canadian Conservation Institute, and documented by Aileen Ribeiro. One photograph of the gown.

Smith, Dianne R. *Dressmaking Occupations in Edmonton, 1900-1930*. M.Sc. thesis (Clothing and Textiles). Edmonton: University of Alberta, 1987. 235 pp. Highlights dressmaking as a flexible occupation that offered a range of employment within the formal and informal economy, which was especially important during periods of unstable economy. Concentrates on information about the dressmakers themselves, almost entirely women. The author found an overall decline in employment level and skill level in the period of study, and that the nature of dressmaking changed from custom production to alteration or services for the home sewer. Emphasis placed on the methodological approaches used: content analysis of newspaper advertisements, and oral history. Glossary. Bibliography.

Smith, Janice I. *Content Analysis of Children's Clothing in Eaton's Catalogue and Selected Canadian Museums: 1890 to 1920*. M.Sc. thesis (Clothing and Textiles). Edmonton: University of Alberta, 1991. 221 pp. After conducting two content analyses, the author compared children's clothing illustrated in Eaton's catalogues with examples from Canadian museums. Analyses findings and raises questions for further research related to use, distribution, quality and quantity of garments sold through the catalogue. Examines regional differences between Toronto and Winnipeg editions of Eaton's catalogue. Also discusses content analysis methodology, and material culture research. Glossaries. Documented. Drawings, tables and charts. Bibliography.

Smith, Kathleen M. "Study the Creed's Family Tree and You'll Find a Haute-to-Hip History of Fashion in Toronto." *Toronto Life Fashion* 21, no. 19 (Holiday 1987):

77-78. A popular article on the history of Creed's store on Bloor Street, which began in 1914 as a custom-made women's dress shop, and the changes it experienced over three generations of family ownership. Focus is on the most recent changes. (Unfortunately this business recently closed.) Not documented.

Souffrir pour être belle. Québec: Musée de la civilisation et Corporation des Éditions Fides, 1988. This catalogue accompanied an exhibit held at the Musée de la civilisation in Québec City in 1988-89. It is essentially a collection of essays on the subject by French, i.e., non-Canadian authors. Therefore it was not read for this bibliography.

Sparks, R. P. "The Garment and Clothing Industries, History and Organization," *Manual of the Textile Industry of Canada* (1930): 107-130. Perhaps the earliest history of the garment industry, this can be equally used as a primary document. Has been quoted by most researchers on the subject since. Overlook the occasional lapses into a generalized "ancient" history of clothing, and concentrate on the excellent history of the Canadian clothing industry from the late nineteenth century to the time of writing. Information is based on the author's personal knowledge (and management perspective) of the trade, reminiscences of others, and his analysis of documents such as census returns. Covers mens and women's clothing of all types, oiled and waterproof clothing, trade organizations, tariffs, and mortality in the industry. Much useful information on the nature of the industry, problems in production, technological change, competition with the United States and Europe, and Canadian businesses. Argues that the garment industry merits protection and encouragement as the largest employer of women workers in Canada. Generalized and subjective in places as such reminiscences usually are, but valuable for twentieth century research. No documentation. Illustrations of prominent men in the industry.

Steed, Guy P. F. *An Historical Geography of the Canadian Clothing Industries: 1800-1930s*. Research Notes No. 11. Ottawa: Department of Geography and Regional Planning, University of Ottawa,

1976. 52 pp. Good overview of the development of the clothing industry in Canada, though his treatment of the early nineteenth century has become somewhat dated by more recent research. Contrasts Montreal and Toronto, with some mention of Hamilton and Winnipeg. Considers the problems of distance between suppliers and markets, the shift in production from artisan to factory, introduction of new production techniques, and the impact of urban Jewish labour. Emphasizes the shifting organization within the industry, and the variety of factors contributing to the pattern of localization. Naturally statistics and geography are the focus. Uses mostly secondary sources and government documents, but well documented. Four maps and 8 tables. Bibliography.

Steedman, Mercedes. "Skill and Gender in the Canadian Clothing Industry, 1890-1940." In *On the Job: Confronting the Labour Process in Canada*, edited by Craig Heron and Robert Storey, 152-176. Kingston and Montreal: McGill-Queen's University Press, 1986. This essay explores the complex role of women in the Canadian clothing industry from the time of the custom tailor and dressmaker to the era of the large factory. It argues that throughout the industrialization process there remained a clear sexual division of labour that reflected the patriarchal structure of Canadian society. This period established a permanent separation in jobs for men and women in the needle trades that remains to this day. Excellent overview of the development of the industry, with considerable information on technological aspects. Also traces the growth of unions and their perpetuation of the inferior role for women despite other improvements. Thoroughly documented.

Syms, E. Leigh and Pamela Smith. "Unbuttoning the History of Fort Rivière Tremblante." *The Beaver* 314 (Spring 1984): 26-30. Describes the range of buttons found in the archaeological excavation of this fort, a North West Company fur trading post built on the Upper Assiniboine River in 1791, and used in that decade. Like Davis comments that buttons can provide insight into the history of technological discovery and develop-

ment, trade networks and social relationships, and ultimately aid in helping to understand the fort. Not documented. Drawings and photographs.

Tait, Elizabeth. *Dressing Up History: A Study of the Costume Programs and the Role of Reproduction Costume as an Interpretive Tool at Historic Sites in Ontario*. Master's thesis (Museum Studies). Toronto: University of Toronto, 1989. 101 pp. Argues that costume, as a facet of individual and group behaviour, can play an important role in museum interpretation, and that reproduction costume in particular offers more educational potential than is currently being realized. The methodology included a survey of, and site visits to 25 historic sites in Ontario to examine the significance of reproduction costume, and the processes used to produce and interpret it. The author found that although costuming interpretive staff in period reproductions is a popular activity, sites have concentrated on the technical process of striving for accuracy without addressing the messages conveyed to visitors. She likens this to former costume publications which were descriptive without presenting the broader social significance. Unfortunately the thesis does not propose alternative ways to interpret costume more deeply. However, of wider interest are chapters on approaches to historic costume within the traditional museum context, and issues surrounding the use of reproduction, specifically reproduction costume. Documented. Bibliography.

Taylor, Loretta M. *Fabric in Women's Costumes from 1860 to 1880: A Comparison of Fashion Periodicals and Selected Canadian Museum Collections*. M.Sc. thesis (Clothing and Textiles). Edmonton: University of Alberta, 1990. 188 pp. The author's study of fabrics in dresses dating from 1860 to 1880 in 13 Canadian museums and her examination of dress fabric descriptions in *Godey's Lady's Book and Peterson's Magazine* of the same years reveals that fabrics both in the clothing and in the fashion journal descriptions are similar. Contains useful glossaries of nineteenth-century fabric and colour terms. Interesting brief history of the fashion journal, as well as infor-

mation on the textile industry in Canada. Charts. Extensive bibliography.

Tulchinsky, Gerald. "Hidden Among the Smokestacks: Toronto's Clothing Industry, 1871-1901." In *Old Ontario: Essays in Honour of J. M. S. Careless*, edited by David Keane and Colin Read, 257-284. Toronto: Dundurn Press, 1990. Points out that as early as 1871, the clothing industry was the largest employer in Toronto. In the following three decades Toronto emerged as a leading centre for custom and ready-made clothing in Canada, capturing fully 25 per cent of the national output and more than half of Ontario's. The characteristics of this industry - the large number and rapid turnover of small shops, relatively simple technology, and difficult-to-trace records - have led to its neglect by business historians. This fine article gives it a higher and well-deserved profile. The author provides an excellent overview of the industry's growth during this thirty-year period using a variety of documentary sources. Concludes that this industry does not follow the usual business models in its growth trends, modernization and structure. Well documented. Six tables.

Vallières, Nicole. "Étude du costume: l'informatique au service de la méthode." *Canadian Folklore canadien* 10, no. 1-2 (1988): 227-243. Discusses methodology required for computer-assisted research in the discipline of costume history. Essential as a guideline for this type of investigation where a rigorous approach, including careful standardization of data, is the only manner in which to achieve justifiable conclusions. Touches on the issue of the use of the video-disc, and of classification systems suitable for computerizing data on costume collections. Well documented. Illustrated with diagrams. Bibliographical information in footnotes.

Vermette, Luce. "L'habillement traditionnel au début du XIX^e siècle." *Material History Bulletin* 20 (Fall 1984): 44-47. This excellent article by an historian discusses rural Quebec costume of the early nineteenth century. Evidence is based on that found in 300 documents related to the so-called *donations*. These are notarial contracts signed by individuals, usu-

ally married middle-aged couples, in which they transfer all or a portion of their estate to the next generation in return for guaranteed care in their old age. The provision of clothing is part of this care. Thus clothing needs for head-to-toe are listed for both male and female, as well as their quantity and quality. The rhythm of replacement for the garments as well as needs for upkeep could also be included. Information for this article emanated from the author's *Les donations 1800-1820 : activités domestiques et genre de vie*. Rapport sur microfiche no. 16. Ottawa: Parcs Canada, 1982 (reviewed in our 1984 bibliography). Accompanying illustrations by Francis Back are based on a synthesis of the data found in this article, costume illustrations of the period and travel accounts. Documented. Scholarly.

Walford, Jonathan. "The Social Fabric: Women's Fashion as a Reflection of the Times, 1850-1950." *Museum Quarterly* 16, no. 4 (May 1987): 15-19. Argues that a more sophisticated interpretation of Western fashion is now demanded by the public, which has been accustomed to the attention given to accurate, academic recreations of historical costume so important to many current film productions. A museum must be equally rigorous in displaying and interpreting a garment. Gives guidelines for selecting and collecting, emphasizing the need to collect everyday as well as fine clothing; documenting the collection; and creating the story line, recommending a balance between basic description and a more in-depth interpretation of the social context. Summarizes the change in fashion and silhouette in women's dress in this period. Illustrated.

Wells, Karen Leslie. *Children's Cognitive and Affective Response to Costume Reproductions Worn by a Female Interpreter at the Victoria Settlement. An Alberta Provincial Historic Site*. M.Sc. thesis (Clothing and Textiles). Edmonton: University of Alberta, 1988. 206 pp. The author tested the effect on grade 4 and 5 students' cognitive and affective responses to an interpretive programme when delivered by a costumed, as compared to a uniformed, interpreter. She found that the information transferred to

the subjects was greater when the interpreter was dressed in reproduction costume. Concludes with support for the use of costume reproductions in interpretive programming. Emphasis on test methodology. Also discusses learning in the museum environment and the use of costume reproductions. Illustrated with photographs. Bibliography.

Whitfield, Eileen. "The Old Soft Shoe." *Saturday Night* 102, no. 8 (August 1987): 32-33. Profiles Sonja Bata, the shoe collector and connoisseur, with some superficial information on shoes in the collection. No mention of the Bata Shoe Museum Foundation. One illustration of Mrs. Bata.

Wilson, Alan. *John Northway: A Blue Serge Canadian*. Toronto: Burns and MacEachern Ltd., 1965. 235 pp. John Northway emigrated from London in 1869 and rose

from obscurity as a tailor in Tillsonburg, Ontario to prominence as owner of a chain of retail stores throughout Ontario, a manufacturing firm and a leading ladies' department store in Toronto. The biographer presents the man and his personal life in balance with his business life, with reference to the economic and political context of the day. He sees Northway as a representative of the expanding middle class, "men neither so big as to be popular figures nor so small as to be mere social statistics," yet worthy of a full-scale biography. Good information about the Northway business but little about their products other than that they were reputed to be of fine quality. However some dresses from the 1920s are illustrated. Compelling reading. Documented. Illustrated.

NOTES

1. See Nicole Vallières entry, "Étude du costume: l'informatique au service de la méthode."
2. R. Craig Miller, *Modern Design* (New York: The Metropolitan Museum of Art and Harry N. Abrams, Inc., 1990).
3. Nancy Rexford, Patricia Cunningham, Robert Kaufman, Patricia Trautman, "Forum: Research and Publication," *Dress* 14 (1988): 68-75.
4. E. McClung Fleming, "Artifact Study: A Proposed Model," excerpted from *Winterthur Portfolio* 9 (June 1974): 153-161, and reprinted in *Material Culture Studies in America*, ed. Thomas Schlereth (Nashville: The American Association for State and Local History, 1982). See also conference review by Pamela Buell in this issue.
5. See Ruddel, "Domestic Textile Production in Colonial Quebec, 1608-1840."
6. Information abstracted and translated from written correspondence of 12 May 1991 with Dr. Jocelyne Mathieu, Ethnologist and Professor at the Université Laval.
7. See Tulchinsky, "Hidden Among the Smokestacks: Toronto's Clothing Industry, 1871-1901."
8. See Becky Dahl, Heather Prince, Dianne Smith, Janice Smith, Loretta Taylor and Karen Wells.