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THE COMPUTATIONAL MECHANICS OF POLYMER IN MORTAR, 1995-1998  
THE MARKET, HISTORY AND TRENDS  
AND THE POLYMER-HAUL PRODUCTION

By Alan P. van Taylor

Dissertation

in

The Department

of

Mathematics

Presented in Partial Fulfillment of the Requirements  
for the Degree of Master of Arts at  
Concordia University  
Montreal, Quebec, Canada

November 1992

By Alan P. van Taylor, 1992



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Canada

## APPENDIX

*The fashion industry of Canada in Montreal, 1905  
by George Abbott, Part I  
Montreal, May, 1905.*

Under the direction of the prominent Historical Society, Canadian fashion manufacturers are gradually increasing their sufficiency participation in the Montreal domestic trade sector. In the leading departmental stores, commercial and industrial centres, Montreal's women followed a fashionable trend set by Parisian beauties. They purchased their clothes either travelling abroad or purchasing from catalogues, which would copy the latest elegant European fashions. A complete appearance in international ladies' round-tables at Harrods, London, in the local press and Montreal produced commentaries on modish Paris-inspired fashion commentary during the late 1900s. And the magazine retail by goodsector offered an international selection through its late selection of reasonably priced fashions to dress, toilet, train, millinery and accessories both female and male. In the catalogues, distinctions between the upper class Montrealer and her less affluent fellow citizens became apparent. In the early 1900s, fashion reflected a desire and demand for practical, more simplified clothing. As women entered the work force and entered in active sports, collective taste demanded the introduction of ready-made, yet perfectly acceptable and tailored clothing. Blouses, skirts and shirtwaists freeing women from total dependence on foreign imports or their own economic skills in order to be fashionably dressed.

## Notes and Acknowledgments

The past few days I have been reflecting on my life as a costume designer, and have had to face up to the contradictions of it all. Along the way I have met many outstanding people, some good, some not so good. Among them, I am grateful. I would first like to thank my former colleagues who have found time in their busy careers to speak and write about my critical work and its predecessor, my former teacher at the Faculty of Fine Arts at Concordia University, Michael Hartman. I like to thank Laurier Harvey, Jean Belanger, Peter Sturz, and others whom I have, "hired" this year, educated and entered into my circle of friends and their families in Art History.

While doing research for this thesis, I realized that in Canada such as Barry McHall of the National Gallery, the painter went well beyond the call of duty, and did much for both the and Michael Hallinan of Toronto, Irene and Edwin Frost of the Ottawa National Salmon, or Edward Hopper in Montreal. From the McCord Museum, I would like to thank the curators of French, Linda Hitler, as well as Stanley Trigger, curator of the Hoffman collection, which has allowed me access to the collection in the course of the several following three years, and whose representation may also call. I would like to acknowledge and thank Jacqueline Beaumont, Curator of Costumes at the McCord, on the one hand, whom, from through the years, offered her guidance on my projects, as well as giving me the courage to consider materials outside of Art History in the first place.

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After the opening of the Canadian Pacific Railway in 1886, the Canadian Government made a great effort off the late, to encourage the development of Canadian commerce by starting imports of Canadian goods from throughout America, own well established and well known stores. At the same time the CPR had the most extensive and modern construction of all transcontinental lines, from coast to coast. In 1886, Canada's widely dispersed population and areas linked by a communications network which helped eliminate geographical barriers, and opened the way for personal contact.

Canada's industrial centre, port of entry, and home to a dominant commercial elite, Montreal appeared to offer an excellent opportunity for an empire into the changing face of fashion in Canada at the turn of the century. In a period of accelerated industrialization, technological advances, and a growing recognition of the need to reflect men's status in a male dominated society, to what extent did fashion reflect shifting social and economic conditions of, were changes in dress merely a response to the fickle dictates of Dame Fashion.

While considerable work has been done on costume and the development of the garment industry in America as well as the commercialisation of fashion through mass produced dressmaking patterns and the rise of the department store which brought fashionable apparel within the reach of almost everyone, very few studies of a comparable nature have been undertaken in Canada.

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The second section of this paper will focus on the clothing industry and its cut of women's clothing, from 1850 to 1900. In this section, I will follow the Medieval, Renaissance, and Tudor fashions, and then proceed to follow the evolution of the nineteenth century. As well, I will also examine the cut of extant garments, patterns, and contemporary fashion illustrations to determine a general nature and function of women's clothing in mid-nineteenth century Ontario. For clothing production in Canada, see Wardrobe by Elizabeth Warm One Night: Early Industrialization in Canada and Women and Fashion in Bumhame or Jacqueline Beckman. In addition, the development of the 19th century dress and costume industry prior to the formation of the Costume Society of America has been well documented. In addition, the exploration of Fernand Doyen in Les Archivistes de la Société canadienne de l'Industrie, with the publication of Femmes et la mode au dix-neuvième siècle à Montréal, we have had the added benefit of the work of geographers and historians for an understanding of fashion items produced in nineteenth century Montreal.

In 1965, geographer H. Morris Black described the abundant cheap rural labour working under an agricultural contract system contributed to Montreal's favourability for the garment industry. Even when production moved to the United States in the twentieth century, he demonstrated that because of greater labour and low property costs, Montreal firms were able to compete with rival firms in both price and quality. In contrast, contractors with higher overheads,

Winter 1990, "Women's Clothing in Nineteenth-Century Montreal," 13  
pioneering work on apparel consumption in Canada can only

Montreal by contrast, was a "city between established companies and those upstart concerns and master the trade, whose grip on the garment trade was so strong that apparent ice-ship portage could hardly, particularly in the larger dressmaking establishment, be avoided, and it rapidly substituted for the provision of room and board, the more formal master-apprentice relationship deteriorated into one of employer-employee. As early as the 1920s, apprentices could no longer be trained or acquiring the skills which would enable them to set up as independent dressmakers in their own right following completion of their training.

Examining the history of the Montreal garment industry from 1871-1939, historian Michelle Payette-Daoust produced a comprehensive study of the men's ready-made clothing sector in 1986. By dividing the work of the making of men's clothing was broken down into task specific division of labour in the interests of efficiency, she showed how the move to mass production at the end of the nineteenth century relegated alienated and downgraded a previously highly skilled labour force and led to the labour unrest amongst clothing workers in Montreal at the turn of the century.

While two new approaches to Montreal clothing production emerged in the late 1930s, both were still fundamentally based on labour relations and the changing organization of production within the industry. In Skill and Gender in the Canadian Clothing Industry 1890-1940, Mercedes Steedman explored the systematic gender discrimination which has relegated women to the unskilled lower

paying job in the garment trade. In 1880, the Canadian Garment Employers Association was formed, and state-of-the-art apprenticeship training, insurance options, and protection against Leyton's socialist and anarchist efforts were established.<sup>1</sup> The Montreal Working Class Connection, a Jewish garment workers' union, founded in 1880-1890,<sup>2</sup> had on the model of high-profile supporters like the most supportive institutions set up in the European-style settlement such as parochial schools, a Labour Temple, and other benefit societies, coupled with a guild of tailors, tailors worked together to create a collective agreement for improved working conditions for Jewish garment workers, setting in Montreal.

At the turn of the century, garment production was still inextricably linked to the wholesale and retail dry goods trade; almost clothing for women was produced by the local or itinerant dressmaker, or at home. It was not until the early 1900s that factory-produced skirt, and shirt waist became widely available and were of an acceptable quality that the atrophied attachment to ready-made garments began to disappear. In 1900, although Timothy Eaton offered a wide range of household items not traditionally associated with the dry goods trade, he still referred to the use of yard goods as the most significant part of his business.<sup>3</sup> But despite the importance of the dry goods sector in the corporate records from the nineteenth century, has been previously analyzed in depth studies of Canadian dry goods merchants, none have undertaken to date. In 1979, Douglas McCullough recorded the rise and fall of the Buchanan family, who operated a business in the Huron Peninsula between 1854 and 1922, in *Quebec Dry Goods Producers*.

the first half of the twentieth century. In the early days, the  
Montreal Gazette was the dominant newspaper in the city, but by the  
beginning of the twentieth century, it had been overtaken by the  
Montreal Star, which had become the dominant newspaper in the  
city and remained so until the mid-twentieth century.

During the first half of the twentieth century, the newspaper industry  
in Montreal experienced significant growth and consolidation, and  
the number of newspapers in the city increased from about 100 in 1900  
to over 200 by 1950. In particular, there is no  
better example of this trend than the newspaper industry in Canada, in particular  
in the province of Quebec, where early on, Mr. Henry Morgan and Co.  
established a large printing plant, own workforce producing largely  
French-language newspapers, but without corporate records or  
corporate documents, it is very difficult to assess the  
exact number of publications in the emerging department  
of Quebec in Montreal before the beginning of the twentieth  
century.

For example, in the first half of the twentieth century, few  
newspapers in the city of Montreal have at least some  
reference to the city in their masthead, and while it has been difficult to  
assess the exact number of publications, those which have survived  
from the nineteenth century such as Le Monde Illustré or The  
Montreal Standard have often been the change policy midstream to the  
newspaper's editorial commentary. There is potentially promising  
material in The Gazette however, as Montreal Saturday Night has  
been recently published.

The following is a brief account of the clothing industry which can be found in the earliest surviving manuscript of the *Archivum* and which reflects certain aspects of the medieval garment industry. Clothing was a well developed industry in the 13th century which has expanded and multiplied to the point where the photograph of the Notranj in Ljubljana taken at the beginning of the 20th century "reflects" a "fashionable" and "modern" character. It is interesting to note that the medieval period of the 13th century is also a period of appearance of the modern "fashionable" clothing industry.

Garment business probably cannot be regarded with a degree of interest if it is to be considered from a reference and other economic point of view. This applies to the period by the fact that the term "garment business" applied to the period when people were considered as the property of dressmakers and milliners, based on a number of small workshops, different to one another estimated to one-tenth of the total number of establishments working in the sector, the number of workers, employees, wage labourers, etc., to the point of having no painstaking study of the number of workers in each workshop as the nominal data. Such a situation did not change up to the end of the 19th century, i.e., the beginning of the 20th century, when the number of workers in the garment business reached 10,000.

As a result, nothing can be said about the number of workers in very heavy industries, especially in agriculture, mining and metallurgy, quarrying, building, construction, etc., except

and the social life of the period. The first effect of the city's growth and wealth on the clothing market was the rise in demand for more elaborate and costly fabrics. Linen and cotton dress cloth, popular during the first half of the eighteenth century, gave way to more expensive, heavier and dappled, patterned and printed cottons and cotton muslins, while silk business firms, such as L'Anglo-Suisse and the Royal Silk Mill, were the first to offer early types of the patterned silks to be referred to as "the patterned silk fashion".

To assess the changing face of fashion in Montreal at the turn of the century, one of the major difficulties encountered was the paucity of evidence on ladies' wearing apparel before 1800, particularly in the manufacturing sector. While tailors, tailoresses and dressmaking manufacturers were well represented in contemporary late nineteenth century periodicals and the press, as were the latest fashions, patterns and advice on selected attire - namely, for women's and children's clothing, few dressmakers or milliners appear to have advertised in contemporary newspaper or journals, perhaps due to the small size of their establishment and the artisanal nature of their profession. Fortunately, at the McCord Museum of Canadian History houses over 1,000 examples of fashions produced by recognized couturiers working in Montreal at the turn of the century, social and costume historians can draw some insight into the nature of dress during this period, although provenance and the name of the original producer are generally difficult to establish after an interim of nearly one hundred years.

field of clothing studies in North America have been limited primarily to the United States. However, it is important to note in repeatable fashion, as argued by Barker, that in view of the English ascendancy in North America, that Montreal's changes were in fact adopted by the latter population first. Although most of the approaches in the past have concentrated on the external factors of change, there have been no attempts to approach fashion in Montreal from a more global perspective. Consequently, the research has focused on factors other than the recent publications from The History of Fashion (Ferguson and Friedman, Thirteenth century, Montreal 1995), that is to say, and take into account the evolution of the element at hand. However, throughout the nineteenth century, according to Walter Binnion, an internal dynamic of change, "the endentured phœnix" in the British Isles, rapidly disappeared, the pre-industrial model has followed the evolution of the dress through the last decade of the nineteenth century, to support her theory that "clothing can be influenced by external factors, once a new element is established, it will develop, driven by an internal dynamic to extreme proportion, whereupon it will collapse, ebb, wane and ultimately disappear only to reappear in modified form at a later date.

Since the late nineteenth century, the elements have been analyzed from several perspectives, for example the adoption of a local approach where clothing is seen as a protective protocol, measurement as well as decorative, connoting status, particular to that element. It have tended on one hand to expand, "to the point of excess" and an ongoing search for identity, in an attempt to appropriate the element.

that fashion is the result of an internal and dynamic force which propels either gradual change or historical event, or changing social or economic conditions. In the first instance, theorists writing as early as the turn of the century felt that stylistic change could be attributed to a continuous struggle to assert and enhance one's individuality by imitating the clothing worn by one's social superiors. While Herbert Spencer assumed that most fashionable innovation initially adopted by the elite would eventually trickle down through all levels of society leading to a democratization of fashion, Thorstein Veblen believed that frequent style changes only served to entrench divisions between the upper and lower echelons of society. In his view, nineteenth century fashion was the product of a society based on conspicuous consumption and status where the clothes worn by the wives of a newly established mercantile and mercantile bourgeoisie provided a readily obtainable barometer of their husbands' economic success. Denied the same financial resources, members of the working class could never hope to keep up with the latest trends.

Focusing on how or why fashion evolves, rather than the social consequences of change, a second group of fashion theorists have suggested that change can precipitated from within any given style. Subscribing to the theory that fashion follows like civilization tends to follow a well-established, anthropologist Jane Richardson after Aldo Leopold for example found that certain stylistic elements in female evening wear such as a high waist, a low or wide neckline or a full or plumed hat tended to recur roughly every one hundred years according to some imperceptible rational order which

did not seem to be uniformly effected by fashion and events. In The Ten Recurring Cycles of Fashion, Anne Becker-Yentel likewise demonstrated that despite annual variation, three distinct kinds of types, one with back fashions, one tablards, and one tablier-triped tended to dominate fashion for periods of roughly thirty years between 1760 and 1870.<sup>1</sup>

But such interpretation, based entirely on formal considerations treated fashion in isolation without taking into account changing social or economic conditions or shifts in collective taste and indicate one of the major difficulties facing the costume or art historian today, namely, that no definite methodology for the study of costume has as yet been established. In the late nineteenth century writer, archaeologist Octave Uzanne attempted to equate fashion with the "spirit of the time" or "spirit of the age" suggesting that dress and adornment directly reflected the dominant tastes and ideas of any given period but, as such an approach proved difficult to substantiate with concrete evidence, it too has failed to withstand the test of time.

Since J.C. Flugel expanded on Freud's concept of erogenous zones in 1930, eroticism has continued to be one of the fundamental driving forces behind the history of fashion. In 1962, Michael Berger for example stated that an "erotic fashion" could only one of seven different erogenous zones of any time, this being defined to occur when society began to take notice of the erotic. He was currently in vogue whether it be recent, like the bustier, the neck and shoulders or that favourite of the 1920's, the corset. The theory

and the social and economic experience of the suggestion that she could not be considered a woman's beauty by constantly changing and updating her wardrobe, and extended the traditional concept of the perfect female as a docile and sexually repressed individual and removed her according to the fashion conscious woman's own interests in the latest fashionable novelty.

Admittedly, I hope in borrowed Post theory that once a direction in art has been defined, continuing along that path until it has exhausted all permutations, I would like to suggest that during the period of accelerated industrial growth, social change, and the integration of regional markets, into a national market based economy which Canada experienced at the turn of the century, several factors, as yet not fully explored may well have had a marked effect on the outward appearance of the fashionable silhouette. To what degree, for example, did mass consumerism effect the democratization of fashion which had been stimulated by the invention of the sewing machine, and the development of the mass produced paper dress pattern during the 1860s and 1870s? What was the nature of fashion commentary in the local press or Montreal based journals? How did the development of a nascent ladies' ready-to-wear industry in Montreal in the first years of the twentieth century effect clothing production and public taste and, to what extent did the male ideal of feminine beauty influence the developing silhouette by continuing to approve the movement for health, comfort, and reform by insisting on the use of a restrictive corset?

Notes:

1. For a comprehensive study on women's fashion in Canada following the Confederation, see Eileen Collier, The Art of Women's 19th-Century Dress: The Rise and Fall of the Bustle (Ottawa: Canadian Museum of Ontario, published by the author, 1986). For changes in the fashionable silhouette prior to 1860, see volume 1 of the same series.
2. Katherine L. Brett, Moderne to Old-Fashioned Fashions in Canada, 1790-1965 (Toronto, Royal Ontario Museum, 1965).
3. Hartell, B., and Dorothy K. Burnham, Loop Handwoven Cloth, Early Handweaving in Canada (Toronto: University of Toronto Press, 1978). For more information on hand weaving in Canada, see D. Burnham, The Comfortable Arts: Traditional Spinning and Weaving in Canada (Ottawa: National Gallery of Canada and the National Museum of Canada, 1981).
4. Jacqueline Beaudoin Poitras, "A La Canadienne Once More: Some Insights into 19th-Century Female Dress", The Journal of the Costume Society of America, 7 (1980) 71-82, and "A La Canadienne Once More: Some Insights into Quebec Rural Female Dress", The Journal of the Costume Society of America, 7 (1981) 69-81 by the same author.
5. For insight into 19th-century rural dress in Quebec see R. Fortin and M. Doyon, "Le Costume traditionnel féminin", Les Archives de Folklore, I, (Montreal: Fides, 1940), 11-12, and "Le costume traditionnel féminin, Document sur le Québec", Les Archives de Folklore, II, (Montreal: Fides, 1941), 11-12, by the same authors.
6. Jacqueline Beaudoin Poitras, Feminine and Fashionable: Nineteenth-Century Montreal Dress (Montreal: the McCord Museum of Canadian History, 1992). This is an exhibition catalogue published in conjunction with the inaugural exhibition of the McCord Museum following three years of extensive renovations.
7. For further information see H. Martel, Canadian Patterns: The Dominance of the Canadian Men's Fine Clothing Industry, M.A. Thesis, U. of Western Ontario, 1976, or Guy P.E. Stoeckl, "The Historical Geography of the Canadian Clothing Industry", Geographical Research Note No. 11, Department of Geography and Political Science (Ottawa: University of Ottawa, 1966).
8. For information on apprenticeship in Montreal see Mary E. Poutanen, "For the Benefit of the Master: The Montreal Bookbinders During Transition, 1826-1842", M.A. Thesis, Ryerson Polytechnic University, 1988; and Pierre H. André, "apprenticeship in Montreal, 1790-1812", M.A. Thesis, York University, 1976.
9. Michelle Payette-Bouchard, "La Mode à Montréal, 1820-1850", M.A. Thesis, McGill University, 1991.

10. Hervé G. Piché, "Skill and Gender in the Canadian Clothing Industry, 1860-1940" in Craig Heron, and Robert Storey, eds., On the Job: Confronting the Labour Process in Canada, (Kingston: McGill and Queen's University Press, 1986) 163-176.
11. Miriam G. Leyton, "The Struggle for a Working Class Community: Jewish Garment Workers in Montreal, 1880-1920", M.A. Thesis, Carleton University, 1987.
12. For an in-depth study on the development of the ready-to-wear industry in the United States, see Claudia B. Kidwell, and Margaret Currin-Neuman, Clothing Everyone, The Democratization of Clothing in America (Washington: Smithsonian Institution Press, 1974).
13. The T. Eaton Co., Fall and Winter Catalogue, 1893-4 (Toronto: The T. Eaton Co. Ltd., 1893) 11.
14. See Douglas McCalla, The Upper Canada Trade, 1834-1872: a Study of the Buchanan's Business, (Toronto: University of Toronto Press, 1979).
15. See Joy L. Cantink, Timothy Eaton and the Rise of His Department Store (Toronto: University of Toronto Press, 1990).
16. See Alan Wilson, John Northway, A Blue Serge Canadian, (Toronto: Burns and MacEachern Ltd., 1965).
17. Montreal Daily Star, Tuesday July 14th., 1885, 12.
18. Ch. Holm and Dodd, Commercial Sketch of Montreal and its Superiority as a Wholesale Market (Montreal, 1866) 21.
19. Helene Horsten, "Fashion Plates: Sources for Canadian Fashion", The Journal of Canadian Art History, 2, 5 (1981) 107-110. During the nineteenth century, Harper's Bazaar adopted the German spelling of the word bazaar; therefore, for the balance of this thesis, any reference to this publication will reflect nineteenth century practices.
20. Jacqueline Poulin Ross, Form and Fashion: Nineteenth Century Montreal Dress (Montreal: McCord Museum, 1992) 51-5. Considering the evolution of style from the High Renaissance to the Baroque period, Woltman suggested that forms developed according to an independent, predetermined pathway already established by past trends. While external factors might accelerate or retard the process, the resulting changes were inevitable.
21. Valerie Steele, Fashion and Eroticism: Ideals of Feminine Beauty from the Victorian Era to the Jazz Age (New York: Oxford University Press, 1985) 13 and Jeanette C. and Robert H. Lauer, Fashion Power: the Meaning of Fashion in American Society (Englewood Cliffs, N.J., 1981).
22. Valerie Steele, 19-20.

- 23.Jeanette C. Lauer, 14, and Helmut Farther, The Fashion System, trans. M.Ward and R.Howard (New York: Hill and Wang, 1965), 205, and Jacqueline Beaulieu Rev., 53.
- 24.Jeanette C. Lauer, 14-5, and Jacqueline Beaulieu Rev., 53.
- 25.Valerie Steele, 9.
- 26.Valerie Steele, 31.
- 27.Jeanette C. Lauer 17. For further reading on interpretation of the evolution of fashionable forms see Thorstein Veblen, The Theory of the Leisure Class (New York: Mentor Book, 1934; originally published in 1899), J.C. Fliegel, The Psychology of Clothing (New York: International Universities Press, 1930), Edmund Perleter, Fashion and the Unconscious (New York: Brunner, 1965), or James Laver, Moderity in Dress (London: William Heinemann Ltd., 1960).
- 28.Both Valerie Steele and Elizabeth Anne Coleman in her The Opulent Era, Fashions of Worth, Doucet and Pingat (New York: Thomas Hudson and the Brooklyn Museum, 1989) have stressed that it was not always members of the social élite who first adopted the latest fashions. On the contrary, in France where haute couture and the clothing industry played a significant role in the country's economy, it was actresses and high class prostitutes, dependent on their physical attractiveness for their survival, who were the first to try the latest trends.

## Chapter I

The Fashion of MontrealThe Latest European Fashion Trends.

In 1886, Montreal was already Canada's largest manufacturing and commercial centre, trading as it did at the head of navigation for ocean-going vessels, and serving as the pivotal point for Canada's recently completed rail and communications system. The Canadian National Line connected Montreal with ports in the Maritimes, and with international trading centres such as Liverpool, Glasgow, London, Antwerp, Le Havre, and Rio de Janeiro. Over \$4,000,000,000 had already been spent on deepening the St. Lawrence shipping channel between Quebec City and Montreal to allow passage of larger ocean-going vessels, leading to a significant increase in the volume of trade through Montreal. According to Valentine Fair, merchant and shipowner who represented the Allan Royal Mail Line in Quebec City, only one-sixth of the company's business had been shipped through Montreal in 1883 whereas, by 1886, Montreal accounted for three-quarters of the company's trade.

For the wives and daughters of Montreal's haute bourgeoisie living in the gracious mansions of the Square Mile, life followed a relatively predictable cycle of official functions and social entertainments requiring fashion suitable for each occasion. While one might purchase or have their clothing custom made while travelling in Europe, patronizing Parisian couturiers or choosing from an expanding range of fashionable ready-made garments offered by respectable retailers such as London's Debenham and Freebody or

Peter Fullin was a prominent dressmaker whose services were used by Henrietta's mother, Mrs. Peter Fullin, after her marriage. For the most recent in hats and costumes, one could visit Miss M. L. Lapette at 1777 St. Catherine Street, a former employee of Fullin, another Rue Street dressmaker in Le Monde Illustré in October, 1880, who recently returned from New York and offered the latest in Parisian and New York designs. The summer dress was in vogue, and the élite returned to Montreal, women from polite society looking forward to their bi-annual visit to their preferred dressmaker to be outfitted in the latest fashions in preparation for the coming season.

While we know from the contained index of the Record Bureau that members of Montreal's society such as Hon. Hubert Delisle purchased at least two dresses from the house of Southern Paris (1891 and 1892), and that several garments from the collection can be traced to the cloak, mantle and rapidly expanding area of the department of several British retailers, Montreal's élite were still reasonably well served by their own dressmaking community.

One dressmaker, a woman of note, is described in the Edict of Loyel's Street and is identified as a "merchant located at 1650 Drummond Street." By the time the Edict was issued, Gosselin and Schrantz, a firm operating in the dress trade, operated at the same address. Although no Montreal records can be found, we know she no longer appeared in Le Monde Illustré after 1890, though she was of such exceptional quality that it is likely she was the imaginary exhibit of Matilda, McCandless' character in The Scarlet Letter.

THE LINDSEY DRESS, C. 1904 (fig. I-3)

The Second Museum also holds several examples of the production of a Mrs. E. Lionel Lindsay from a dressmaking establishment known as Lindor Bazaar. From 1901, Lindor Bazaar was located at 205a, Catherine Street moving to 201 to 205a, The Lindsay Building, at 201-205a, Catherine Street in 1907. Two evening dresses from this firm belonging to a Mrs. Lionel Lindsay are reported to have been worn in Montreal by a Lady Mc Phail before 1906.

Mrs. Van Horne, wife of railway magnate Cornelius Van Horne, patronised a Mrs. F.W. Mc Kinney during the early years of the twentieth century. In 1904, Mrs. Mc Kinney was listed as working from her home at 15 Hanfield but moved into her own independent shop on Union Avenue in 1905. One of her creations, fig.I-4, which was made for Mrs. Van Horne, is made of silk printed with pale purple roses on an ivory ground which produces a honey comb effect. While it is merely a day dress, it serves as an excellent example of the skill, inventiveness and detailed workmanship both in design and execution in the construction of a couturier gown at the turn of the century. In the bodice for example, two panels of embroidered and beaded net extend from the hand pleated belt over the shoulders to meet at centre back at the waist. Several rows of velvet ribbon in gold rose, overlaid by the same beaded embroidery, form a hand stitched interlaced V motif midway between the bustle of the bodice and the belt. The sleeves have been hand stitched and the bodice lined with fine lace net. At both centre front and

several such outlets for fashion information, which gave the greater public and women broad access to the latest styles. In particular, advertisements for the various women's clothing factories, especially those supplying ready-made garments, often contained illustrations of the latest fashions and, as can be seen in the following extract, reveal a desire for fashion similar to that of the élite in the 1850s.

During the first quarter of the nineteenth century, the élite in Montreal continued to evolve according to the aesthetic taste established by a fashion conscious élite. Shoppers did not patronize their preferred Montreal dressmakers, while some dressmaker would often provide pieces to the élite and from the most fashionable designs, a client could always expect a gown illustrated in fashionable ladies' journals such as The English Bazaar from New York, or Godey's Magazine and published in Philadelphia.<sup>10</sup> In her "Fashion Plates", "Source of American Fashion", Horner soon firmly established that Montreal women were modelling their own costumes after fashion plates, appearing in internationally circulated ladies' journals such as The English Bazaar. Once a weekly mail service was established between Montreal and Liverpool in 1859, the fashionable Montrealer could have been exposed to styles in whistler, and the latest news from European magazines such as The Englishwoman's Magazine, which incorporated designs by Julian Ward. Other periodicals included the journal Moniteur de la Mode. Likewise, British publications provided better access to foreign, particularly Parisian, fashion. The French Review of the New-York Tribune was composed of a series of articles on rail to Portland, Maine.

the Government and the people of the United States and the President of the United States do hereby declare that the United States will not use any force or any other method of intervention to influence the internal affairs of any country in the Western Hemisphere, unless such intervention is invoked by the people of such country itself, or such intervention is invoked by the President of the United States in order to put down an internal revolution which would endanger the United States. The President of the United States will not use any force or any other method of intervention to influence the internal affairs of any country in the Western Hemisphere, unless such intervention is invoked by the people of such country itself, or such intervention is invoked by the President of the United States in order to put down an internal revolution which would endanger the United States. The President of the United States will not use any force or any other method of intervention to influence the internal affairs of any country in the Western Hemisphere, unless such intervention is invoked by the people of such country itself, or such intervention is invoked by the President of the United States in order to put down an internal revolution which would endanger the United States.

2. That the United States and the people of the United States do hereby declare that the United States will not use any force or any other method of intervention to influence the internal affairs of any country in the Western Hemisphere, unless such intervention is invoked by the people of such country itself, or such intervention is invoked by the President of the United States in order to put down an internal revolution which would endanger the United States.

The second aspect of the study concerned the effect of the different types of feedback on the "natural" performance of the subjects. In this case, the subjects were asked to perform the task under three different conditions: no feedback, visual feedback, and auditory feedback. The results showed that the subjects' performance was significantly better under the visual feedback condition than under the no feedback condition. This suggests that the subjects were able to use the visual feedback to improve their performance. However, the results also showed that the subjects' performance was not significantly different between the visual feedback and auditory feedback conditions. This suggests that the subjects were able to use both types of feedback effectively.

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In conclusion, the results of this study suggest that visual feedback can be used to improve performance in tasks that require fine motor control and hand-eye coordination. The findings of this study are consistent with previous research on the effects of feedback on performance in tasks that require fine motor control and hand-eye coordination.

and the cost of clothing was a major factor. Only a few years ago, the price of a suit had risen from \$10 to \$15.<sup>10</sup> The cost of a coat and tie was \$1.50 a week, such a sum being considered a reasonable amount by most workers. The cost of a shirt was \$1.00 a week, and the cost of a collar was \$1.00. In 1906, a man who had profited from increased demand for his services, and had received a raise, requested a new, shoddy, double-breasted jacket, made in Angola, at a cost of \$15.00, and having a large \$1.00 collar. Dr. Howard referred the man to another firm, in his own community, Hegeveran, but with plain collar buttons. Each garment was expected to report to Grib and Co. for at least one fitting to ensure a perfect fit in keeping with the respectable and well-to-do appearance associated with their employer.

It is not all Montrealers who afford the luxury of a custom dressmaker's service. From the working in the textile mills where the average annual wage in 1914, provided one's pay packet had not been docked because of time improved due to lateness, shoddy workmanship or unchristian behavior, life was difficult. Work often terminated at 7:00 p.m. and 8:00 a week leaving little time for the individual beyond his home in order to pay the rent or put food on the table. According to the Royal Commission on the Relations of Labour and Capital, tabled in 1936, mill workers frequently received payment in rice and flour rather than hard cash further affecting a family's financial resources, especially if the person had to support a wife and several babies on the docks. For example, Mr. Barker, who earned between \$1.00 and \$5.00 a week and

reflected to the extent of 10 per cent. by the cost of food and drink. During the first year, fact and fiction, the average cost of the meal with lunch and dinner, during the mid-period of the duration of the spring or fall semester, however, would be estimated to be \$1.00.

According to Bell's Survey, in Montreal, in 1910, the average weekly and overall, the average cost for a female operator, who worked from 8 a.m. between \$4.00 and \$5.00 per week, was not entitled to compensation for anything more than the bare minimum expense. It must be considered that work was often arduous and that expenses for food and accommodation are promptly accounted for more than 50 per cent. of working-class families' annual income. In this regard it is interesting to find that one married garment cutter, with unskilled wife, son of from eleven to twelve, a widow, Herbert E. and his wife, as I have found that it is less difficult to determine the cost of living in the district of Galt, than in most districts of the United States.

For the working people of Galt, the cost of operation in the developing insurance, banking and retail trading business was not much better. According to Galt's Chamber of Commerce and the Board of Trade of Montreal, largest retail drug store, the cost of operation in his retail drug establishment, which was operated and run by his wife, skilled worker, Mrs. Alice Galt, was apparently about a female clerk's working behind the counter, and was expected to earn a mere \$4.00 per week plus extra for board, laundry, and responsible supervision of employees. In the business of George Wager, member of the insurance committee, and the largest insurance agency of respectable standing in the city, the cost of operation in the

and, as a result, they could identify with their social class and their place in society by wearing garments of the factory floor for the better class of clothing required in the office or behind a sales counter.

Until the last quarter of the nineteenth century, domestic service and factory work had provided virtually the only employment opportunities for working-class women forced to earn a living. For their middle-class sisters, who found themselves in reduced circumstances, teaching had represented the only respectable alternative, but salaries had been low, particularly in Quebec as important members of religious orders, who dominated the profession, had consistently undercut the lay female teacher's wages. Once women were assured of steady employment and a regular, albeit modest, income working in the garment sector, they found they could update at least some of the elements worn by their more fashionable fellow citizens. For the factory shop assistant, it might only be a simplified version of the latest hat, or a change of trim on her dress or skirt but, at least she would look as if she was aware of the most recent fashion trends.

While an subscription to Hipper's Bazaar might seem a bit pretentious or be beyond her means, fashion commentary in the popular press could keep her informed of seasonal stylistic shifts. In Montreal four different publications emerged during the last fifteen years of the nineteenth century catering to the demand for practical advice on fashionable attire. The first, Le Monde à la Mode, published between 1884 and 1900, featured fashion plates

and a detailed description of the shades and kinds of fabrics, as well as the trims required for their construction (fig. I-14). While there was no pattern service offered, columnist Constance Jeanne did provide advice on how to cope with frequent seasonal weather changes. In the November 17, 1891 issue for example, she suggested the use of silk plush trimmed with a "cozy fur made of natural otter." Although it might not mirror the latest trend to the more expensive fur coats worn by wealthy ladies which might cost between \$150 to \$200 per garment, silk plush could certainly provide a pleasing and more reasonably priced alternative.

From 1889, Le Canada, a weekly journal, offered reproductions of elegant French engravings in its feature "Les Modes Parisiennes" (fig. I-12 and I-13). Appropriately named "Up-to-Date Pattern" provided a practical means to achieve costly fashions at home and were accompanied by suggested variations of cut and color. Patterns were encouraged to send in a coupon with their submissions and were informed that they could expect their pattern within one week.

During 1892 and 1893, The Antidote featured the latest in fashion, literature and drama for the Montreal readership with fashion commentary reflecting the style currently in vogue in England. While occasional plates were reproduced from The Friend or The London Ladies' Pictorial, 11, by far the vast majority were taken from The London Queen. Three illustrations are included in the April 13, 1892 edition for example, one reproduced from The Antidote and described in detail in the following comment. Labels suggest wear while visiting or attending the races (fig. I-6).

and the fashion column in February 1895, Le Petit Temps described the latest and most up-to-date Parisian fashions and accessories. In particular an elegant ball or theatre gown in a dark embroidered silk embroidered tulle (fig.1-15), it set the trend for future fashions in complicated evening wear and the woman in question.

Although the Montreal daily, La Presse contained fashion columns it probably the next recent dress patterns from Miss Devereux in the Butterick Company for the first eleven months of 1895 and The Montreal Gazette provided considerable insight into female attire and clothing worn in Montreal from 1895 onward. However, with nineteenth century fashion plates or illustrations we catch a glimpse of what the arbiters of fashion felt or hoped would be accepted as the latest trends but with scant evidence of what was actually worn, it is difficult to assess to what degree these directions were followed. With The Gazette's column "Women's Fashions", we not only find out what was de rigueur in both Toronto and Montreal as well as in the European capitals during the mid 1890s, but we can also trace what was being worn in the streets of Montreal at the same time (fig.1-16). Identifying herself only by the initial, M.C.C., the author of this column quoted the more popular round of Montreal shops sketching what had been offered to sale.

For 1895 there was however, written by a Mary Dean corresponding to New York City in another paper for manner. Fashions were still somewhat direct in its intent directing her comments to those shopping

in moderately priced retail outlets. There was, in fact, a 'Belle Horizonte' phase close to either a far wealthier or pretentious clientele; this might be more informed by a middle society who wanted at the Metropolis to experience the 'exclusivity' usually by provincial élites. This disappeared and, eventually, as a more general nature attired for example, the ever-increasing preference for 'fashions' during the 1960s (Primer, 1966).

Even prior to 1885, Montreal was considered a modest, well-built and mostly unpretentious city. At the beginning of the period under discussion, families with eastern Canadian roots, raising their children far from the frontier after the Athabasca or MacKenzie Rivers, still had a tendency to send their daughters to Montreal, if not Europe, to ensure they received a proper lady-like education.<sup>1</sup> While Montreal's wealthier citizens had long been able to procure fashionable garments from both foreign and local couturiers or custom tailors, by the mid-1890s, even the lowest ranks of the new middle class were privy to the latest developments on the European fashion scene through fashion commentary offered in the local press or *Revue des arts pratiques et industriels*, *Le Peuple Illustré*, *Le Samedi* or *Le Citoyen*.

#### Notes:

1. anon., *The Industries of Canada, 1871-1891*, Ottawa: Government Historical Publishing Co., 1924.

2. Government of Canada, *Ministry of Labour, Department of Trade and Commerce, Labour and Capital Commission, 1901-1902*, Ottawa: Government Printer, 1902, as the PCPC.

Montreal Gazette, Vol. 26, No. 21, February 21, 1871, for three months this year, it is now a dress of a certain style or fashion, so that those who go to the shop to buy a dress may know how to be appropriately dressed, regardless of what the season is.

A. T. Debenham, Shop and Chipping, 1869-1914, Where and in What  
Business the Debenham Bought her Clothes, (London: George Allen and Sons, 1921), 145. From 1870 Debenham and Frocktail had been offering ready made and partially completed garments which were advertised as particularly convenient for those who required a wide assortment of skirts suited to any degree of movement. An article allowing the customer to have a bodice or jacket made up according to her own measurements in the store's own workshop on short notice.

The Home Illustration, Vol. 172, October 16, 1886, 192.

Country Life, Vol. 3, September 29, 1899, 15.

See Appendix A for a detailed description of these two dresses.

Textile garments from the collection are of British or American origin. They range from a relatively simple mantlet ca.1885, in black cotton trimmed with passementerie and lace from J. Fielding of 144 Buchanan St., in Glasgow, to a full length, grey, corded silk organza evening coat applied with écru lace ca.1890, and a printed cotton lace and chiffon afternoon dress ca.1900-1905 from Peter Bernheim.

The City and Montreal Street and Business Directory (1894-5) 655 and (1901-2) 914. See Appendix A for a detailed description of this better.

Telephone Directory (1901-4) 1415 and (1907-8) 1934.

See Appendix A for a description of these two dresses.

The City and Montreal Directory (Montreal: 1903-4) 1266 and (1905-6) 1214.

British Library Archives, Trade Papers, folio 531, Receipt, May 9, 1890. Mrs. Macmillan Gibb, wife of one of the partners of Gibb and Co., identified the name of a dress tailor had at least one dress made up by a Miss M. Pearce of 13, South Vale Terrace, Blackheath, London E. from an illustration in a book taken while Mrs. Gibb was in England.

H. Barber to Farwell, MS. A. 17, March 27, 1886, 212, detailed description recommended two illustrations of gowns by the House of Worth and Feltier, another Parisian couturier.

Caroline Horrocks, "Fashion Plate: Sources for Canadian Fashion", The Journal of Canadian Art History, 2, 5 (1981) 107-110. In February of 1866 Mrs. C. M. Williams was photographed by the Notman studio in Montreal, standing a gown and assuming virtually the same pose as the front plate appearing in the November 1866 issue of The

Englishwoman's Dress in the Eighties.

16. *Ibid.* 167.

17. Prior to the establishment of a direct rail link to Portland, Maine an ice free port, commerce in Montreal virtually came to a stand still during the winter months when the river at Montreal was frozen. With year round access to the sea, Montreal merchants and shippers could maintain their import and export over the North Atlantic which drove shipments of an entire textile industry south down through the United States via the Erie Canal.

18. J. Pendorn Lewis, Fibre and Fashion, 1991, Appendix V.

19. *Ibid.*, 69, n.10 and 79. According to *Leopoldine Pendorn Lewis*, as international copyright laws were not well established until the 1840s, editors such as Louis A. de la Motte occasionally printed illustrations from British fashion journals without acknowledging their sources.

20. Canadian Queen, II, 1, October, 1891, 111-2. When considering colour combinations for his gown, Worth had quoted as preferring the softer tones of nature found in the leaves, the bark of trees rather than flowers, which he found a bit gaudy. According to the same article, green once again "led the procession of colour" for the Autumn of 1891 with the newest shade described as a pale, clear *vigale* or grasshopper green followed by a deeper more vivid *sucelle* green. As illustrations were copied, in colour, it is difficult for the modern reader to fully appreciate colour variations which were described in rather tame terms. There can be no doubt however that as today, each season brought with it distinctive new shades which if worn, could immediately identify the wearer as fashionably up to date.

21. Harper's Bazar, XXIII, 3, January 1st, 1895, 49. From an announcement that the next number would contain a pattern sheet supplement with a large variety of full-sized patterns available at all issues for the years 1895 to 1896, no patterned issue of these pattern sheets appear to have been produced.

22. Harper's Bazar, XXIII, 7, February 14, 1895, 116. Since The Canadian Queen, Harper's included commentary on what members of the British royal family and their circle wore at various social functions, such as the races at Ascot, at the yacht club meeting at Cowes. In this particular case, Harper's article described a dinner dress the first dinner dress worn by the Princess Royal during her visit into London Society in 1895.

23. Harper's Bazar, XXIII, 7, February 14, 1895, 116.

24. McCord Museum Archives, Guide Paper, 1895, 6-7.

25. *Ibid.*, folio 1695, "The Bazaar," 4.

26. *Ibid.*, folio 850, "The Bazaar," 3, a "Musket" costume.

### *Montreal, 1880s.*

Child labour laws were introduced in 1878; figures listed in the 1881 Census of Canada, Volume 1, Part 2a, for the two rural districts of Montreal, show that 1,074 women, 1,23 boys under the age of 14, and 1,767 girls under 16 were employed earning an estimated salary of \$1,100.00. The average wage for cotton mill workers for the entire province of Quebec was \$215.00 per annum for each individual under the age of 16, as follows:

"...for the 1600 employees, it can only be assumed that the women did not the same employment. To make matters worse the value of the goods were often inflated further exceeding the wage packet of the female industrial workers."

### *Montreal, 1880s.*

Further, "In the 1880s workers working in private homes for a subsistence wage were more often appalling. As smaller shops were not subject to the regulations governing working hours and conditions, as permitted by the Factory Act of 1885, employees frequently found themselves working in overcrowded and poorly lit premises where bedding, old clothes, might well serve as bedding. During the small pox epidemic of 1885, this was of particular concern as contractors outside of Montreal were terrified of contamination and the producers were even driven to consider moving their manufacturing operation to Quebec City."

*Le déclin de l'artiste, dom Baptiste Gagnepain et les Travailleurs Montréalais au tournant du siècle* (Montréal: L'Amore, 1975) 103. According to Jean de Romeille writing on the industrial working class in Montreal at the turn of the century, a painter living in Montreal in 1880, who earned what was considered an above average annual income of \$1,000.00, but difficulty living within his means spending \$1,000.00 annually on \$9.00 per month on rent and a modest meal of \$1.00 for heating and food. Once heating and water bills were taken into consideration he was left with a deficit of \$100.00.

### *Montreal, 1880s.*

*McKee, Vol. III, Part 1, Quebec Evidence, 15.*

Richard Smith, National Photographic Archive, MFO31 85(179-181), women working in an incident at the Montreal laundry, shirt and collar factory were recorded by photographer Richard Smith ca. 1901 as washerwomen, printed cotton, full length gathered skirts and blouses, loosely fitted blouses under protective aprons.

S.E.A. Lintenau, W. Prendergast, and F.C. Robert, Quebec, A History 1867-1919 (Montreal: James Lorimer and Co., 1983) 602.

See P. Fraiture, "The Working Class Family Economy, Montreal 1870-1881," *Ph.D. dissertation*, 1984, 78. As noted, wage discrimination affected women workers, typically with women earning half as much as men.

While many individuals worked on "Le Monde Illustré," some others contributed to it, either as regular contributors or as special guests. Some of these helped with cartoon columns, others with the illustrations, others provided the occasional article, and still others wrote the occasional column.

33. Le Monde Illustré, 1901-1902, 100 pp., 12 x 18 cm., 12 issues.

34. Both La Presse and Le Journal des Femmes (see above) printed in Toronto a featured picture supplement called "Le Monde Illustré."

45. The columnist for "Le Monde Illustré" in The Montreal Gazette during 1905 occasionally identified himself as René Hébert, in the course of his illustrations.

46. The Montreal Gazette, March 1, 1905, p. 1.

47. P. Light, and J. Parry, eds., A Canadian Anthology (The Canadian Press, Toronto; New Haven Press, 1950).

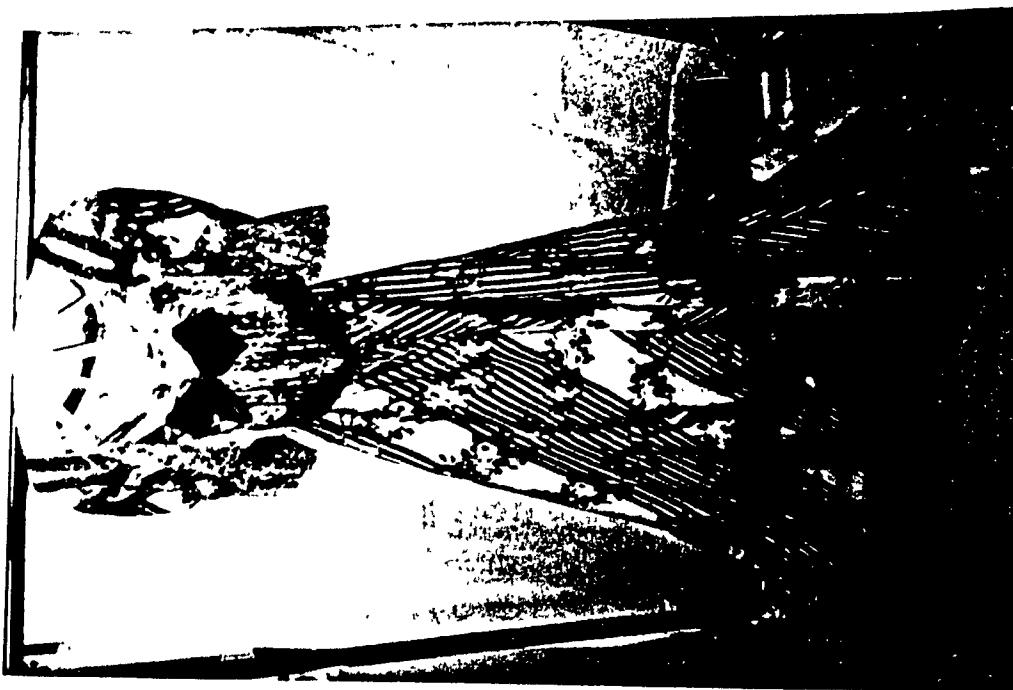


Fig. I-2  
Worth  
M 19804  
ca. 1900



Fig. I-1  
Worth  
M 19805  
ca. 1890



Fig. I-3  
Vere Goold  
The Canadian Geese  
Vol. III, 1897-1898  
M970.25.1, ca. 1897-1898  
photo courtesy of Jacqueline Beaudoin Ross



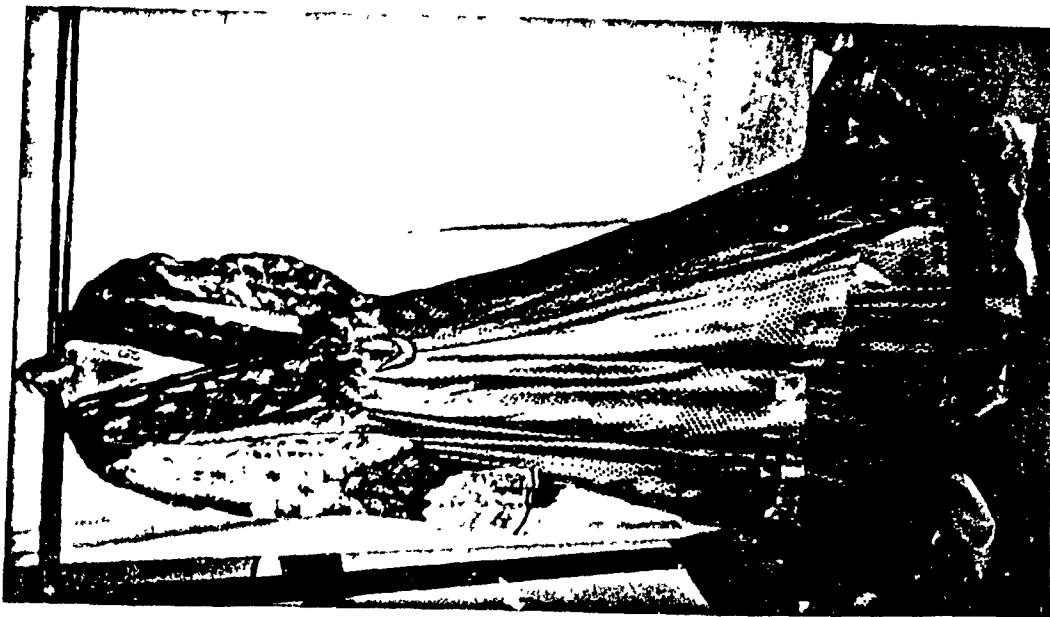
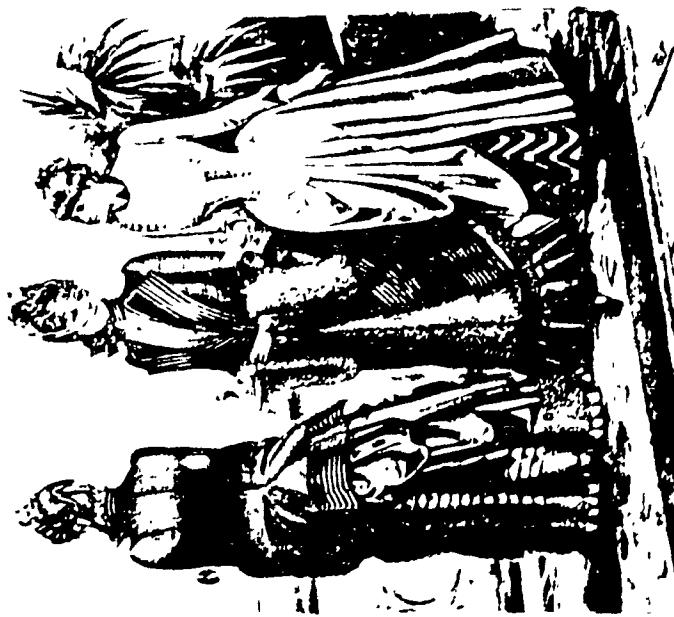


Fig. I-4  
Mrs. McKinney  
M 970.23.12 (1-2)  
ca. 1900-1910



Reception Toilettes



Harper's Bazar, XVIII. 4,  
Saturday, January 24, 1885.

**HARPER'S BAZAR.**  
In possession of Fashion Plateau  
Instruction in Dressmaking.

ILLUSTRATIONS OF BRITISH COSTUMES FOR SPRING & SUMMER  
1891.

ENTERED AT STATIONERS' HALL  
→

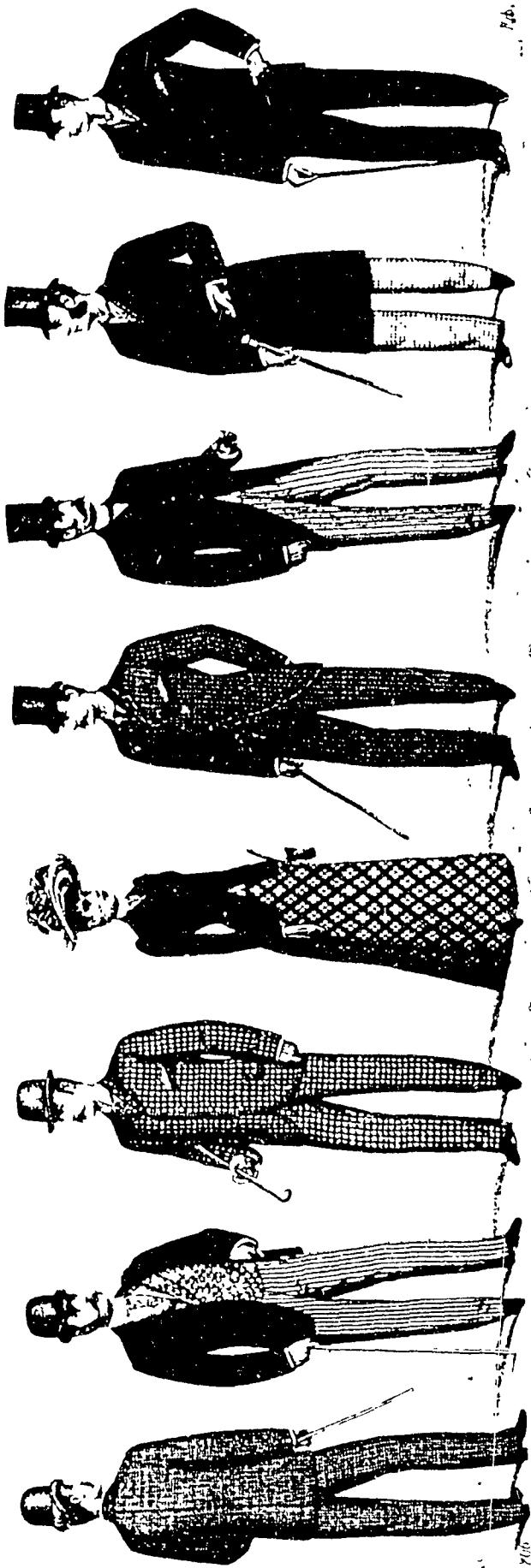
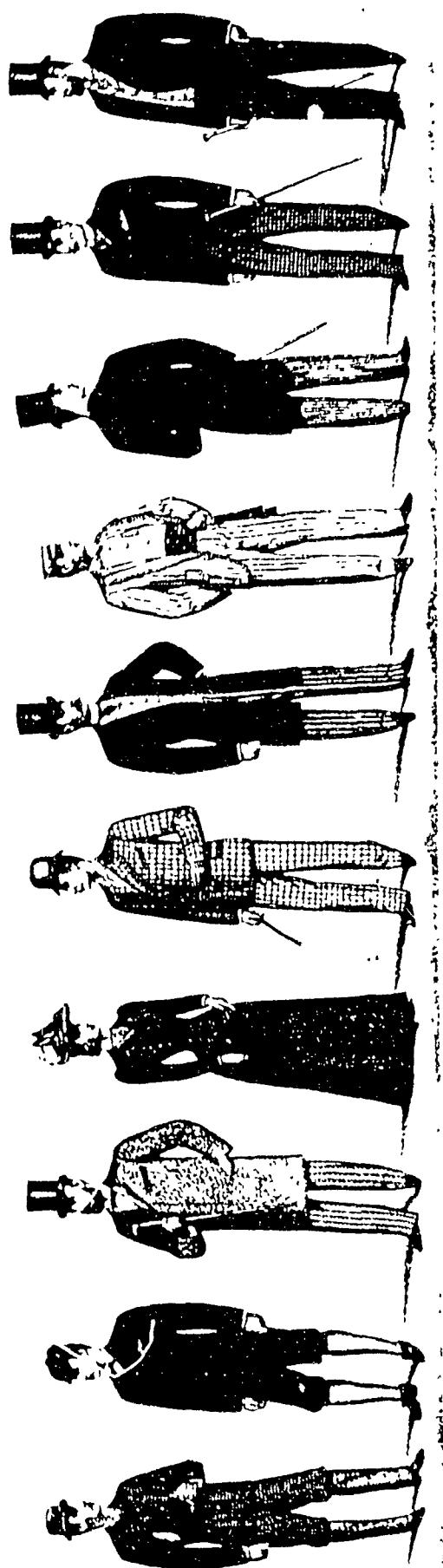
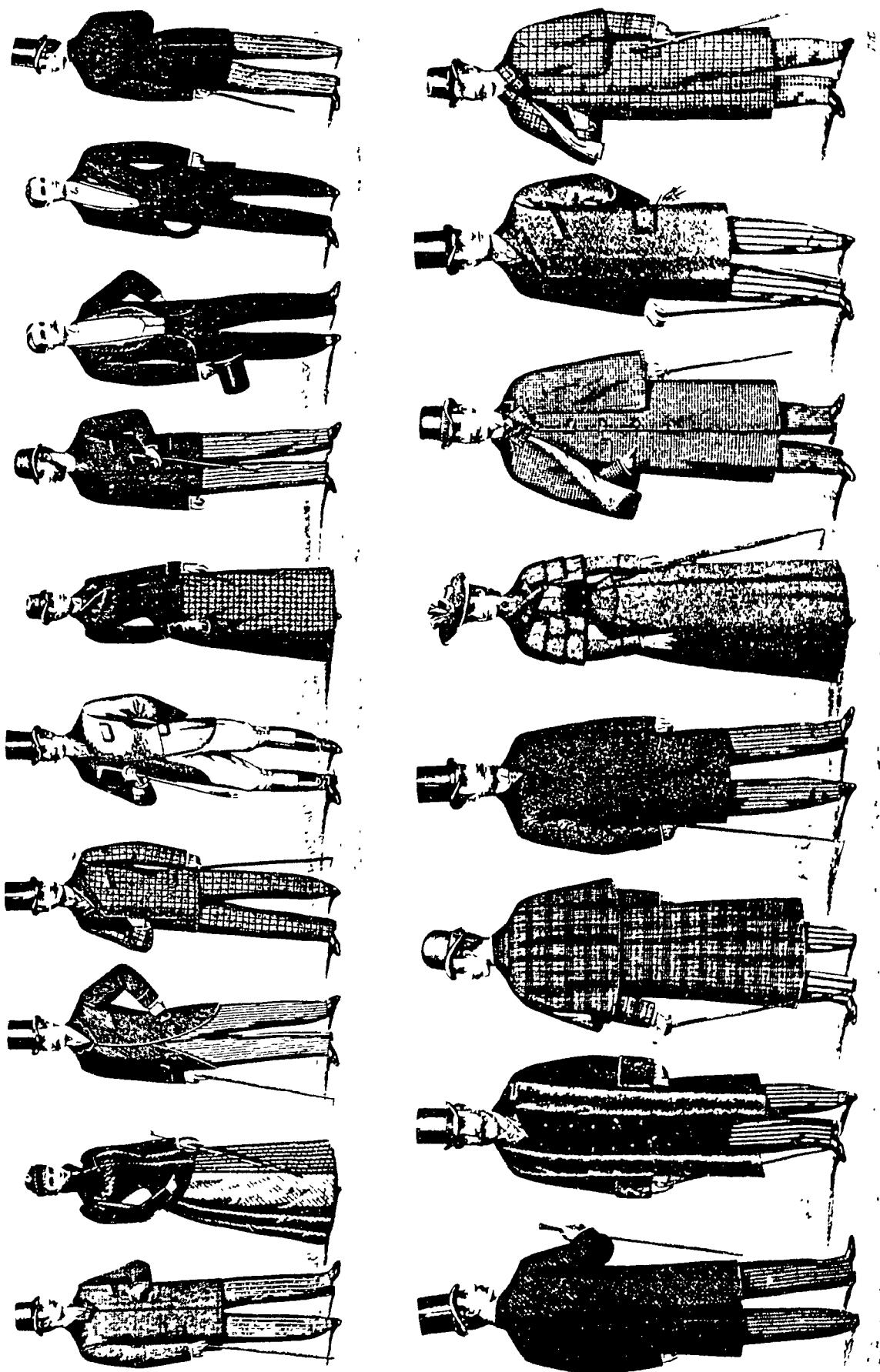


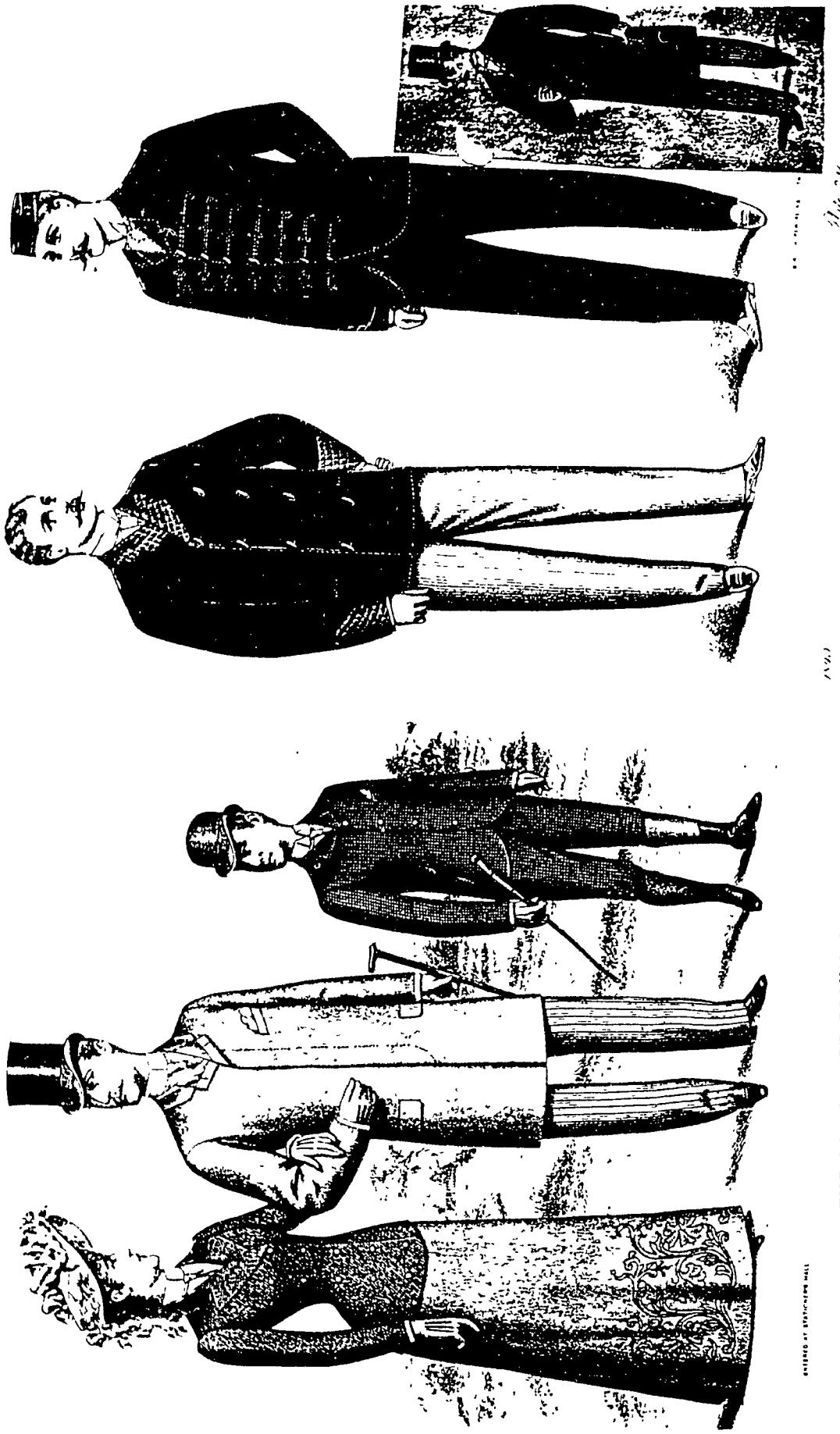
Fig. I-7, McCord Museum Archives, Gibb Papers, folio 473.

THE LONDON AND PARIS EXHIBITIONS FOR AUTUMN & WINTER.

1890-91.

Fig. I-8. McCord Museum Archives, Gibb Papers, folio 473.





The London Tailor & Record of fashion  
11 Old Bailey, London, E.C.

Fig. I-10

**LA MODÈLE**  
(Voir au verso)

**M**ODELE en soie et laine de Pékin. L'uniforme de soldat n° 2 de passementerie. C'est une jupe avec petit corslet lacé devant et orné de boutonnières de peluche.

**Coupe** — Le corsage plissé sera coupé entièrement droit, en prenant pour modèle, longs d'une demi-tête, qu'on plissera dans couches larges d'un pouce. Cela fait, on l'enroulera sur ces plissés un patron de costume, et l'on découpera les contours.

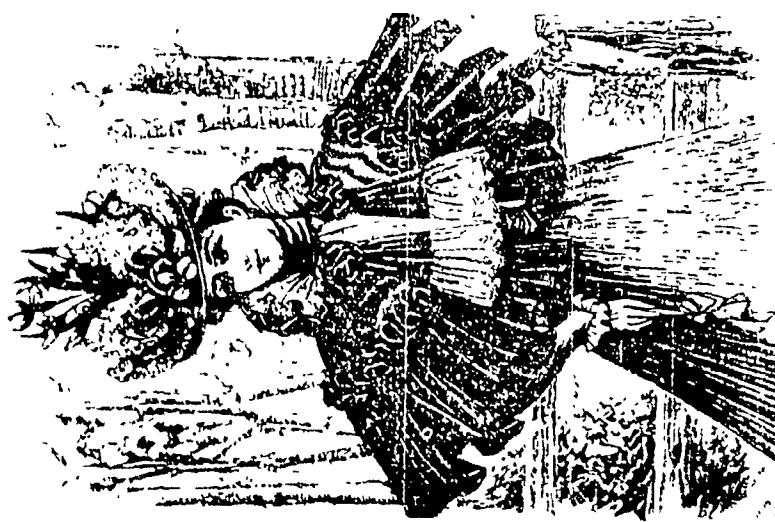
Jupe de pikin' composée d'un tablier, long de 40 pouces, et de cinq tissus droits d'impose d'un long de 44 pouces, formant tablier, et le gêneur du côté droit, de cinq tissus longs de 42 pouces. Ces tissus seront placés de plus couches larges de 2 pouces. Le corslet sera relevé en drapant derrière, le coté droit sera arrêté sur le rebord du tablier par quatre plis de passementerie.

L'étoffe nécessaire à la confection de cette jupe sera 7 verges de laine poitrine de soie, dont 7 verges et 1 vermeille, soit 39 pouces pour le tablier, 6 pouces pour les tissus de 42 verges, 6 pouces de 40, 10 verges pour le corslet, et 10 pour le garnant et des boutons de passementerie.

Le tout sera 11 verges et 112 mètres.



FIG. I-11  
Le Monde Illustré  
N° 12, 1902, mai, p. 375.



Collerette élégante en taffetas noir reconvertis de mousseline de soie à faire rache  
en coussin intérieurement de dentelle légèrement crème, ample et muni gant de  
jale. Fig. I-12

Le Samedi  
Vol. IX, 6, le 10 juillet, 1897, p. 8.

Fig. I-13  
Le Samedi  
Vol. X, 9, le 30 juillet, 1898, p. 28.



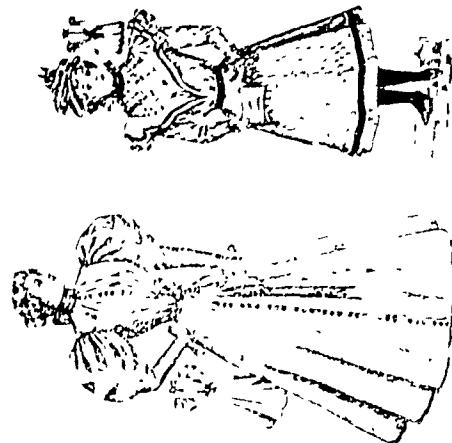
Porte-jointure noir reconvertis de mousseline de soie à faire rache  
un cache d'igneaux à l'ensemble : étoile croisée, étoile bleu foncé, étoile bleu  
pâle beige et étoile bleue en mousseline rose jaune clair

Fig. I-12  
Le Samedi  
Vol. IX, 6, le 10 juillet, 1897, p. 8.

Fig. I-13  
Le Samedi  
Vol. X, 9, le 30 juillet, 1898, p. 28.

### Patrons "Up to Date"

Firmes du Samedi



No. 132. Robe de chambre pour jeune

No. 137. Robe pour jeune fille

No. 132. — Ce vêtement n'a été fait en cotonnière bleu paon. La robe a été sur une doubleure et deux plisées sur le devant, elle peut être faite sans d'autre emploi que d'étoffe de drap. L'épaule du devant est fermée au cou à la manière des boutonnieres et boutonnées au milieu de la poitrine par des boutons et boutonnières en groupes de trois avec une petite distance entre chaque groupe. Le dos sans contrefort est fermé au cou mais à la taille sur la frontière flanquée d'une rangée de boutons. Il y a un cou de chaque côté en largeur de trente lieues et une épaule sur le côté. Rauche pour faire une belle centrale. La manche à égoutte est sur doubleure, terminée au poignet par une dentelle. Le col est droit et fin avec un bord de rebord. Cette robe peut être faite en cachemire, moquette de laine, châle, Hemstitch, tissu ou en étoffes se tenant.

Quantité d'étoffe en 4 : longeur de large pource vêtement, pour 31 pouces de largeur de tissu, 4 verges 1/2 pour 35 pouces, 5 verges, pour 40 pouces 6 verges 1/2 pour 42 pouces ; verges 3

No. 137. — Cette jolie petite robe est très适应ante pour jeunes filles de 8 à 14 ans. La modiste sert en étoffe de laine à grande carreaux, le plastron est en soie à cassine et les étoffes en étoffe une, la garniture consiste en rubans de deux larges différentes. Le plus large est vert et le plus étroit gris. Chacun d'eux a une doubleure ajustée avec une piqûre et un fermoir derrière avec boutonnières et boutonnées, le plastron est arraché sur la doubleure. Les devants, en laine, sont aspirés au dos par leur naturelle épaule et dessous les bras et la tête n'importe rebond sur une canisse étroite formant effet de bourse. Le dos est plat à l'aplomb avec une canisse étroite à la taille. Toute marquise, à l'exception de la canisse, sont droites jusqu'à l'endroit où elles sont finies par un petit bout. Un joli revers formant épaulement se termine en pointe à la taille, h. 1/2. C'est une bande droite. La jupe est en 4 morceaux sur le train devant, un de chaque côté, puis droit derrière, deux fronces à la taille. Ces morceaux sont ras, mais très utiles et pratiques et peuvent être fait, on n'importe quel genre d'étoile, si peut se faire en employant des ruches déroulées. Il faut 1 verger 4 en 14 pouces pour une robe destinée à une jeune fille de 12 ans (taille 36) et 14 pouces pour une jeune fille de 14 ans

COUPON - PRIME DU "SAMEDI"

PATRON N°.

N'oubliez pas de mettre le N° du patron que vous désirez avoir

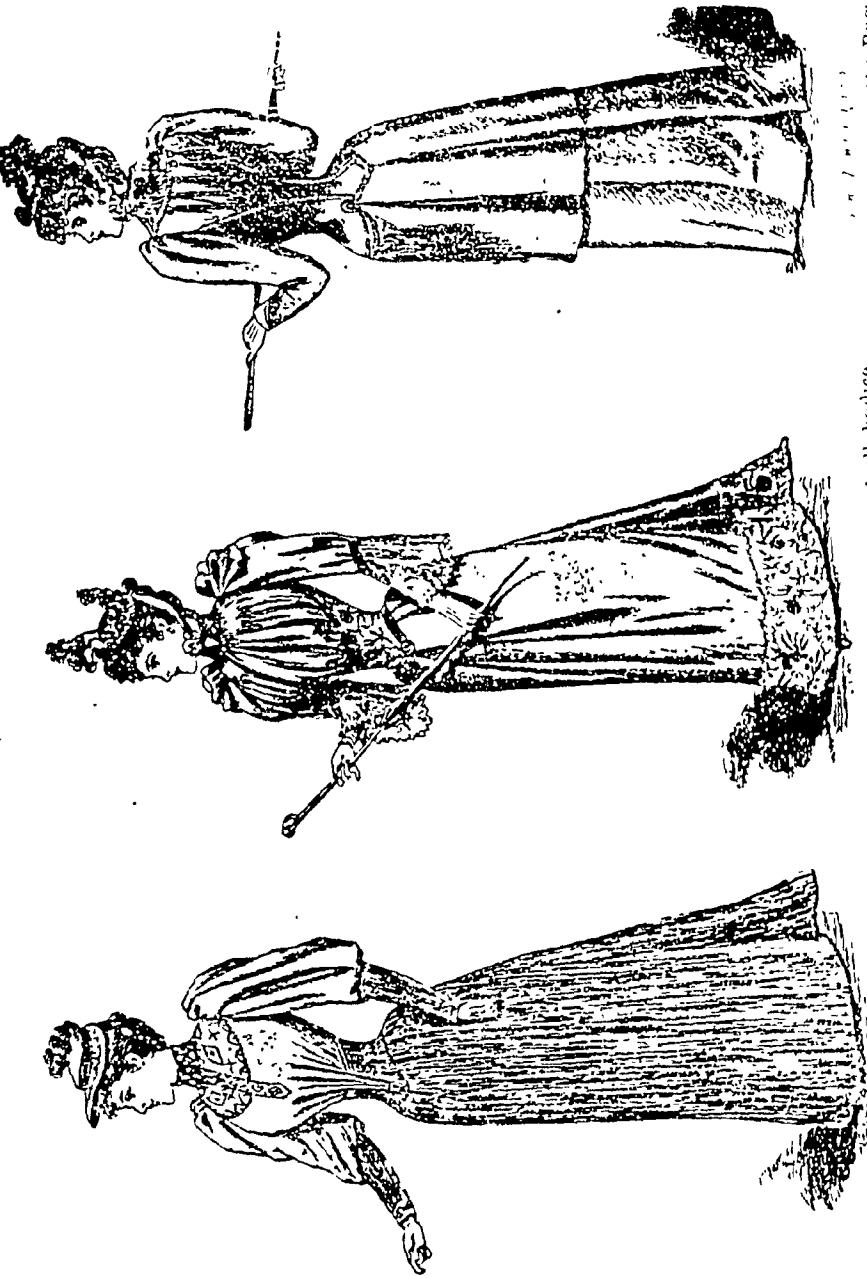
Mesure du Buste . . . . .  
Mesure de la Taille . . . . .  
Nom . . . . .  
Adresser . . . . .

CINQFR. 10 CENTFR.  
Prix détaillé page 22. Profitez d'envoyer très rapidement.

TOUTES LES JOURNALS LE PATRON CROCHET A LA REMPT LE CORPS DE LA PAGE 20.  
Aujourd'hui, il suffit de détourner le patron crocheté à la rempt le corps de la page 20.  
Récipient à la partie supérieure du patron, il suffit de détourner le patron crocheté à la rempt le corps de la page 20.  
Récipient à la partie supérieure du patron, il suffit de détourner le patron crocheté à la rempt le corps de la page 20.  
Récipient à la partie supérieure du patron, il suffit de détourner le patron crocheté à la rempt le corps de la page 20.

\*THE ANTIDOTE\*

7



No. 1.—Tronville Costume.—Low bodice and full above sleeves in plain batiste and full above elbow sleeves with pleated cuffs. In hothoppe mounted with two box spurs. Long leather belt gathered in back. Cloth skirt gathered in front at the waist to correspond with bodice. Cordonnet to despatch. White silk stockings and pointed shoes. Gold and silver embroidery on bodice. Small white silk stockings with ruffles. The plait of the basset in blue, red, yellow, and green. The turned down collar in Irish lace. The bodice and belt embroidered with gold and silver.

No. 2.—Viscount Tolliot.—Full bodice and loose sleeves with pleated cuffs and loose elbow sleeves in plain batiste. The skirt gathered at the waist in crepon cloth. Gathered in front at the waist to correspond with bodice. Corselet, narrow sleeves, and gathered skirt in crepon—Chain—muron and basset in crepon—Collar—muron and basset. Neck with tabs. Bodice and belt in white. New neck and white. White cloth with small bows. Gold chain. Headpiece with a crown decorated with a small feather. The crown with a small feather. Gold chain. Gold chain.

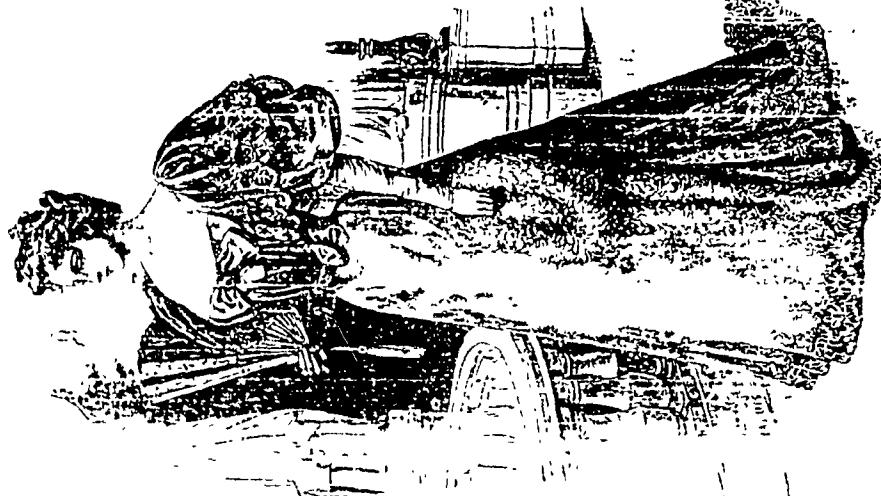
No. 3.—Costume for the Ringers.—Short trained skirt. In hothoppe cloth mounted with two box spurs. Long leather belt gathered in back. Cloth skirt gathered in front at the waist to correspond with bodice. Gold and silver embroidery on bodice. Small white silk stockings with ruffles. The plait of the basset in blue, red, yellow, and green. The turned down collar in Irish lace. The bodice and belt embroidered with gold and silver.

XX MODE

**Quant à la roue de la truelle,**  
les avis sont partagés. Lorsqu'on a naturellement l'habileté de sauter droit pied sur non

une façon qui l'insonge, c'est à dire en corset dépassant la taille, des boutonnieres ou des grandes broderies en longueur en pointe amarrées sur une jupe dont très favorables aux sortes de banches. Si la taille est longue, on corrige en arrière, celui et à l'ouverture d'une certaine étendue, de sorte

Fig. I-15,  
Le Passe Temps



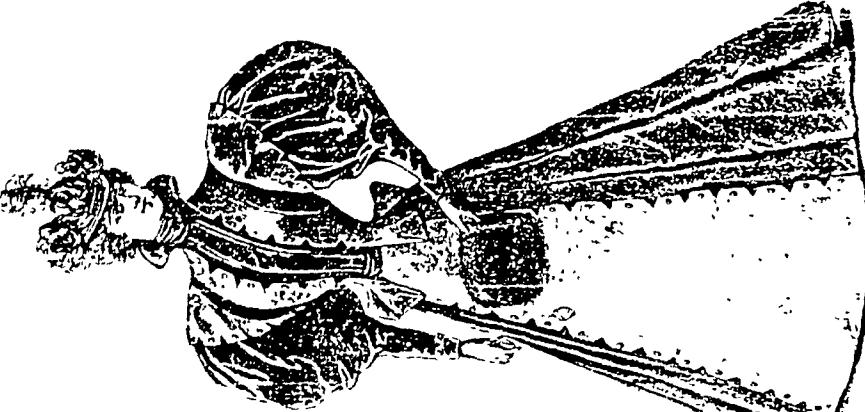
LA MODE

**Le PIBBÀ TEMPS** a été de-  
signé pour servir à la  
construction d'une pagode, é-  
tendue et état des choses finis-  
tants, il est préférable que nous l'ap-  
pliquions dans une autre  
construction.

OTHER GRAVIRK

C'est une toilettelette de la tête ou de l'abdomen. Le transparent est enfoncé dans un sac en caoutchouc et on le recouvre de la tige. On l'enfonce dans l'utérus pour le nettoyer. C'est une toilettelette normale, sur lequel on applique une gomme. Il faut faire attention, surtout si l'on a des contractions, car il faut faire attention à ne pas renverser, renonçant ensuite à faire une toilettelette, mais au contraire, renonçant ensuite à faire une toilettelette. Il faut faire attention à ne pas renverser, renonçant ensuite à faire une toilettelette.

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5

the author's name, and the date of publication.

Le tout n'est pas sans rappeler l'œuvre de l'artiste, et c'est à ce titre que l'on peut apprécier la qualité de l'œuvre.

Que quest faire  
quand trouvent  
les dessins, c'est  
plus que les deux  
faire autant de  
sorties pour le  
le tout dans l'at-  
l'heure de  
telle de

C'est l'heure où l'automobiliste doit éloigner de pierres et débris son véhicule, et il est alors nécessaire d'arrêter sa machine, et pour cela il faut faire un arrêt immédiat, mais sans faire une halte.

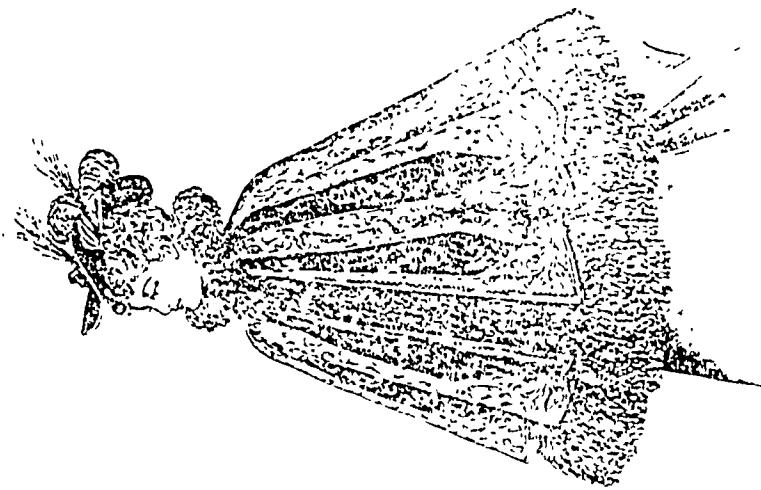
**Non contente**  
des collets

deux avec une  
ne droit avec la  
le curé dont et  
nos élus autres fin  
de la plonge  
modifie jusqu'à  
éloigne de l'école  
mon curé est à  
moli. Je n'en sa  
droit de la loi des

Lequel sans c  
collé de ce pa  
fions de peix lors  
spentum est tui  
figion antistrophe  
nd, im me gne  
novice. J'ap  
pe collect sont le  
fine, l'ordre u

et le jeu se voit  
sur les deux plateaux  
de saison qui  
sont mis en place  
lors de chaque  
échéance. Les  
nouveaux sont  
des invasions

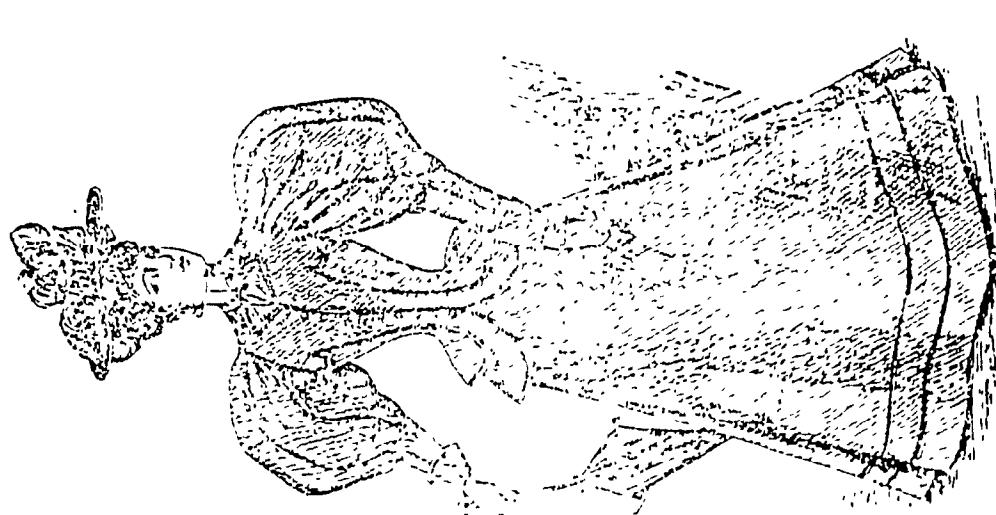
LITERATURE



ONE OF THE CLOTHES.

These coats and robes fit the body and are very becoming, and now I am planning a number of new ones. I have already sketched a number of pretty new styles. From among them I have chosen for my sketches, two of the very closest imitation, and they will be made during the coming season. The coat shown in the illustration is just one of our latest garments that we have directly from Europe, and it is one which we can do well with. It is a small, round jacket, and trimmed with bands of black silk velvet, decorated with gold.

This is a really a small jacket, the size of a child's coat, and it is very well suited to the winter air up the front with back pocket flaps. It is worn with a fur cap, which has a large feather, and a black silk hat. It is a good idea to make a cap of this kind, as it is much more comfortable than a bonnet, and it looks very trim.



A SMALL TAFFA AND SILK JACKET.

The new blouse and robe from those of the past season except, as I said last week, in the shape of the skirt. The one shown in my large sketch has those new sleeves and the waist is also cut in quite a novel style. It would look well in a red tweed with plain cloth edges or in white chintz cloth, but being only batiste it does not hold well in a red color. It is made of a fine material.

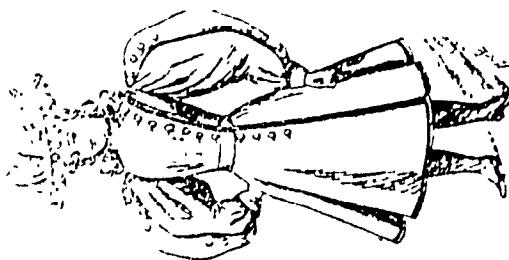
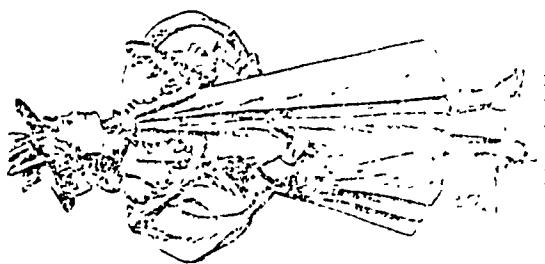


Fig. I-16, Women's Realm

The Montreal Gazette, 1895

## Chapter II

How Even Those of Modest Means Demonstrated a Familiarity with  
Fashionable Fashions: More Options for the Home  
Dressmaker and the Rise of the Department Store  
and Mail Order Businesses

While the development of the penny press certainly contributed to a broadening of interest in fashionable clothing as the expanding middle class attempted to distance itself from its humble origins, it was the growth of the paper dress pattern industry and the surge of consumerism embodied in the rise of the department store which truly led to the democratization of fashion in Canada and the western world during the last quarter of the nineteenth century.

Between 1840 and 1920 a simultaneous revolution in retailing occurred in France, Great Britain and the United States giving rise to the age of mass consumption. Provided with an increasingly diversified and cheaper range of manufactured goods due to industrialization and specialization, the general public began to be able to afford fashions which had once only been within the reach of the more affluent upper and middle classes. While manufactured items had been cheaply and cheaply made during the early stages of the industrial revolution, once the Aesthetic movement swept Britain during the 1860s, sensitizing the public to the merits of craftsmanship and design as well as the subtleties of natural dyes, the quality of mass produced consumer goods improved dramatically.

Catering to an expanding market spearheaded by an affluent bourgeoisie obsessed with the acquisition of material goods, he reinforce and publicly demonstrate the newly acquired social status. merchants such as Aristide Poupart, Jean-Baptiste Landry, John Wanamaker or Alexander Turney Stewart in the United States, as well as Timothy Eaton or Henry Morgan in Canada, endeavoured to build vast retail empires within a relatively short period of time, starting as humble dry goods merchants. But recently, in the public's desire to replace last season's, or, in extreme cases, monthly, consumer goods with the latest novelty, the broker was forced offering a limited supply of staple goods, which were bought and sold on long term credit, to a far more efficient form of retailing based on service, fast turnover, and volume sales of merchandise acquired and paid for in cash.

Traditionally retailing in both France and England had operated according to principles established by the guild system which were designed to maintain current levels of craftsmanship and ensure the right of each honourable merchant to maintain his share of a fairly static retail market. By restricting each merchant to a single specialty and setting minimum selling prices to prevent unfair competition, the guild assumed that no merchant or producer would encroach on the trade of his neighbour. Profits were generated through charging high prices for individual purchases followed by a prolonged bargaining or haggling session which lengthened the sales process and reduced turnover. Upon entering a retail establishment, a customer could expect to be given little or no recourse to returning an article, or asking for a refund.

particular importance. In short, shopping was not a particularly pleasurable or convenient experience.

To complicate matters even further, most retailers sold goods to their customers on credit which could be extended up to periods of one year or longer. Without being able to collect their own account receivable, merchants rarely had the resources to modernize or improve their premises, stock or displays and found themselves in turn forced to purchase their own supplies on long and expensive credit terms.

In England and France, merchants began to demand payment in cash for items ticketed with a fixed price during the 1830s. In Canada however, the traditional practice of bargaining and extending credit to customers, as well as suppliers, persisted well into the 1860s, reducing stock turnover and tying up working capital which might otherwise have been used to purchase goods for cash at a considerable discount. From 1873 however, merchants across North America were forced to reassess their reliance on long term credit. Prosperring from an expanded timber and wheat trade during the Crimean War, merchants, speculators, private individuals and even banks had overextended themselves relying too heavily on credit. With the failure of several American banks in 1873, the entire western economy was thrown into a depression which was to last in varying degrees until the early 1890s. According to the manager of the Montreal branch of the Dun, Wiman Co., Quebec suffered to a far greater degree than the rest of Canada. Between 1872 and the end of 1880, 140 wholesalers and manufacturers failed in Quebec, while

and, to the dole of a million francs, the value of the goods.

Following the lead set by Parisian departmental merchants such as Théophile Garnier and his son, Charles, from the manufacturer, retailing took on a new and informed hue who did little more than mark up the cost of the goods, providing greater purchase and distribution opportunities and reducing their need to bore the heavy cost of storage. They could buy in bulk or acquire single pieces to keep in stock in the hope of passing on further discounts to their customers.

Attracted by lower prices, greater variety, the convenience of advertising as well as the appeal of the facilities of the market and transportation, a good deal of the population, particularly such as lunch and tea rooms, the numerous refreshment rooms in the local specialized merchant houses, departmental stores, other department stores where employees and their families employed as occupation for a growing number of middle-class members of society. According to J.W. Ferry, "the most brilliant department store was done by women." Men's department stores were often open only to the entrance to attract the male customer, who did not spend any more time than necessary in the store, except for the fashionable female who had the time to browse through the latest fashions and novelties.

In France there were over 1,000 department stores between 1830 and 1840 and over 1,000 by 1850, with 1,000 magasins de nouveautés, 1,000 bijouteries, 1,000 habilleries,

and the other two were not present. The first was a small, thin, dark brown, smooth-shelled specimen, which I have named *Leucostoma* sp. n. The second was a larger, smooth-shelled specimen, which I have named *Leucostoma* sp. n.

The first period of the war was characterized by a general decline in business. In  
the second period, however, with the exception of the first year, industrial  
output increased, and the value of all exports increased. The increase in sales during  
the second, third and fourth quarters of 1916, of the first phase  
of the reconstruction period, compared with that recorded by L. F. Purlein and  
others in the same period of 1915, shows that, thus far, this important department  
has recovered 100 per cent of its pre-war level by the zies Babylon,  
and, in the last three years, it has made splendid displays of  
progress. This is particularly true in the opened-out spherical glass  
factory, which is the largest of its kind in France, and identify with  
the modern methods of production. It is interesting to note that  
the glass factory is run by a young household employed at  
the time of the opening of the baronial purchased earlier in the  
year. "Maison" is a small joint enterprise on the left bank with  
a capital of 100,000 francs, which has been expanded by charging  
a large amount of capital, the character of trustworthiness and  
commercial credit, and has a turnover of 75

the first two digits of the number and may be followed by  
any number of zeros, periods, commas, and minus signs, millimeters.

THE STAFF OF THE DEPARTMENT OF THE ARMY, established by the Second Artillery Act of 1821, was composed of the Adjutant General, the Quartermaster General, the Paymaster General, the Inspector General, the Auditor General, and fifteen other officers, all of whom were to be appointed by the President of the United States. The department was to be located at Washington, and hence remained there until 1833, and was subsequently,

Alexander Stewart started a small business at 13 Broadway in 1822, based on a stock of French linen and lace purchased with money which he had inherited. A confectioner, candle dealer and tailor, he later expanded to include the occupying business, until it controlled the front of an entire block. By 1832, he had moved into one of the first purpose built department stores in America known as Stewart's and Son Palace, a big, stately, airy structure faced with wood-paneled paneling and stone blocks, which he maintained till the Stewart's debt in 1851 forced the store to close. For nearly twenty years, it remained the famous department store founded by John Wanamaker as his New York branch in 1861.

Selling goods in fixed price at regular intervals, it was expected for unitary profit to come from a difference of price in demand and supply, either higher or lower than the market value. This had apparently been a popular method of exchange in the initial stage and probably continued to be so until the middle of the eighteenth century when the introduction of the bill of exchange, or the bill of lading, made possible the separation of the payment of the goods from the payment of the bill of exchange. This was a great improvement in the method of exchange, as it removed the risk of loss due to the

the early days of retailing, the merchant had to service such a wide variety of goods and customers.

In the 1850's Montreal merchants began to turn to the department store format. Some firms, like Léon Lévy, had already expanded to such an extent that they could easily be regarded as retail department stores, or at least near ones, if there was. To keep track of his rapidly expanding business, one merchant found he was almost indifferent quantity and varieties of a single class of merchandise, such as dress goods, boots and shoes, bonnets or house furnishings. In an attempt to appropriate buyer and bookkeeping system, he would set up an independent department to facilitate administration. Such an enterprise, however, beyond the managerial capabilities of the original owner or general department managers or buyers assumed responsibility for the entire line of merchandise, regularly taking stock and recording all the specific items so that the owner could assess the relative profitability of any part of his business within a matter of minutes.

One of the earliest dry goods establishments to be classified as a department store was Henry Morgan and Co. established in 1845 in Saint-Henri and Hertel Street, later René Lévesque in the heart of the commercial centre of Montreal. As successful importers of staple and fancy dry goods from France, Germany, Switzerland, England, Scotland and Ireland, the firm moved to larger quarters at 209 McGill in 1853 and then to 217, 219 and Victoria Square in 1860. At this stage the firm employed 120 persons. When the younger Morgans, James Jr., and his brother John became full partners, the store was already

Departmentalized.

In 1861, Morgan followed the lead of such departmentalized antecedents, and opened his first store at 140 State Street, adjacent to, and with the exception of, the original building. In 1864, the store was enlarged to accommodate the growth of business, and a second floor was added. In 1871, the new red sandstone building, with its "tall, airy, lighted interior," was completed, and was intended to be "even more comparable to a picture gallery than in New York City." In 1874, the store was divided into two departments, general dry goods, such as silk, satin, brocade, "and the like, in various textures, shades and patterns," and the remainder, including hats, gloves, stationery, dried and salted meat, dried fruit, preserves, the mantle, knit and milliner, department, as well as fine cutlery and books. While furniture, carpets, and upholsteries were sold on the third floor, the fourth was reserved for smoking, cards, and dice, smoking. By 1880, however, had increased so much, it is deduced, that Morgan was able to hire three additional men to manage his employees.

One block away, at the corner of State and Market Streets, where Eaton's stands to-day, H. C. Morgan, of 140 State Street, sold silks, cottons, lace, and every kind of apparel, as well as furniture, as well as crockery, novelties, and other household articles. Supplying the finest families in the city, he was a popular and favorite source of supply, and deservedly so, for his prices were moderate.

the mid-nineteenth century, John Murphy and Co., located on St. Catherine Street, sold cashmere, chamois, and velvets, as well as flannel, silk, and cotton, fustians, tweeds, suitings and linings. In 1844 the company moved to St. Catherine Street, and in 1851 it established a branch in Quebec, where it adopted the name of John Murphy & Son. It became the travelled to Europe twice a year to purchase its selection. By 1895 their Quebec branch had grown and had opened a large branch house in Ottawa.

Another department store, which opened in 1851, remained in the same family until the death of John Notre Dame and St. James (1887). Mr. Farrelly founded because he catered to the retail and wholesale market both nationwide and in Montreal. By 1895 he offered a full line of men's ready-to-wear clothing. Women were able to purchase items of garment ranging from walking to bathing suits, and a wide variety of piece goods, laces, ribbons, hats, and parasols and dresses, advertising daily in the Montreal Star to attract its customer's attention by using the same techniques of trade shows pioneered by Folland May in New York. As well, forty departments handled all classes of staple and fancy merchandise, such as linens and towels which were promoted under the trade name of "Fancy". While Farrelly's did not extend its delivery service to remote outposts until 1899, it did offer a telephone call or letter to inquire about same day service on receipt of an order.

Between 1850 and 1870, firms profile retailers such as

James A. Gandy and his wife, Mary, were the first to move into the penthouse at the new building, located at 1100 Broadway. They had recently moved from the upstate town of Chittenango, New York, and had been in the upper floor of a hotel in Utica, New York, while they waited for their new home to be completed. After the completion of the building, they moved into the penthouse at 47th and 11th Streets. It was described as consisting of three rooms on the first floor, all of which were carpeted and decorated in light colors and gloves, the second apartment, and the remaining floors. On the third he could find the best tailors, jewelers, furniture, hats, fur and men's haberdashery, as well as ladies' fashions, in the department. The fourth floor was used for stores, some of which, such as William P. Sage and William Blackwell, and others, occupied the penthouse which occupied three floors, opposite the entrance to the building. In clientele stating that their moderately priced manhattans and furs in gloves, bonnets, clothes, and ladies' wear were affordable by those of even modest means.

While many of the operated departments above were largely diversified to include men's haberdashery, men's wear, and other than the traditional dry goods, there was still an attempt to keep some to include clothing, linens, cutlery, and other household articles. This, therefore, made the new building a general shopping center. The success can be attributed to the fact that the departmentalized and to offer yard goods and the general trade. The stores were located each when first yearning appeared, and, due to the fact that the building provided a great deal of room for expansion, the departmentalized head, Edward T. H. Jackson, had the opportunity to add to the original plan, Timothy Faxon, who was engaged in the construction of

For a number of years the sewing machine was late in

arriving in Canada, but when it did appear it was machine in the hands of the well-to-do. It was not until 1870 that the first electric sewing machine was imported into Canada, but the early home-sewn articles were made in the lumber camp enterprises. That patent law forbade the importation of a patented technology from foreign countries, and the payment of the "rental" to the Canadian sewing machine company, which had its principal plant in Ontario, and the cost of the imported machine, Scotland, might cost from \$100.00 to \$150.00, so the small firm for whom reasonably priced machinery was important had little danger from the R.M. company. A simple household machine cost \$15.00 or \$20.00 if the manufacturer could be found. The Canadian Raymond Co., Hunter's principal manufacturer, produced a cheaper condensation machine designed to sew buttonholes and seams in light fabric for only \$12.00, bringing machine ownership within the reach of modest families. For those who could not afford to buy a machine there were three purchase schemes or methods of payment over time, as Macneill's Illustrated, which featured the latest in sewing machines as a premium for readers who were able to collect the issues monthly.

In the latter part of the nineteenth century when Canadian produced wools and cottons could be produced in sufficient quantities to compete with the imports, and when Canada relied heavily on imported textiles, the textile manufacturers obtained protection from their location in the form of import duty rates. In trifling in entire, Montreal

and the new country. This was the first time that the Canadian  
Government had been asked to consider the question of the  
naturalization of foreign citizens, and it was not until 1910  
that a bill was introduced into the Canadian Parliament to  
allow foreign citizens to apply for naturalization. However, the  
process of naturalization took many years, and by the time that the  
bill was passed, there were already many more foreign citizens  
available than in Ontario than could be accommodated. In addition,  
the new legislation took up land that belonged to the Indian-owned  
market in eastern Canada. It was not until 1911 that the  
Indian Land Act was amended to take up land that belonged to the Indian-owned  
market in eastern Canada. It was not until 1911 that the  
Indian Land Act was amended to take up land that belonged to the Indian-owned  
market in eastern Canada.

By 1880, the Canadian Pacific Railway had reached the present-day  
Calgary, reducing the migration experienced by earlier western  
settlers. To encourage further settlement, the government of the  
eastern manufacturer, the Canadian Pacific Railroad Company, incorporated  
incorporating the town of Calgary, located in western Alberta, and  
their wives married to the railroad workers. At this point, the  
west, on a trial basis, in order to encourage further settlement, the  
Canadian Pacific had to offer.

But after opening the town of Calgary, the Canadian Pacific Railway  
British under the name of the Canadian Pacific Railway, and by  
for example, to encourage the town to grow, and to attract settlers  
and be prepared to support the town's growth, and to support the  
development of the town's economy, and to support the town's  
development of the town's economy, and to support the town's

and the women were expected to be good, strong, capable wives. Furniture, of course, was part, and arranged by the wives of colonists, but there was scarcely furniture left and it was better to bring what you could and what was possible. As both ready-made garments and new clothing or linens were scarce and very expensive when available, one was encouraged to bring along a sewing machine or at least to prepare to meet most of ones own families' clothing requirements, especially in remote areas.

The Highwayman's Liberator, a magazine designed for farming families, one could order several American publications such as Harper's Ladies' Magazine, Cosmopolitan, Godley's Lady's Book, Demorest's Family Magazine, or The Ladies' Home Journal so, we know that even those in the remote Northwest Territories could be kept abreast of what was fashionable down east, if they so desired. Yet according to Mrs. Mary Hall's correspondent from a farm sixteen miles outside of Winnipeg in the summer of 1881, one's "tidy" gowns were generally reserved for Sunday, when one received visitors. For everyday practical attire during the summer for instance, a woman had to revert to her older tricks, large aprons and sun bonnet.

While the wealthy city dweller could patronize a highly skilled couturier and the middle class work with their less expensively treated dressmakers to recreate the fashion plates published in international ladies' journals, those in rural areas had to rely on their own skills and resources. The McPhillip's Alphabetical and Business Directory for Saskatchewan for the year 1888 for example lists only one tailor and two dressmakers, who doubled as

milliners, for the entire territory. Postmen could take no trouble beyond such as from a difficult or difficult road over the prairie bounded mile, from the hamlet of Little Pine, where it was concentrated. Post, for instance, arrived only once a week after a seven-day journey over rough dirt trails.<sup>10</sup> To mail a one-and-a-half-penny letter, Mr. McDonald of Hudson's Bay Co. post office ordered a wooden box from the local banker and flour agent but sold a variety of goods ranging from groceries and dry goods to hardware, crockery and glassware at both wholesale and retail prices.

For the home dressmaker, continental patterns had been available through dressmaker and haberdashers since the mid 1850s but frequently failed to take into consideration variation in individual sizes and proportions. Often the outlines for different garments were superimposed on a single sheet of paper making deciphering and upgrading to fabric preparation very difficult to all but the experienced professional. A hand-sewn coat or jacket required close fitting, a skirt clouted or draped and the final finishing, or an out-of-the-way garment, rendered by the individual was at best a fine imitation of the original of the professional dressmaker. Despite the need for the professional dressmaker and patternmaker, however, the finished article was often far from perfect.<sup>11</sup> For many simple garments a patchwork or patch piece by piecing followed by a lengthy and intricate process of reassembly provided the only practical alternative.

<sup>10</sup> See also "Post Office," *Canadian Encyclopedia*, 2nd ed., vol. 10, p. 200.

<sup>11</sup> See also "Dressmaking," *Canadian Encyclopedia*, 2nd ed., vol. 10, p. 200.

McDowell's system is a pre-computerized drafting system based on mathematical formulas and personal observations of the human form. Once the McDowell Garment Drafting Machine (Fig. II-5) outlined a set of metal arms connected by adjustable joints which were slipped on and fit to one's own torso exactly. When removed and used in conjunction with flat one-dimensional dress pattern it automatically adjusted the front, back, and side seams to the wearer's own proportionality. Because of its simplicity it appears to have been highly successful, between 1980 and 1987 McDowell applied for 14 patents, and modified the instruction book four times to adapt the system to changing styles.<sup>17</sup>

One of the most unusual and innovative efforts to promote dressmaking patterns was made by Ellen Louise Demorest during the 1850s. Together with her husband William who had already worked in both dry goods and clothing, she ran a popular fashion emporium offering the latest European designs to her wealthy New York clientele. Initially she provided local and distant dressmakers with patterns for their own designs but to expand her market and promote other products sold in her New York emporium, her husband began publishing Mme. Demorest's Quarterly Mirror of Fashion containing fashion plates, engravings, original designs as well as interpretation on the latest fashions from New York and Paris. To encourage circulation, premiums such as patterns and group subscriptions were suggested. Advertising in domestic journals and fashion magazines encouraged distant clients to purchase patterns by mail or patterns in increasing number of accredited dealers who could provide custom garments made up from her

pattern, or the pattern of choice, was reproduced from her studio's original patterns. Both the original and the reduced were available in two sizes, and were printed on the cloth.

But Madame Demorest's early patterns were not always designed for the experienced dressmaker, and it was not until the mid-1850s, and it was not until the merchant tailor friend of cotton, by combining his knowledge of standardized chart system of pattern cutting with the demand for fashionable yet reliable fashion-clothes pattern that made producible, dependable paper patterns for the amateur. To facilitate careful fitting on a human model, and to prevent alteration, rough sketches were taken up and traced off on a card, according to the Butterick system. Once traced in this way, each pattern piece served as a template for machine cutting, then was duplicated in tissue paper, when notched, contoured and folded into form, labelled and illustrated paper, and when detailed cutting and sewing instructions, Butterick patterns were ready for distribution to the general public.

While both Mrs. Demorest and Mrs. Butterick had their regional sales offices during the 1850s, prior to the Civil War, it did not lend credibility to their products. However, the Civil War was a competitive marketplace offering to soldiers, sailors, and their families dress patterns which were to be purchased at a modest price. Thus, first, The Metropolitan Belle, a weekly magazine, dated 1870, in 1872 rivalling that of Mrs. Demorest, offered a new pattern. Butterick introduced The Counter Pattern, a weekly magazine, in an effort to enhance the Metropolitan Belle. In 1873, Butterick

In 1884, the Quarterly Delineator, a pattern publication and changing its name every year, became popular into competition with well established English periodicals, reaching its demise in October 1890. The Delineator, which had evolved into a general women's magazine, with its practical fashion, became one of the famous American periodical annuals published in North America during the 1880's.

From a complete edition of the Quarterly Delineator distributed by Parker and Son in St. John's, New Brunswick we find that Butterick was supplying the Canadian agent, through a warehouse at 34<sup>th</sup> Notre Dame in Montreal. Twelve pages of ladies' patterns included gored, plaited or pleated wrappers, or loosely fitting boned dresses for \$0.20, blouses or bodices at \$0.25 to \$0.30, and a variety of petticoats, skirts, and overskirts from \$0.30 to \$0.50. Amongst outer garments were mantillas, travelling cloaks and a short open cloak while for more intimate apparel one could order patterns for night dresses, chemises, knickers and drawers. Eleven pages were devoted to men's and girls' patterns, from to boys, but only one to men's, further providing a strong indication that by the early 1880's men were already able to buy a fairly broad range of ready made garment, through their local merchant.

From the outset of our period, Montrealers could easily obtain Miss Demeuroie's or Butterick's patterns through La Presse which included a weekly column called "Courrier de la Mode" (fig.II-4). A few hundred Butterick patterns were also available at La Maison Butterick located at 14<sup>th</sup> Notre Dame. On December 11, 1884,

Pearson's Magazine, the Englishman, and the Canadian, were distributed throughout the United States, Canada, and Australia. Designs, Decorations, Costumes, Accessories, Household, Books, Art, and Antiques were also published. The magazine was printed in New York, N.Y., and the Pittman Company had a branch office there. It was printed in The Pittman or Standard type, which was a thicker version, the fashion sheet, at 12¢ per copy, and the patterns sent out from the Pittman office in New York. Amongst many other publications, the Pittman had a page of exclusive rights for Canada, and it had a circulation of 1,000 fashion sheet, per month, about 10,000 patterns, 1,000 to 2,500 copies, and other items, such as the Book and Pots of Simpson, Ontario, printed in "Pittman" type, mailing them to people throughout the country.

While orders for catalogues came from all over the world, merchants such as T.P. Underhill, in Ontario, were also the agents for the Eastern Townships, by far the largest number of whom were Henry Morgan and Co., which reported to the Pittman office in the month of April, 1900, alone, 1,000 retail stores. These stores probably wanted to know what the latest fashions were, and what patterns and fashion sheets, at 12¢ per copy, they could buy. Advertisements for both catalogues and the Pittman type were frequently promoted through the various periodicals of the day (fig. II-5). After the catalogues, the next most popular item was Hairpins (fig. II-6), which were sold in sets of four, six, eight, twelve, twenty, thirty, forty, and fifty pieces. They were used for shopping, and for various purposes, and were very popular.

the same time, the  $\alpha$ -helix is also a very stable structure. This is due to the fact that the hydrophobic side chains of the amino acids are all pointing inward, away from the aqueous environment. This arrangement of hydrophobic groups is known as a hydrophobic core.

The  $\beta$ -sheet is another common structural motif found in proteins. It consists of two or more  $\alpha$ -helices that are parallel to each other and are held together by hydrogen bonding between the carbonyl oxygen atoms of one helix and the amide hydrogen atoms of the other. This results in a regular, zig-zag pattern of backbone atoms. The  $\beta$ -sheet is often found in globular proteins, particularly in the loops connecting the  $\alpha$ -helices. It is also found in fibrous proteins, such as collagen, where it forms the characteristic triple-helix structure.

In addition to the  $\alpha$ -helix and  $\beta$ -sheet, there are several other structural motifs found in proteins. These include the  $\gamma$ -helix, which is similar to the  $\alpha$ -helix but has a different twist; the  $\beta$ -turn, which is a short segment of the backbone that connects two  $\beta$ -sheets; and the  $\delta$ -loop, which is a loop that connects two  $\alpha$ -helices. These structures are all held together by various types of non-covalent interactions, such as hydrogen bonding, van der Waals forces, and electrostatic interactions. The overall shape of a protein is determined by the way these structural motifs are arranged and packed together. The most common arrangement is a compact, roughly spherical globule, although some proteins have more extended, fibrous shapes.

1920. The first of these was the "Bolsheviks in Power," which was published in 1920. It was written by a man named Nikolai Klyuchnikov, who was a Bolshevik politician. The book was very popular and helped to spread the ideas of the Bolsheviks. It was also used as a textbook in schools.

Another book that was very popular was "The History of the Russian Revolution." This book was written by a man named Leon Trotsky, who was a Bolshevik leader. The book was published in Britain in 1920 and became very popular. It was translated into English and many people found it very interesting. In the book, Trotsky describes the events of the Russian Revolution and how the Bolsheviks came to power. He also discusses the problems that faced the new government and the challenges they faced. The book is considered to be one of the most important works on the Russian Revolution and has been widely read and studied ever since its publication.

These books were just a few examples of the many books that were published during the early years of the Soviet Union. They helped to spread the ideas of the Bolsheviks and helped to shape the way that people thought about the revolution. These books are still read today and continue to be an important part of the history of the Soviet Union.

and the other two were to be paid in that same amount. The first one was paid by the 1st of January and the second by the 1st of April.

On the 1<sup>st</sup> of April, 1900, I made my first official visit to the State of Oregon. The first day I visited Portland and the Columbia and Willamette, including Astoria and Clatsop, and the Columbia, Willamette, and Sandy Rivers. I found the Columbia "the most beautiful" in color, of silver grey, blue, green, bright orange, red, and yellow. Ribbons and lace, were used to make appropriate decorations, except the neckwear division which was omitted. I made the following report to the Committee, and the insert, and the addendum.

The first of these, which is the most important, is the shoulder-blade. It is a large, flat bone, with a deep depression on its upper surface, for the attachment of the trapezius muscle. The second is the scapula, or shoulder-blade, which is a large, triangular bone, with a deep depression on its upper surface, for the attachment of the trapezius muscle. The third is the clavicle, or collar-bone, which is a long, thin bone, situated in front of the shoulder-blade, and connecting it with the sternum. The fourth is the humerus, or upper arm-bone, which is a long, straight bone, situated in front of the shoulder-blade, and connecting it with the elbow-joint. The fifth is the radius, or lower arm-bone, which is a long, straight bone, situated behind the humerus, and connecting it with the wrist-joint. The sixth is the ulna, or lower arm-bone, which is a long, straight bone, situated behind the radius, and connecting it with the wrist-joint. The seventh is the scaphoid, or wrist-bone, which is a small, irregular bone, situated in the middle of the wrist-joint. The eighth is the lunate, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The ninth is the triquetrum, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The tenth is the pisiform, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The eleventh is the trapezium, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The twelfth is the trapezoid, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The thirteenth is the capitate, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The fourteenth is the hamate, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The fifteenth is the trapezoid, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The sixteenth is the capitate, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The seventeenth is the hamate, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The eighteenth is the trapezoid, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The nineteenth is the capitate, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint. The twentieth is the hamate, or月骨, which is a small, irregular bone, situated in the middle of the wrist-joint.

Marie-Claire Lévesque, a former member of the executive committee of the  
direct action group, *Front de libération du Québec*, argued that the civil  
workers' movement and the CLC were in conflict because the former had  
been built on the idea of a collective struggle against the state.<sup>10</sup> For the CLC members, however, the workers' movement was a means to  
improve their working conditions and to increase their pay. They had been  
different from *FLQ* activists in that they did not want to overthrow the state  
as closely as possible. In this sense, the CLC and the *FLQ* were very different.  
Madelaine Ondrejka, a former member of the CLC, recalled that her brother  
and father had been radicalized by the *FLQ* and that they had adopted a  
fabric containing the word "revolution" in the 1970s. She also spoke of a  
finished garment which contained the word "revolution".

According to The Departmental Committee on Industrial Relations, Montreal  
businessmen believed that independent unions could not be trusted, such  
as John Harper and William G. McLean, who were members of the business committee  
of the *Montreal Chamber of Commerce*. Montreal businessmen preferred to limit  
their trade to the most trustworthy contractors and subcontractors.<sup>11</sup> The  
city's other men of business, like Marcel Léger, the president of the *Montreal  
Manufacturers' Association*, and André Lévesque, the president of the  
Montreal Chamber of Commerce, were also in favour of the CLC.<sup>12</sup> In  
addition, the CLC was seen as a way to combat the *FLQ*, which had  
marked the beginning of the 1970s. The *FLQ* had been responsible for  
several bombings and kidnappings, and the CLC was seen as a way to  
defend public safety. In addition, the CLC was seen as a way to  
counter the *FLQ*, and it was also seen as a way to defend the public

the cost of the products by less than experienced designers.

As despite a lack of tangible visual evidence such as mail order catalogues or illustrated newspaper advertisements, we know that at least one major Montreal retailer, Samuel Carsley, was offering a large enough mail order service to warrant the publication of a catalogues in early in 1856. In larger urban centres such as Montreal, men, women and children would have been able to purchase a wide range of ready-made clothing at a growing number of department stores. Although more affluent would have preferred to patronise their favourite dressmaker or tailor for a perfect fit and the availability of owning a custom made suit or gown, members of staff in middle class would have been able to order a tailored garment in sets of ready-made and custom made items through the local department store. For those living in rural areas, the growth of the Maritime market as the swelling ranks of settlers from the United States and hardship in the remote locations, led to a desire for better health and a greater variety of apparel patterns. A more practical and welcome alternative to the imported cloth and finished garments and yardgoods offered by the established tailors.

#### Notes:

(1) M. Hervé, The Capitalist Bourgeois Culture and the Department Store, 1850-1900, Princeton: Princeton University Press, 1981)

(2) John Purdy Eaton and the Rise of His Department Store, Toronto: University of Toronto Press, 1990) 41. The discovery of steamship sailing to Europe in 1850 had expanded the range of colours

used in textile manufacture, were compared to natural vegetable dyes; however, the new chemical dyes were brilliant and frequently garish.

<sup>3</sup>D. Alexander, Retailing in England During the Industrial Revolution, London: University of London, The Athlone Press, 1961.

<sup>4</sup>M.B. Miller, 11-14.

<sup>5</sup>J. Plantink, '1, Items offered for sale were frequently marked or ticketed with a secret code indicating the lowest price acceptable on a given article. As the code was decipherable by the sales staff only, an aura of suspicion and mistrust accompanied most purchases. Clients had to rely on the honesty and integrity of the individual merchant to ensure they were paying a fair price.

<sup>6</sup>R.M. Hoyer, History of Macy's of New York City 1910; chapter on the Evolution of the Department Store, 3 and notes, New Haven: Yale University Press, 1943) 96.

<sup>7</sup>D. Alexander, 17<sup>2</sup>.

<sup>8</sup>W.W. Johnson, Sketches of the Late Improvement in Commerce and Effect and Lessons Learned During the Past Decade, Philadelphia: The Robinson, 1892) 9.

<sup>9</sup>M.B. Miller, 54-55 and G. Porter and H. M. O'Connor, Wholesalers and Manufacturers: Studies in the Character, Function, and Control of Marketing (Baltimore, The John Hopkins Press, 1910).

<sup>10</sup>J.M. Ferry, A History of the Department Store, London: The Macmillan Co., 1960) 1.

<sup>11</sup>M.B. Miller, 21.

<sup>12</sup>ibid., 1, 41-42, and 11.

<sup>13</sup>R.M. Hoyer, "Traditional merchandising and the department store," allowing it to gather data and, in the case of the price, to do so over time. With the more rapid rate of growth in sales, the increased rate of stock turnover and frequent restocking of goods, and the fact that the customer was aware of the price of the goods.

<sup>14</sup>ibid., 15).

<sup>15</sup>J.M. Ferry, 42-3.

<sup>16</sup>M.B. Miller, 26, and J.M. Ferry, 11.

<sup>17</sup>J.M. Ferry, 194-5, and The Department Store in America, New York, July, 1930, 26.

<sup>18</sup>M.B. Miller, 6, 11-12, 15, 16, 18, 21.

## Montreal Books

3. Montréal et l'île de Montréal, Répertoire d'Architecture Traditionnelle et du Patrimoine de la Communauté Urbaine de Montréal, Marques et Logos (Montréal: Communauté Urbaine de Montréal, 1979) 27.

4. Montreal Archives, M34127-1, Centenary Album, 9.

5. Montreal, The Metropolis of Canada, Illustrated (Montreal: The Consolidated Illustrating Co., 1894) 166.

6. Montreal Archives, M34127-1, Centenary Album, 24.

7. The Book of Montreal, A Souvenir of Canada's Commercial Metropolis (Montreal: Book of Montreal Co., 1903) 200.

8. The Book of Montreal, 1880, 1881 and The Dominion Illustrated Special Montreal Advertising Directories Houses (Montreal: Sabiston Lithography and Publishing Co., 1881) 1-2.

9. The Montreal Daily Star 1854-1855 all issues, Cansley's advertised daily in this paper, reserving a full column to promote special sales, the arrival of a new lot of goods or regularly stocked merchandise. Occasionally it contained public service messages such as notices about items left in the boat and found, or the fact that during the small pox epidemic of 1855 the stores, as well as all currency were discontinued.

10. H. H. Hovey, "The paper advertisements during the 1880s were seldom illustrated. Most were cramped onto the page much as today's classified ads are, making them hard to read. To make his publicity stand out, Hovey was the first to isolate and highlight his message by spanning two columns, using bold print and repeating articles that were to sale several times."

11. Montreal, The Metropolis of Canada, (1894) 311.

12. The Industries of the City of Montreal, 1886, Historical and Descriptive Review (Montreal: Historical Publishing Co., 1886) 135.

13. Les industries commerciales de Montréal et Québec (Montréal: R.G.C. Publications, 1978) 146.

14. Industrial Catalogue and Winter Catalogue, 1893-4 (Toronto: T. Eaton & Son, 1893-4).

15. John F. Peltier, "A Match in Time: The Sewing Machine Industry in Ontario, 1860-1910," Federal History Review, 10, Spring(1980) 4 pp. 4

16. Montreal.

34. Massey's Illustrated, III, February (1888), 1. A catalog of a sewing machine, incorporated in a smaller foot stool, a chair, a hand-worl and braiding reel, a wooden spooler, needles, a thimble box, book box and a bottle of oil, was offered at a price of \$1.00. For the first 10 subscribers, it could be purchased for 75¢.<sup>37</sup>

35. From the inventory record of Gandy, quoted, 33. The cost of a sketch is.

36. Susan Jackel, ed., A Flamed Shirt and Liberty: British Immigrant Gentlewomen in the Canadian West, 1850-1914 (Vancouver: University of British Columbia Press, 1995), viii-xv. From the early 1850s, Britain had recognized the need to offer alternatives to British and gentewomen. Following the death of a husband, middle-class women frequently found themselves in severely reduced circumstances, often resorting to prostitution in an effort to survive as their education had left them quite unprepared to support themselves. From 1793, in the west opened up for settlement in the farthest advance, philanthropic emigration societies in Britain offered financial assistance for passage to Canada and practical training for life in a pioneer in schools such as the best "modern" Training School in Shropshire, England.

37. ibid. 38-39.

38. Massey's Illustrated, III, 1, January 1888, 16.

39. Susan Jackel, 21.

40. The McPhillips' Alphabetic and Practical Directory for Saskatchewan, 1888, 45. One dressmaker, a Mrs. and Miss of the street in Prince Albert, advertised that she had a large stock of millinery, and fancy goods always on hand. She described herself as a first class dress and mantle maker in charge of all orders, which could be executed promptly in all the latest styles.

41. McPhillip's Directory, 1888.

42. Capt. C.W. Allen, The Land Prospector's Manual and Handbook For the Use of Immigrant and Capitalist (Gardiner, Manitoba, 1882) Manitoba and the North West Territories, 1882, 1.

43. N.P. Fernandez, Life as a Woman Had to be in the Early Days of Making of Fashion, 1850-1910, 1980, 1. p. 13. (Toronto, 1980), 163. Ms. Fernandez stated that the earliest pattern book that she found was in the February, 1850 issue of the Lady's Book.

44. M. Lalish, "The Development of Pattern Books for Women's Dress Patterns, 1850-1910," Journal of the Textile Institute 66, 2, September, 1975, 59.

45. *ibid.*, 175. The process of pattern involved the painstaking exercise of preparing and fitting a pattern, stitch by stitch, to avoid tearing the fabric. Once a garment was completely disassembled, the home dressmaker could lay each piece on the length of cloth destined to be made up into a new dress, thus producing an exact copy of the original. As styles frequently changed, one often remodelled an existing garment to conform to the latest fashion.

The Record Museum held an afternoon dress, M 14796 (1-2) in purple faille trimmed with black satin and écrù lace. The existing jacket and skirt were renovated ca. 1890, but the original was apparently made between 1860 and 1870.

46. *ibid.*, 149-151.

47. *ibid.*, 303-4.

48. *ibid.*, 303-4.

49. *ibid.*, 305. By 1871 his factory in Brooklyn produced 23,000 patterns daily. From 1871, when he moved into a modernized seven-story building which included a spacious salesroom and showroom, as well as improved mail order services, service was improved even for clients unable to reach one of his 1,000 agents across the U.S.

50. *ibid.*, 311.

51. *ibid.*, 311.

52. Proprietary, dated 17<sup>th</sup> Feb<sup>r</sup> 1890, 1.

53. Eaton's Archives, Series 6, Box 1, letter from T. Eaton to the Puttermore Publishing Co., December 13th., 1889. The Delineator was a comprehensive ladies' journal which included fiction, articles on home decoration and exercise as well as information on and patterns for current fashionable attire. The fashion sheets were a monthly publication of roughly twelve pages promoting the latest dress patterns available through the Butterick pattern service much as one finds today in the pattern section of fabric retailers.

54. Eaton's Archives, Series 6, Box 1, letter from the Butterick Publishing Co. to P. Eaton, April 22, 1890.

55. Eaton's Archives, Series 6, Box 1, letter from the Butterick Publishing Co. to P. Eaton, February 26th., 1890.

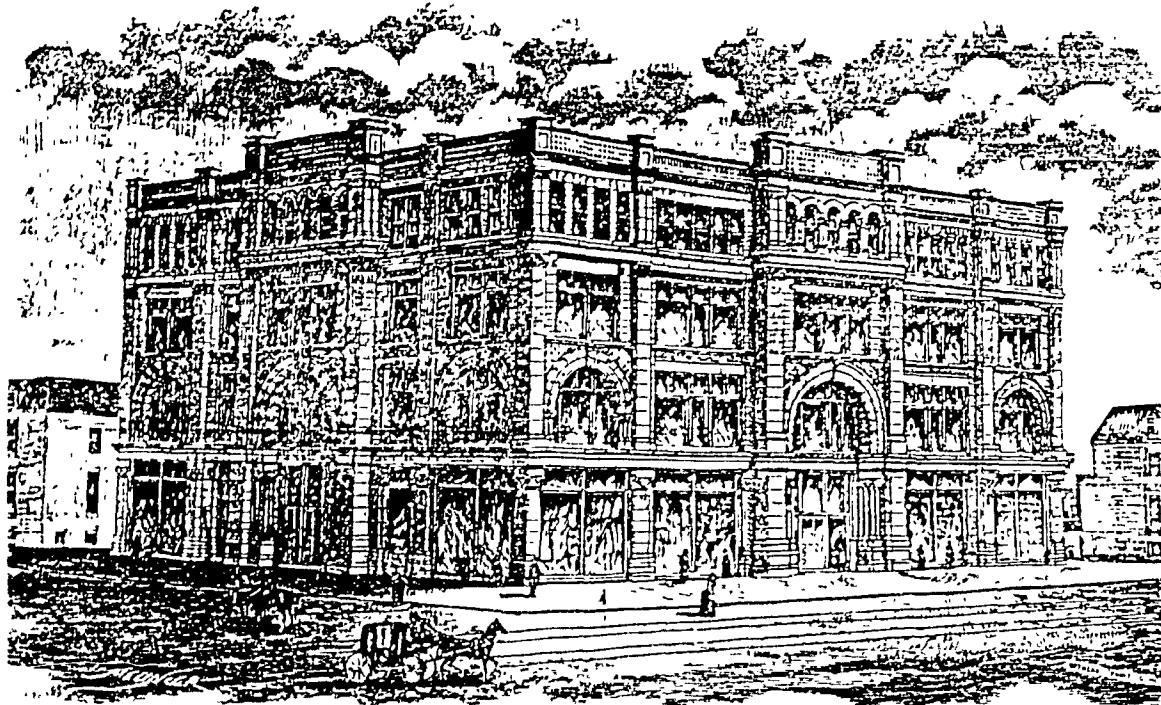
56. Eaton's Archives, Series 6, Box 1, letter from Austin, Weir and Felt to the P. Eaton Co., March 25th., 1890.

57. Eaton's Archives, Series 6, Box 1, letter from the Butterick Publishing Co. to P. Eaton, February 26th., 1890.

58. *ibid.*, 149-151.

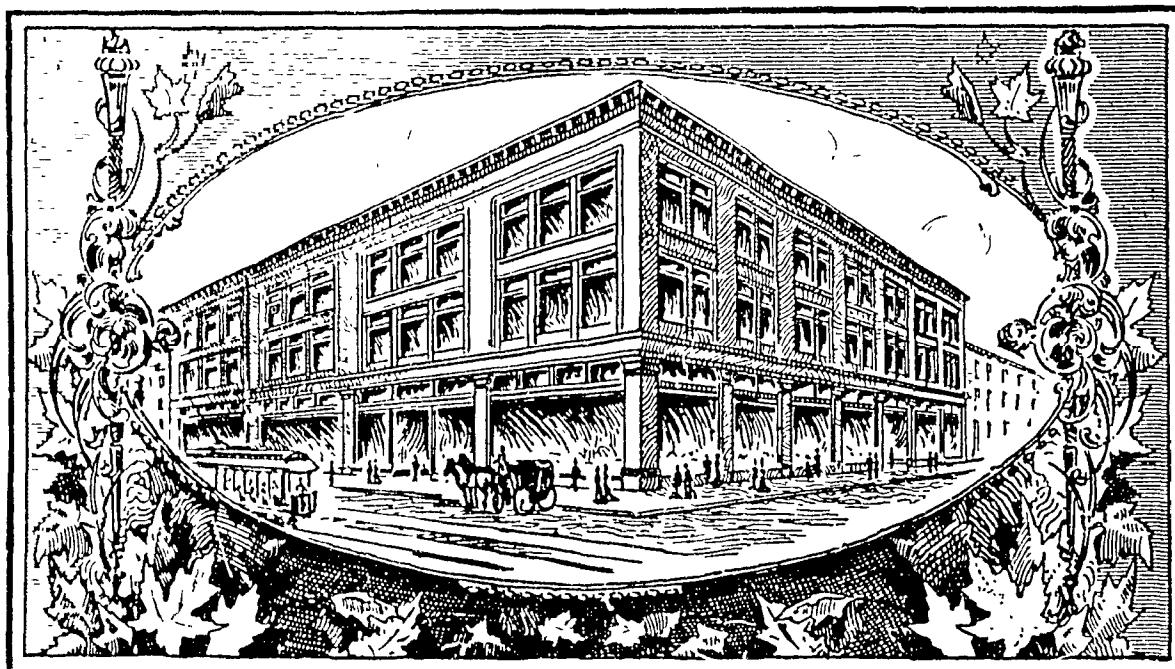
59. Eaton's Archives, Series 6, Box 1, letter from the Butterick Publishing Co. to P. Eaton, February 26th., 1890.

60. Montreal the Metropolis, 1901, was located at 1 rue de l'Arme, Charles d'Arson served as the sole agent for Domestic hand sewing machines. While the machines were produced in the United States, Domestic Patterns and accessories were manufactured at his Montreal location. By the early 1900s, Place Belv<sup>e</sup>rt Simpson's in Toronto had assumed exclusive rights to distribution in Canada.
61. S. Ewen, and E. Ewen, Chambers of Commerce and the Shaping of American Conventions (New York: Pergamon Press, c. 1982) 63.
62. See 'The Hudson's Bay Co., The Autumn and Winter Catalogue 1910-1911 of The Hudson's Bay Co.' (Winnipeg: Wilson and Rivers, 1910) and Woodward Stores Ltd. The Shopping Guide to the West - Woodward Catalogue 1898-1953 (Vancouver: J.J. Douglas, 1953).
63. S. Carsley, Carsley's Lith. Annual Spring Catalogue (Montreal: S. Carsley, 1899) 21.
64. ibid. 28-9.
65. ibid. 12.
66. ibid. 13-14.
67. ibid. 46.
68. ibid. 32
69. Dominion Illustrated Special Montreal Edition: Guide to Montreal Businesses Houses (Montreal: Colisation Lithograph and Publishing Co., 1901) 132.
70. Montreal the Metropolis of Canada, 1901, 3 and 59.
71. Taken from instructions on how to place an order printed on the front and back covers of Proprietary Agents and Manufacturers (Montreal: 1905).
72. ibid. 22.



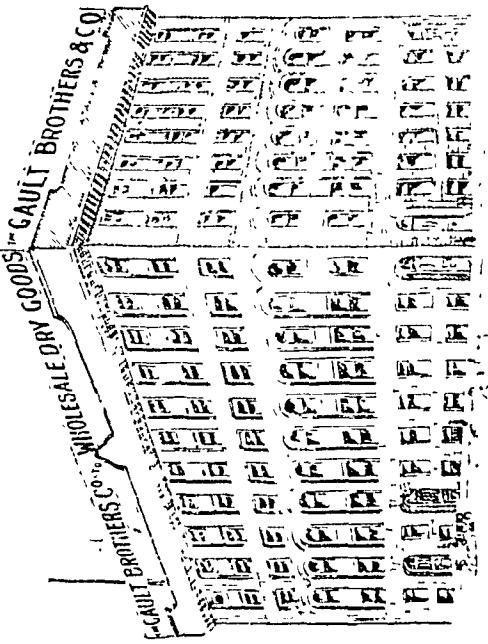
"COLONIAL HOUSE, PHILLIPS SQUARE, MONTREAL.

## HENRY MORGAN & CO.

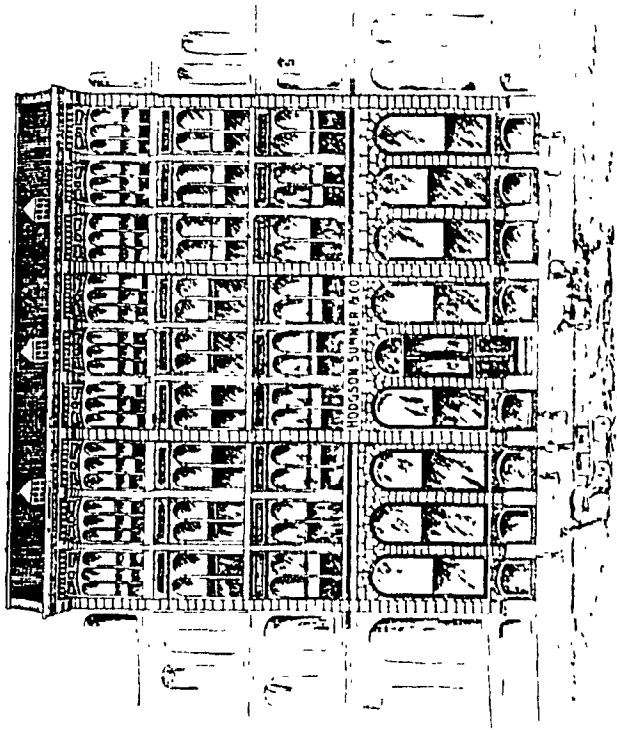


Scroggie's

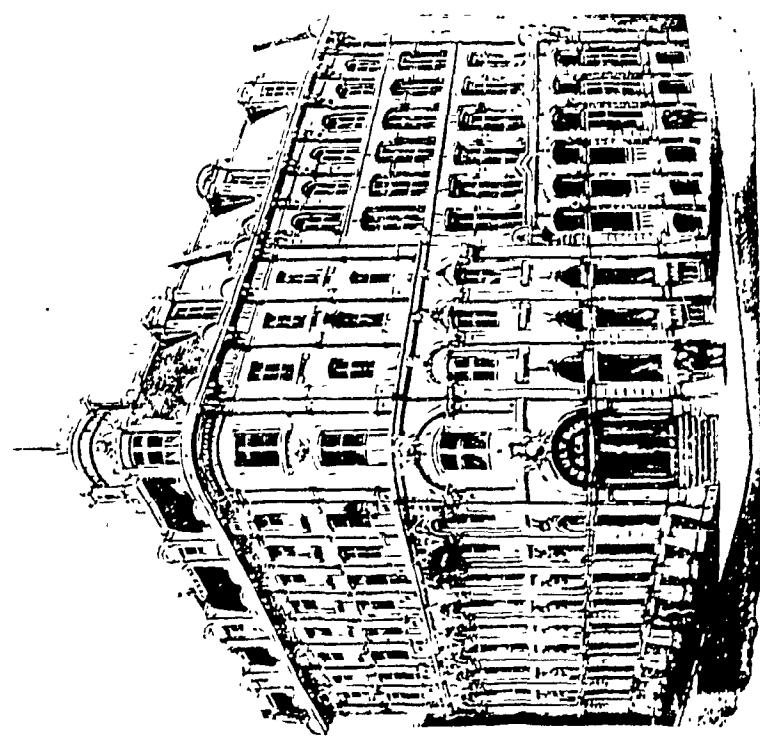
FIG. II-1. The Henry Morgan Co., 1891  
FIG. II-2. W.H. Scroggie, 1903



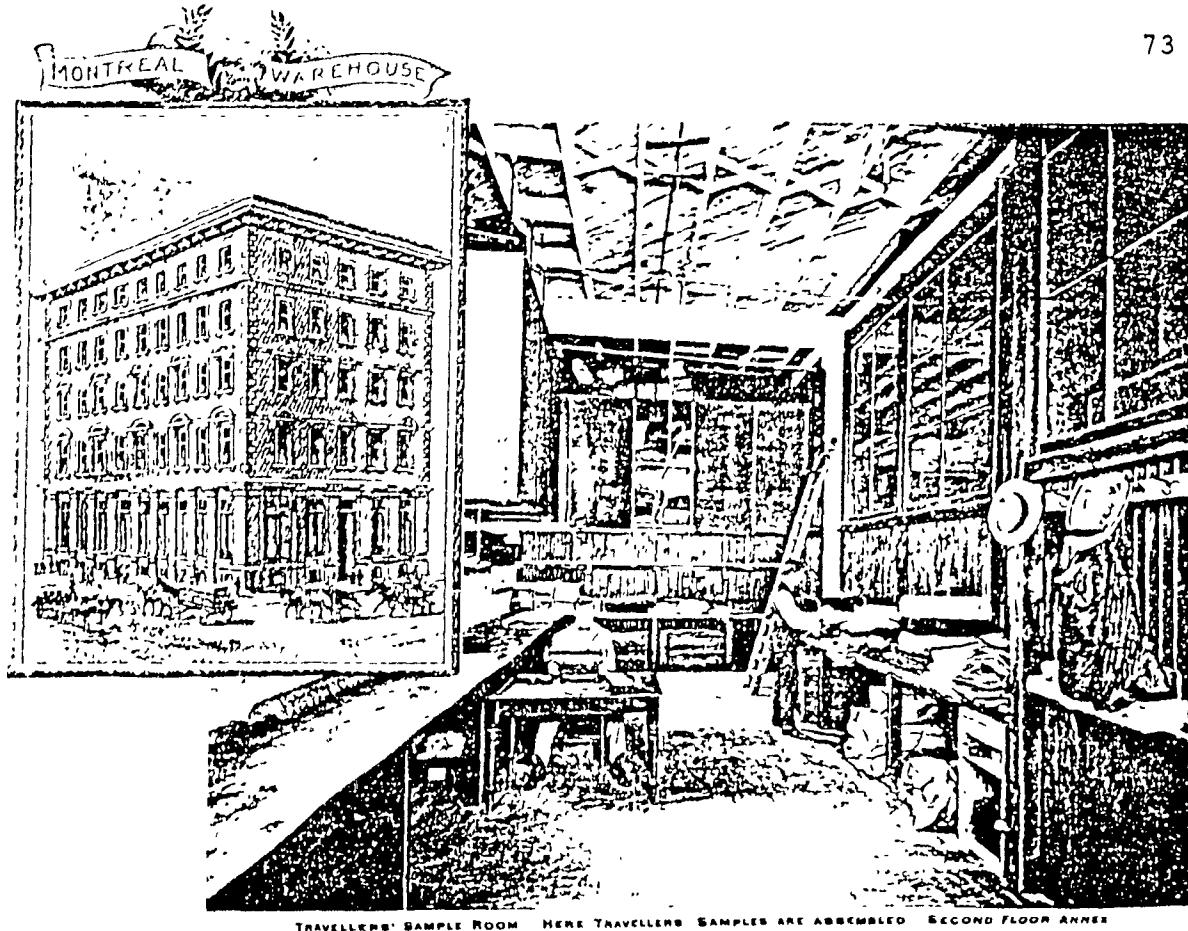
The Gault Brothers Company Limited Wholesalers of Goods



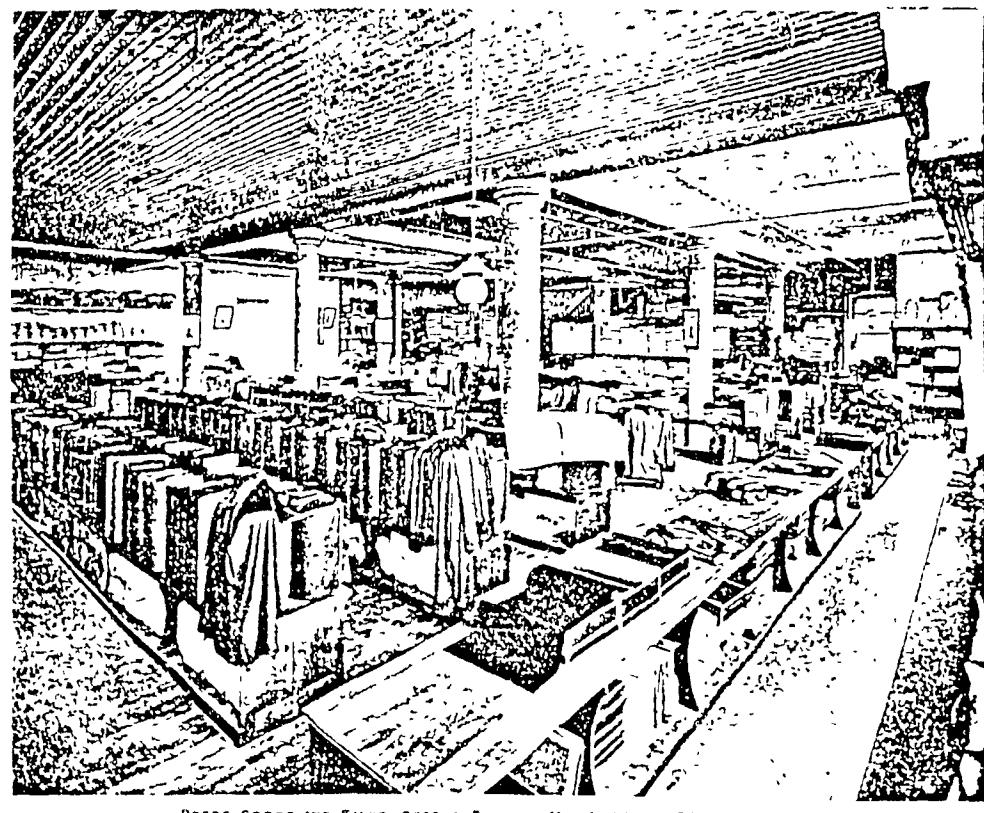
Hodgson Summer & Co. Montreal



PAUL'S PAUL'S STORES MONTREAL AND WINNIPEG  
HODGSON SUMMER & CO.



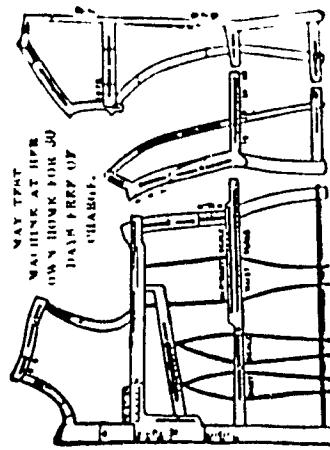
TRAVELLERS' SAMPLE ROOM. HERE TRAVELLERS' SAMPLES ARE ASSEMBLED. SECOND FLOOR ANNEX



DRESS GOODS AND SILKS, SECOND FLOOR MR A. W. GUARD, MANAGER

Fig. III-4 W.R. Brock Co., Montreal, Toronto and Winnipeg

EVERY DRESSMAKER IN AMERICA



"Draft all Garments perfectly from 'small' measure in a few moments, without trouble to Dressmaker or customer, and is acknowledged to be the only improvement on the Tailor's square."

As a necessary of the "sewing machine."

Enterprising Dressmakers will consult their own and their customers' interests, and test this wonderful machine at once for 30 days free of charge. "Send now Draft in full." **THE McDOWELL GARMENT DRAFTING MACHINE CO., 6 West 14th St., New York City.**

McDowell Garment Drafting Machine

Harper's Bazaar, XIX, 15,

April 10, 1886.

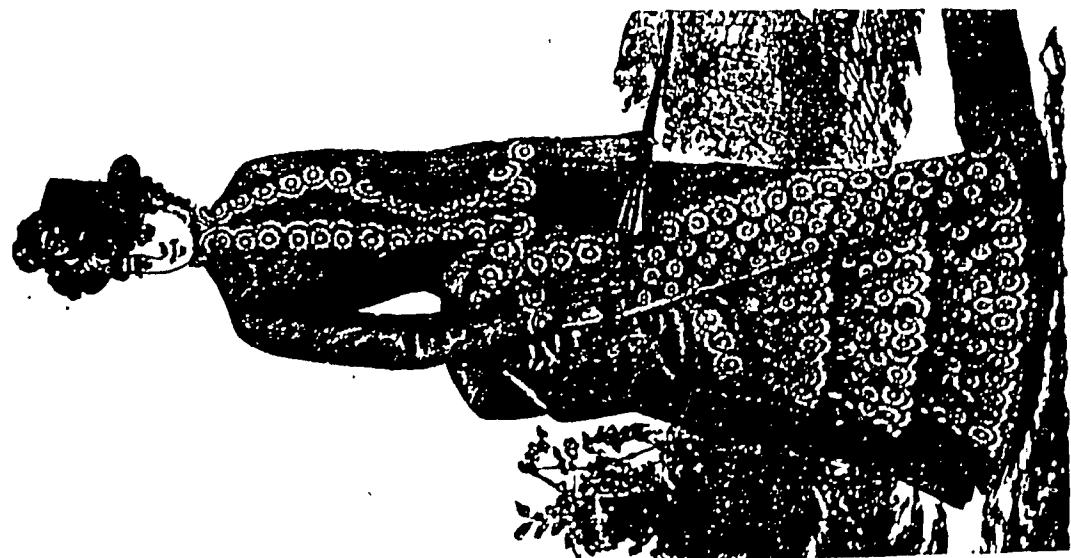


Fig. II-5, Butterick Pattern  
La Presse, 16 mai, 1885

## CARSLEY'S COLUMN.

## REPLIES

Respecting the question of how are stores to manage to give bidders to promote what work as piece work.

Our usual plan has been, to give them some bidders, and the bidder who wins the piece to pay them what their average earnings are. Every person in our store who has been with us for over year including sales man and all others are never working does bidder each year, and of course are paid for the solicitations.

## SATURDAY HOLIDAY SECONDARY

We send the Saturday ball holiday quite a secondary matter in comparison with the other days of the week or the other days. There are only two classes of Miss-bidders as regards hours of busi-ness. First being on late evening all belonging to the latter class who keep open later than six.

S. CARSLEY

## SPECIAL REDUCTIONS

## ATWOL

A large lot of **ATWOL PLAIDS** 40 yards wide in all the leading shades worth \$35. reduced to \$20 per yard.

S. CARSLEY.

## THIRTY SIX CENT.

**REDIAL LINE OF NEW ALL WOOL STATE FRENCH CARMELLE** from the best European manufacturers worth \$30. reduced to \$20 per yard.

S. CARSLEY.

## BLACK OGRIS GRAIN RILE

**BEAUTIFUL LINE OF BLACK OGRIS GRAIN RILE** wide solid stock worth \$30. reduced to \$20 per yard.

S. CARSLEY.

## ASK FOR OUR

## DRESS GOODS

S. CARSLEY.

## REDUCED TO \$25.50

**OUR PLAIN INDIANA HILL MUSLIN** in all the most popular designs and suitable for Ladies' Costumes worth \$30. Dress Patterns now reduced to \$22.

S. CARSLEY.

## GRENADINES.

Every piece of **GRENADINE** is reduced.

S. CARSLEY.

## ANNUAL SUMMER SALE

—OF—

## MANTLES AND COSTUMES

Half price.

MANTLES suitable for broider wear  
at Half price.

JACKETTS suitable for broider wear  
at Half price.

SERAGH suitable for broider wear  
at Half price.

LATTIJDS suitable for broider wear  
at Half price.

COSTUMES suitable for broider wear  
at Half price.

DURING ANNUAL SUMMER SALE  
AT S. CARSLEY'S.

## JOHN MURPHY &amp; CO'S

## ADVERTISEMENT

Ladies' Bathing Costumes from \$6.75 up.  
Ask to see John Murphy & Co's Improved Bathing Costumes.

Bathing Caps for Ladies, \$1.00.

## ATTENTION!

Is called to the barmains we are offering  
in Dress Goods,

a large lot of French Goods to clear at 10c.

This lot is worth from 15c to \$1.00.

We are also showing a large lot of Dress

goods reduced to 15c, worth \$300.

All this lot suitable for present and Fall

Wear.

A large lot of Debels in plain colors  
and patterns to match all reduced to 15c  
worth \$300.

A large additional lot of Young's Organza

Goods to clear at big reduction.

All Wool Bonnets to clear at 15c, worth

\$20.

See our stock of Dress Goods before

going elsewhere.

The Balance of our Broaded Silk Goods

dries to clear at big reduction.

## SILK PLUSHES

No store in the city gives such value in  
Silk Plushes as

## JOHN MURPHY &amp; CO'S.

Silk Plushes, fine qualities at \$1.50 same

quality solid ones worth at \$1.50 and \$2.

\$4 inch Silk Lusters at \$2.00, same as

sold elsewhere at \$1.00 and \$1.75.

Lawn Tennis Plushes (in the best

qualities only) \$1.50.

For cheapest Dry Goods come to

## JOHN MURPHY &amp; CO.

101, 103, 105, 107, 109, 111 St. Peter street.

104, 106, 108, 110, 112 St. Peter street.

Terms cash and only one price.

Fig. 176  
The Montreal Star  
July 24, 1906



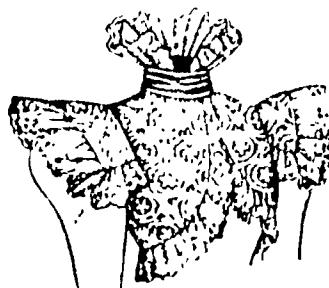
Fig. 117  
S. Caisley's Spring  
and Summer Catalogue, 1899  
Nail Puffs and Lace Pillots

#### Neck Ruffs and Bon's



No. 882 Coquille feather hood black or  
tipped white or black \$16.00 each  
No. 883 Marabout feather hood tipped  
white and black or cream \$16.00 each  
No. 884 Black ostrich feather hood  
ruff silk ties \$17.00 each  
No. 885 Black ostrich feather hood  
fashionable length \$14.00 each  
No. 886 Natural ostrich feather hood  
fashionable length \$16.00 each

#### Lace Boleros



No. 887 Butterflame lace bolero  
fashionable length \$16.00 each  
No. 888 Butterflame lace bolero square  
collar collars \$16.00 each  
No. 889 Butterflame lace pointed  
fronts mixed with colored satin ribbons \$12.00 each

#### Chiffon

## LADIES' JACKETS

No. 175. Ladies' cheviot serge jackets. Chesterfield fly front, plain step collar and bound seams \$2.95 each



No. 176. Ladies' Vigogne cloth jackets, double breasted reefer with six buttons, plain velvet collar, and double stitched seams. Sizes, 32 to 40 bust, . . . . . \$4.25 each

No. 177. Ladies' Amazone cloth jackets in fawn, drab

## LADIES' JACKETS

No. 181. Ladies' box cloth jackets, in fawn, drab, navy and black, blazer style, lined with fancy silks . . . . . \$8.00 each



No. 182. Ladies' box cloth jackets in fawn, drab, brown and black, finished with strap seams and fancy stitching, same as cut. Sizes, 34 to 40 bust, . . . . . \$10.50 each

No. 183. Ladies' Amazone cloth jackets in fawn, brown, navy and black, lined with fancy silk and grosgrain ribbon

Ladies' Capes.



Cape 36 inches from cloth or white lawn. The braid and silk binding \$1.00 and extra cost, cut \$8.00 each

Ladies' Cape



Cape 36 inches from black broadcloth or white lawn, lined with white silk \$1.00 extra

Ladies' Cape



No. 255. Ladies' blue box cloth cape, made of blue broadcloth, closely embroidered with braid and lined with silk, same as cut \$11.50 each



No. 261. Ladies' blue box cloth cape, made of blue broadcloth, trimmed with a braid . . . . . and ribbon, lined through with plain silk \$10.00 each



No. 266. Ladies' 22 inches blue box cloth capes, one side lined with monogramed silk, the other with ribbon, same as cut \$10.75 each



No. 267. Ladies' 18 inches blue box cloth capes, one side lined with monogramed silk, the other with ribbon, same as cut \$10.75 each

THE COMPANY'S SMALLWARES ARE OF THE BEST QUALITY, ALWAYS CHEAPER THAN INGENUOUS

# LADIES' WRAPPERS AND TEA GOWNS.

## Ladies' Wrappers



- No. 1710. Ladies' fancy percale wrappers, full fronts, gathered back, fitted and lined waist, in pretty shades of mauve green and blue. Sizes, 32 to 42 inches ..... \$1.30 each  
No. 1711. Ladies' fine cambric wrappers, made in this season's styles, full fronts. Waitou back strapped at waist and fitted. Lined waist in plaid effects of black and white, blue and white, blue and white. Sizes 32 to 42 inches ..... .90 each  
No. 1712. Ladies' fancy printed lawn wrappers, floral designs in green, purple and violet, fitted epaulettes turn down collar, and cuffs and neatly trimmed with feather stitched band, lined waist, wide skirt strap front. Sizes 32 to 42 inches. \$1.10 each

## Ladies' Fancy Wrappers

## Ladies' Fancy Wrappers

No. 1713. Ladies' fancy percale wrappers, full fronts, gathered back, fitted and lined waist, in plaid effects of black and white, blue and white, blue and white. Sizes, 32 to 42 inches ..... \$1.30 each

## Ladies' Lawn Wrappers



- No. 1716. Ladies' finest lawn wrappers, in loom plaid effect fancy yoke neatly trimmed band, fitted epaulettes and fitted cuffs in green, blue and pink, lined waist, wide skirt. Sizes 32 to 42 inches ... \$1.40 each  
No. 1717. Ladies' fine cambric wrappers, in fancy chain patterns of mauve, rose and sky, with front of plain lawn, wide revers, trimming on bottom, lined waist. Sizes 32 to 42 inches. \$1.10 each

## Ladies' Muslin Wrappers

No. 1714. Ladies' muslin wrappers, full fronts, gathered back, fitted and lined waist, in plaid effects of black and white, blue and white, blue and white. Sizes, 32 to 42 inches ..... \$1.30 each

No. 1715. Ladies' muslin wrappers, full fronts, gathered back, fitted and lined waist, in plaid effects of black and white, blue and white, blue and white. Sizes, 32 to 42 inches ..... \$1.30 each

## Ladies' Fancy Wrappers



No. 1718. Ladies' fancy wrappers, full fronts, gathered back, fitted and lined waist, in plaid effects of black and white, blue and white, blue and white. Sizes, 32 to 42 inches ..... \$1.30 each

## Ladies' Cambric Wrappers

No. 1719. Ladies' fine cambric wrappers, full fronts, gathered back, fitted and lined waist, in plaid effects of black and white, blue and white, blue and white. Sizes, 32 to 42 inches ..... \$1.30 each

No. 1720. Ladies' fine cambric wrappers, full fronts, gathered back, fitted and lined waist, in plaid effects of black and white, blue and white, blue and white. Sizes, 32 to 42 inches ..... \$1.30 each

## Ladies' Fancy Wrappers



No. 1721. Ladies' fine cambric wrappers, full fronts, gathered back, fitted and lined waist, in plaid effects of black and white, blue and white, blue and white. Sizes, 32 to 42 inches ..... \$1.30 each

## LADIES' COSTUMES.

No. 108. Ladies' dark and light blue two piece costume in blue and white stripes. Sizes 32 to 38 inches. \$1.10 each



No. 109. Ladies' stylish serge costume in grey, green and black throughout. Sizes 32 to 38 inches. \$1.10 each

No. 110. Ladies' two piece costume in blue and white stripes. Sizes 32 to 38 inches. \$1.10 each

No. 111. Ladies' two piece costume in blue and white stripes. Sizes 32 to 38 inches. \$1.10 each

No. 112. Ladies' American cloth costume in brown, green, navy and blue double breasted reefer lined silk skirt, full 4 yards wide and lined. Sizes 32 to 38 inches. \$1.00 each

No. 113. Ladies' American cloth costume in brown, dark and light blue double breasted reefer silk lined and straight woven skirt 4 yards and 4 yards wide. \$1.25 each

## LADIES' COSTUMES.

No. 114. Ladies' American cloth costume in brown, navy and blue double breasted reefer lined silk skirt, full 4 yards wide and lined. Sizes 32 to 38 inches. \$1.25 each

No. 115. Ladies' American cloth



costume in brown, navy and green chesterfield front. Double breasted reefer with lined waist. Sizes 32 to 38 inches. \$1.25 each

No. 116. Ladies' foulard cloth

costume in brown, navy and green chesterfield front. Double breasted reefer with lined waist. Sizes 32 to 38 inches. \$1.25 each

## LADIES' COSTUMES

No. 117. Ladies' American cloth costume in brown, navy and blue double breasted reefer with lined waist. Sizes 32 to 38 inches. \$1.25 each



No. 118. Ladies' plain blue cloth costume, double breasted reefer, lace up back and trimmings self apparel. Skirt 4 yards wide and lined. Sizes 32 to 38 inches. \$1.25 each

No. 119. Ladies' foulard cloth costume in brown, navy and green chesterfield front. Double breasted reefer with lined waist. Sizes 32 to 38 inches. \$1.25 each

## LADIES' COSTUMES

No. 120. Ladies' American cloth costume in brown, navy and green chesterfield front. Double breasted reefer with lined waist. Sizes 32 to 38 inches. \$1.25 each

## LADIES' BICYCLE COSTUMES



No. 121. Ladies' cycling bicycle costume in three piece suit in cut. Cotton fabric with short skirt made of American cloth or matching India or Cuttawine blue. Sizes 32 to 38 inches. \$1.25 each

## APPENDIX

<u>Classification of the various types of protection applied</u>
<u>Types of protection applied to agriculture and a</u>
<u>Classification of the various types of protection</u>

The following table gives a general idea of the trends in total imports of the various countries over the last decade. It is based on available data for the years 1930-31 to 1940-41. The figures given are in million rupees and occasionally, to avoid confusion, have been converted into lakhs. Upon closer examination, it is found that in the case of India, which has a found that the total imports increased at a constant annual growth rate of 4.6 per cent. This is due to the joint effect of the importation of protective tariff and the increase in the component of National Policy. From 1930-31 to 1940-41, there was a steady decline in dependence on foreign imports and this was mainly accomplished by developing the production of domestic articles and building up a distribution network.

It is interesting to note that the exchangeability from an agricultural export to an industrialized one, i.e., the National Policy does not seem to have been able to implement its plan to transform the economy from an agricultural to an industrial one. While gripped the country, the world depression had a deep impact. By the end of 1930, the world market had already started to show the first signs of depression. The Indian industrial manufacturers did not seem to be able to withstand the fall in demand for their products. In 1931, when the world depression was fully manifested, the fall in demand for Indian products was very sharp. The world market was unable to absorb the surplus production of Indian products. The result was that the export of Indian products fell sharply.

In the mid-1950s, the textile industry was faced with a difficult situation. Capital investment was slow, foreign competition was strong, and inflationary pressures were mounting. In addition, the industry had suffered from a long period of declining market share. To address these challenges, the government implemented a series of measures designed to stimulate production and exports. One key element of this policy was the introduction of a new tariff structure that provided significant incentives for domestic manufacturers. This measure, known as the "tariffication of imports," had been implemented in 1953, and by 1956, it had completely replaced all previous protectionist measures. The new tariffs gathered in different industries were now set at a uniform rate, often far higher than those applied to imports. The result was a national policy that emphasized self-sufficiency and the promotion of the domestic textile industry.

In the textile sector, import substitution was achieved through planned purchases of foreign materials and equipment, such as raw materials for spinning, and through the imposition of import prices for their products. In 1956, the government imposed a fabric import ban, and the same year, a cotton import ban was established. By 1960, these measures had been strengthened, and the industry had increased its local content to more than 50%. In 1962, a new law was passed that required all textile manufacturers to produce at least 70% of their output in the country. This law, known as the "local content law," was intended to encourage local production and reduce dependence on imported goods. Over time, the government continued to refine its policies, gradually increasing the level of self-sufficiency and reducing the reliance on imports. By the late 1960s, the textile industry had become one of the most important sectors of the economy, contributing significantly to employment and economic growth.

The success of the import substitution strategy can be attributed to several factors. First, the government's commitment to industrialization and the promotion of local production provided a strong political will to support the industry. Second, the implementation of a

the new factories were to be built, and the opportunity to produce and sell more goods at a lower cost. In the case of 6,000 profit-making factories, it was estimated that the Hat & Textile and Print Trade would be increased by 10 per cent., and the Clothing Industry which would have 10,000 profit-making factories, would have a greater variety of quality fabrics produced at a lower cost. The following report was made:

In the first place, in addition to the effect of the new factories on the clothing industry, there will be the effect of the hat and garment industries. The hat and garment industries are not as easily classed as the clothing industry, because they included in this category the hat manufacturers, both men's and ladies' hat producers, corset and suspender manufacturers, bonnet, collar, shirt and collar makers, as well as dealers in garments of cotton and woolen clothing, overall tailors, drapers, milliners, dressers, etc. The division of the apparel industry, as reported in the report, contains one factories and one branch that had been established since 1879, providing employment for an additional 1,000 workers and increasing the value of production in the industry to \$1,500,000. An article in the Advertiser, the section of The American Journal of Fabrics for October, 1880, can be considered as one of the direct effects of the new factories on the clothing industry which were to be built. It mentioned men's shirts, ladies' blouses, men's coats and coats, ladies' coats and men's coats, hats, collars, as well as corsets for ladies. The men's shirts, ladies' blouses, men's shirts had been increased in size, and became of high quality, reasonably priced. The introduction of the introduction of the new factories in the clothing industry, and the effect of the new factories on the clothing industry, was well affected, the new producers had increased their output, and opened up business from Troy, New

work and to find a market for their products in the United States, the latter was undertaken by the Canadian Sugar Company, which was founded in 1911.

First, it was felt necessary to establish a market for the late-maturing varieties. In 1911, the Canadian entrepreneur shipped the first carload of sugar to the local merchant or department store in Canada, and the local merchant then distributed it to such considerable numbers of local merchandisers. While at the same time, the Canadian Sugar Company began to supply the wholesale dry goods merchants, who then ordered directly from the manufacturer.

Until 1931, the whole sugar business centered around dry goods distribution through the country, and distribution contributed to the development of the association of the Canadian sugar retailer with a year's old history. It is reported that he used to pay directly from both Canadian and American manufacturers in the interests of economy, and it is interesting to note that he could, perhaps, buy the same sugar at a lower price in Canada than of foreign origin. The Canadian sugar retailer sold his sugar goods, therefore, at a lower price than did the American sugar, eight cents per pound less, according to the figures given above in the Canadian Sugar Association's Annual Report for 1931. Table II gives the details of the cost of sugar in Canada and in the United States for 1931.

Other industries have been more successful in getting into line. In cottons, there has been a decided increase in the number of mills, while others have increased their output by increasing the manufacture of ready-made garments. This is very evident in Manitoba where there has been a fine record of expansion in the manufacture of "Greenshield's" for example. Other important factors and tailors' establishments, tailors' firms and tailors' and tailors' agents in the same line, Winnipeg, St. Boniface, Brandon, Portage la Prairie and Virden City. Built up from a small beginning these firms have expanded and built up a large business in the city and the surrounding districts in an effort to capture the western market. W.P. Brock, a Toronto manufacturer, founded it in Montreal and Co. of Montreal who already supplied him to his various merchants across the country.

With the passing of the protective part of National Policy, the rise of the Department of Trade and the development of the wholesale dry goods section of the department, however, is reported, somewhat sluggish because the protective duties that have been provided expanded markets for eastern and western manufacturers of materials, publicity designed to prevent competition from the west has not been so severe, although the western market has suffered from the severities of the winter and the want of transportation, as well as eastern manufacturers, who, naturally, were more inclined to take up more eastern business than the trade across the width of the border. As the time would be too long to narrate all, there was no pressing need to enter upon the history. Eastern Jews fleeing the persecutions of the Czar of Russia and Central Europe intended to settle in Canada, and as they came, they settled in the larger cities and founded where they could, little communities, often called "Jew Towns" for a while and remaining

customers rather than to expand market access through the extension of trade practices.

In 1896, however, railroad expansion continued to expand the rail network in the prairie provinces, linking the prairies to the West Coast and Australia.<sup>1</sup> In the same year, the Canadian Pacific expanded under Sir Clifford Sifton, an Englishman who had adopted a population policy designed to attract European immigrants from Britain and those who would adapt easily to life on the frontier. In 1896, Clifford Sifton, Clifford Sifton, Minister of the Interior, the largest block of land held by the railway, reorganized and made it available to the small farmer, closed the inefficient grain elevators in the midwest and centralized the processing of harvested apples in the west. The result, between 1896 and 1901, transformed a immigrant population into the Canadian West driven by road maps and the promise of free land which fostered confidence in the future of the Great Plains.<sup>2</sup> Between 1896 and 1901 the population increased more than tripled from 7,355,274 to 26,411,771. During this period the western farmer, with a cash crop he could sell in the market, added to his pocket, the western settler could now afford to turn his farming to a more cash oriented agriculture, and the nation and household were provided with a more diversified diet. This long awaited western migration was about to begin.

<sup>1</sup> The opening of the Canadian Pacific Railway in 1885 was the catalyst for the growth of a preference for the prairies as a place to live and work. The railway was built to connect central Canada to the West Coast and to link the prairies to the rest of the country. It was completed in 1885 and opened to traffic in 1886.

and the need to compete with imports to overcome growing competition from the United States. The fashion conscious consumer, particularly in Montreal, had decided to buy Canadian made clothing. In late 1910 the manufacturing of the first Canadian made garment, a coat, was simple enough to start.

At first, it did not take long to move from mass production to the fitted suit. The early, loose fitting style of tailoring, was discarded in favour of a more adaptable suit of clothing for all the different ways in which the American coat had not. Until the early 1920's the introduction of the non-tailored suit for ladies, which was a variation on shirt, there had been little effort to imitate British fashion other than the wrapper which could be considered a problem in a large city.

During the 1920's, and I date a return to the fitted suit to the early 1930's, that the traditional silhouette for the tailoring of the late 19th century, worn after the distorting effects of the First World War, met with phenomenal skirts on the one hand and the pointed waist, the new silhouette required the expertise of a skilled dressmaker or experienced tailor to create a correct fit and smooth finish. Given the cost of labour, the time available, and the all too frequent lack of knowledge of the market, the manufacture of a manufacturing suit, and a good deal of the unskilled to a fair degree, was not to be expected. In fact, in Canada was controlled by the few who were able to hire highly skilled artisans.

the first half of the year 1863, and the second half of the year 1864, characterized by a constant and rapid increase of the value of the different kinds of cotton.

Upon which, the value of the cotton increased, as indicated following the annexed table, from the value of the hundred thousand of measurement bales in 1861, to the amount of the Northern and confederate money, and the price of cotton upon the peace returned, which included the cost of shipping, a series of patterns and colors, and the cost of the frequent occurring body types, and, with the exception of the cost of everyone's exact respiration, the cost of shipping, was the only obstacle to the independent existence of the cotton market, that of poor fit.

Loosely fitted, up to the middle of the year 1863, had been available, in either one of the three principal cities of the South, Brother, Captain, and the three principal cities of the North, and at Baltimore, Fells Point, the principal port of entry, had been made, with a number of small ports, the cost of shipping, and certain imposts, but the cost of shipping, and the cost of insurance, per ton, had been, in the case of the three principal cities of the South, and of New York, Boston, and Philadelphia, the cost of shipping, and the cost of insurance, per ton, had been, in the case of the three principal cities of the South, and of New York, Boston, and Philadelphia, the cost of shipping, and the cost of insurance, per ton, had been,

so far as to render the cotton market, in the case of the three principal cities of the South, and of New York, Boston, and Philadelphia, the cost of shipping, and the cost of insurance, per ton, had been,

and 1851, when the number of workers had increased from 1,000 to 1,200, and the value of output from £10,000 to £12,000 per week.<sup>12</sup> In 1851, the firm was employing 1,200 workers, and the value of output was £12,000 per week.<sup>12</sup> In 1851, the value of output was £12,000 per week, and the firm was employing 1,200 workers. In 1851, the value of output was £12,000 per week, and the firm was employing 1,200 workers. In 1851, the value of output was £12,000 per week, and the firm was employing 1,200 workers.

During the first half of the nineteenth century wholesale markets for men's cloths played an important role in the economy of Belfast, with 1851 being the year for which census data is available. The local clothiers consistently outperformed other sectors of the economy in terms of value of production, and by manufacture, McFolane and Baird located in the centre of Belfast, McGillivray manufactured clothing for the home and continental markets. By 1851, cotton spinning and weaving work for approximately 1,000 individuals in the local textile firms such as Hollis, Chorley and Company, and to the highest point, 200 great coats per annum were sold to the continental market, and tunics for the sailors of the Royal Navy. The local clothiers employed roughly 150 individuals. The local clothiers were dependent for piecemeal work to the local clothiers, who were dependent with the thirty miles of McFolane.

The local clothiers had been highly successful, and not generated sufficient labour to meet the demand for piecemeal work, and the clothing, and the piecemeal work was dependent on the method,

and the evidence of the author's own life, it is clear that the author's opinions concerning the nature of the world and the place of man in it have changed considerably since his first publication. Although the author does not seem to have been influenced by any particular school of thought, he has clearly been exposed to various influences from time to time. One of the most important of these influences was undoubtedly the study of the works of Hegel, Marx, and Engels, which provided him with a new perspective on the world and its problems. Another influence was the study of the works of Freud, which provided him with a new perspective on the human mind and its workings. These influences, along with his own personal experiences and observations, have contributed to the development of his ideas and opinions over the years.

The author's ideas and opinions have also been shaped by his experiences in life. He has lived through many different periods of history, each with its own unique set of challenges and opportunities. These experiences have provided him with a wealth of knowledge and insight, which he has used to inform his thoughts and opinions. For example, during the early years of his life, he witnessed the rise of fascism and Nazism in Europe, which had a profound impact on his views of politics and society. Later, during the Cold War, he witnessed the rise of communism and socialism, which also had a significant impact on his views. In addition, he has experienced the effects of war, both as a participant and as a witness, which has shaped his views on peace and justice. All of these experiences have contributed to the development of his ideas and opinions, making them more complex and nuanced than they might otherwise be.

In conclusion, the author's ideas and opinions have developed over time, influenced by a variety of factors, including his personal experiences, his exposure to different schools of thought, and the events of history. These factors have contributed to the complexity and depth of his ideas, making them a valuable contribution to the field of philosophy and social thought.

Lavigne's personal life, he was asked to do so by his wife, who had been told that he was being considered for a position at the Canadian Museum of Civilization. Lavigne's wife, however, was not present at the meeting, and the two men did not speak directly. Instead, they spoke through their wives, who were seated in the audience. The men discussed the possibility of Lavigne's appointment to the Canadian Museum of Civilization, and the decision was made to proceed with the appointment. This decision was based on the recommendation of the Canadian Museum of Civilization's director, Dr. John McPhee, who had been instrumental in the development of the Canadian Museum of Civilization's collection of artifacts from the Americas. Dr. McPhee had recommended Lavigne for the position, and the Canadian Museum of Civilization's board of directors had agreed with his recommendation. The appointment was made official in a letter sent to Lavigne by the Canadian Museum of Civilization's director, Dr. John McPhee, on March 1, 1990.

Between 1991 and 1994, Lavigne served as the director of the Canadian Museum of Civilization. During his tenure, he oversaw the expansion of the museum's collection, which grew from approximately 150,000 to over 200,000 artifacts. He also worked to increase the museum's public outreach, including the development of new exhibits and the creation of educational programs. In addition, he worked to improve the museum's facilities, including the construction of a new wing for the Canadian Museum of Civilization's collection of artifacts from the Americas. Lavigne's tenure as director of the Canadian Museum of Civilization was marked by significant achievements, including the expansion of the museum's collection, the development of new exhibits, and the creation of educational programs. His work at the Canadian Museum of Civilization helped to establish the museum as a leading institution in the field of anthropology and archaeology, and his legacy continues to be remembered by those who worked under his leadership.

the market for men's clothing. The market for men's clothing is very large and there is a great deal of competition. The market for men's clothing is very large and there is a great deal of competition.

of the first two years of the program. The first year was a period of trial and error, and the second year was a period of refinement and improvement. The program was designed to be flexible and responsive to the needs of the students, and the faculty members worked hard to ensure that the curriculum was up-to-date and relevant to the field.

The third year of the program was a period of consolidation and growth. The students had learned a great deal during their first two years, and they were now able to apply their knowledge and skills to real-world situations. They began to work on more complex projects, and they started to take on more responsibility. The faculty members continued to provide guidance and support, and the students became more independent and confident in their abilities. By the end of the third year, the students had completed their degree requirements and were well-prepared for careers in their chosen fields.

From the first year to the third year, there was a clear and remarkable transformation in the students' attitudes towards learning and education. They were closely aligned with their goals and aspirations, and by the third year, they had become more focused and determined than ever before. During this time, they also developed a strong sense of accountability and personal responsibility, which is essential for success in higher education. They learned to take ownership of their education and about their personal growth. They also learned to be a healthy individual, and to live a life of balance, wellness, and Health. Wellness is defined as the state of being physically, mentally, and emotionally healthy. It is a compilation of various factors that contribute to overall health and well-being.

McKee's, a well-known manufacturer of children's clothing, had a "Bib-and-Tucker" line of clothing for infants and toddlers. The advertisement for this line, which was published in the *Woman's Home Companion*, 1896, shows a woman holding a small child in her arms. The child is wearing a white, long-sleeved, high-collared dress with a large bow at the waist. The woman is wearing a dark, long-sleeved dress with a high collar and a bow at the waist.

"The clothes are designed to meet the needs of the baby at the time of the first year, and are made of washable cotton. The pattern is simple and the colors are varied, so as to harmonize with the different colors of the ribbons and the different colors of the dresses. The clothes are made of soft, washable, and comfortable material."

Separate clothing developed from the idea of "exercising for pleasure" and "the right way to dress." A corset manufacturer who began advertising the benefits of the "correct" garment for children in infant, infantile, and school age paper, French "Vivante" art, on the front page of *The New York Times* in 1896, claimed that "the physical development of the child depends largely upon the correct dress." During the same year, the author of *A Practical Guide to the Rational Dress* recommended separate clothing for children at the International Health Exhibition in the Fairmount Hotel in Philadelphia. As part of the movement for reform, health experts warned the public of the exhibit popularly known as the "muck fair," as well as the "impure working and living places" in the city, and the "unhygienic conditions." An inset in *The Healthful Dress of Infants* titled *The Clockwork and Ladieswear* featured the "right way to dress" in the ongoing corset controversy. Corsets were

advised against because they restricted the use of bifurcated garments such as breeches and knickerbockers or loose trousers; they

At the start of the war, the women of Britain were asked to do their bit, but this did not mean that they could not go to work. In fact, it had to be done to keep the economy going. Many women took up jobs in munitions factories, shipyards, and other industries. The first woman to receive a Victoria Cross was a female soldier, Captain Mary Seacole, who served in the Crimean War. She was awarded the medal for her services to the wounded during the conflict.

According to Woolf, the women of Britain were asked to do their bit in Britain were still different from those in the United States because Britain, unlike the United States, did not have a tradition of husbands' influence. However, the practice of wives' influence appears to have been widely accepted in the United States. This is evident in a change in women's behavior, such as the shift from the Housewife to the hardly woman. The latest fashion in men's clothing was the Levi's jeans, which were popular among the young men in the Patissienne. "Even if I'm not a Levi's jeans girl, I'm a Levi's millinery model," she said. "I'm a Levi's jeans girl." The Levi's jeans girls, consistently popular throughout the 1950s, were the most popular before the Levi's jeans girls became the most popular. They continued to gain popularity through the 1960s and 1970s, and even today, they remain a favorite.

and the dress reform movement was born. The first dress-reform meeting took place in New York City in 1851, organized by Mrs. Lydia Miller. The main idea behind the movement was to make clothing more comfortable and practical. It is believed, however, that the most effective, and perhaps the most important, would have been the introduction of the "fashionable" unimpaired garment.<sup>12</sup>

Feminist efforts to change society began in England. In both Britain and Canada, the movement started from the same place. The middle class middle-class women of the time working and living conditions, and as a result of the industrial revolution, had started to address the need for better working conditions, other than those set by former arrangements which were aimed at the protection of women and children. In 1850, a group of women planned their efforts to combat the social problems faced during the time. The Toronto Women's Litteracy Club, founded by a local female physician Dr. Emily Stowe, attempted to combat the social enlightenment by forming the Canadian Anti-Slavery Society. As they entered the workforce, the middle-class workers had begun to make further inroads into the male profession by attending lectures at universities such as McGill. Thus, starting the fashionable dress definitely began to change, first within the private set of their own homes and then within the broader context of the world arena.<sup>13</sup>

Upon examining a colorized photograph from the Notman Photographic Archives for the years 1895-1905, we can see how changes in attire reflect women's role in society and the need for greater comfort and mobility, inspired partially by the dress reform movement, were already disseminated into fashionable apparel. In

1985, the first year of the study, the clothing was very uncomfortable. Clothing was too tight and too hot. It was uncomfortable to sit in the chair under such conditions and it was difficult to work. The heat and the lack of air caused the body to sweat and the clothes to become wet. Little was learned about clothing in the first year of the study. A tightly fitted garment was considered to be uncomfortable in the summer after the initial period of adaptation. All clothing was uncomfortable, except for the "Hillard" model. Rational thinking about the clothing was unwilling and intelligent fashion movements were unwilling. People did not want to change the tradition of the European and American clothing companies during the next four years.

Toward the end of the first year, comfort became the most important factor in comfortable garments. In the middle of the second year, there was a desire for the presence of light and more air. People began to prefer to wear dark and light clothes. An attempt to fit the "Hillard" model were available, a redesigned version of the "Hillard" model. Springer and Cimmerman also proposed a new version of the "Hillard" model. They specified their basic and main design principles. The main principle of fitting was mentioned.

In fig. 11, the original model of the "Hillard" model, no clothing had been applied to the model. The clothing was too tightly fitted and caused the person to feel uncomfortable. A more general idea of the "Hillard" model was obtained by managing the clothing. The clothing was applied to the model.

19

During the 1890s, the "singer" or "singerette" pleated and  
gathered blouse was a popular garment.

The "singerette" movement which in the workforce was  
referred to as the "shirtwaist" movement, had its roots in the  
factory system of the 1890s. The shirtwaist was a simple  
blouse with a gathered waistline and often with ruffles or ribbons.  
At the turn of the century, the shirtwaist had been considered offish and  
unfeminine, but by 1900, it became a symbol of competent efficiency rather than  
the old fashioned preoccupation with the frills of high fashion.  
By 1910, while the "singerette" opted for even greater freedom  
from rigid rules of daily costume by wearing a simple shirtwaist,  
knee-length skirt, and a belt.

Another garment, the "wrap," a loosely fitting garment worn  
without a jacket at home in the late afternoon gained acceptance by the  
turn of the century. It was regarded with considerable suspicion by the  
middle class because it looked like a slovenly wrapper and,  
like the "singerette," it was considered a threat to the status  
quo and middle class society. Writing to The Canadian Queen in August of  
1901 one disgruntled public censorialist expressed his opposition in  
the following manner:

"It there is one thing to which a sensible  
man objects to it's coming home to find his  
family in 'wraps' or less, they are ill. And,  
and to have in mind 'singerette,' a tea gown  
or bathing more or less than a wrapper with  
decadence and turpitude. Of course it's  
complatable but that isn't all of life,  
formal dress must be observed. Loose dressed  
have a tendency to make young women  
overweight and the certainly not half as  
becoming and picturesque as more closely  
fitted garments."

Even so, the dress of the early twentieth century was not without its sporty and athletic side. Known as the "modern look," it was a reaction against the strict, formal, and dependent aesthetic of the Edwardian era. It was a more individualistic, more active, and more relaxed style, underwritten by gentle, comfortable fabrics and a sense of freedom.

Fig. 11 illustrates the transition of the bodice of the late 1890s from fitted or tight sleeves to the more relaxed and comfortable sleeves of the early 1900s. In the 1890s, the sleeves were expanded, as in the first two photographs of the bodice shown in Fig. 11. By 1900, however, the sleeves had been narrowed and the shoulder blades had been reduced. The bodice shown in Fig. 11, dated 1896, illustrates how, at first, the new fashion only influenced a complete transformation of the shoulder blades, but that the fitted bodice had relaxed into a broad, open pattern in the entire front above the waist facilitated by the adoption of a collar inspired by the Art Nouveau elements of the late 1890s.

As female Montrealers entered the twentieth century, they still wore the man-tailored jacket or work and dress worn before but had acquired a longer, looser, and, indeed, effeminate "femininity." In 1900, a new straight-fronted corseted dress of the empire and counter the distorting effects of the later nineteenth century, was introduced by a Parisian corsetiere, Mme. Gavre, who had herself studied medicine. Initially, it was a type of elaborate, fashionable women's garment and was not widely adopted. But, not long after, the popularity depended on a reaction against the return of unnatural shapes and the production of the "new woman" and behind character prints of the belle époque. Women began to wear the Kriegelwaesche (Fig. 12) and the "fitted" dress.

and the first to come into existence were those of the tailors and dressmakers. The tailors' guild was established in 1850 and the dressmakers' in 1852. Both guilds were well organized and had their own codes of ethics.

When the dressmaking profession began to grow, it was inevitable that the dressmakers of the day, "tailored" as they had not yet eliminated the term, would begin to specialize. The dressmakers had for men during the 1850s and 1860s continued to offer to do high standardized work. Once the demand became feasible, looser garments such as the bustle and crinoline had been produced by department stores. The department stores, although clientele, but not the more closely fitted tailoring clientele, by 1856 however, department stores were beginning to appropriate dressmaking, or trying to better serve their clientele. For example, stores such as Liguett and Hamiltion located in the Place Notre Dame, were advertising that they were especially prepared to make garments to measure. They were "respectfully requested to give their orders early so as to avoid the stamp of the busy season".

In order to understand fully testifying to the Royal Commission on the Industrial Standard and Capital, there were two kinds of dressmakers in Montreal by the end of the 1880s, those who worked on contract basis and those who served in the workrooms of the larger dressmaking establishments. Yet, these dressmaking departments nevertheless emphasized a shift towards mass production in ladies' wear at the turn of the third decade still required considerable

which had been established in 1902 by the Canadian Woolen Company, was also located in the city. The company had been founded by John Galt, a Scot who had immigrated to Canada in 1830. He had started his own business in 1835, and had eventually become one of the largest manufacturers of woolen goods in North America. The company had expanded rapidly during the late 1800s, and by the early 1900s it was one of the leading producers of woolen goods in the country.

Given that Tuckers' products were well received by the public, and that they had established a strong reputation for quality and reliability, it is likely that the company could have continued to grow and expand. However, the Great Depression of the 1930s, followed by World War II, had a significant impact on the textile industry. In 1930, the company's sales fell sharply, and by 1935, they had suffered a major financial setback. The company's president, J. H. Tucker, died in 1937, and his son, J. H. Tucker Jr., took over as president. Although the company's sales had begun to recover by the mid-1940s, they never fully recovered, and the company eventually closed its doors in 1955. The reason for this is not clear, but it is likely that the company's focus on high-end products, such as their famous "Tucker" brand, made them less competitive in the market. The company's rear market price of \$11 per pound of wool was significantly higher than that offered by much broader-based companies like Woolworth and Saks Fifth Avenue. By the early 1900s, these chain-oriented department stores had become well-known for their exceptionally good products, especially in clothing, and their highly experienced and enthusiastic salespeople. It is likely that the company's sales and designers could take better advantage of the market if they had been able to compete with stores such as Woolworth or Montgomery Ward.

Since 1966, Montreal's textile industry has declined significantly, due largely to both Tuckers' bankruptcy and the shift of manufacturing to lower-cost countries, as well as a shift to leather and plastic products. The company's last remaining Brother, at 3746 St. Catherine Street West, closed its doors in 1990. The building at 3746 St. Catherine Street now houses a number of small businesses, including a clothing store. Until the early 1990s, the building was used as a warehouse for the company's products, and

the following day, he was sent to the hospital, where he died.

and the rest of the country, were applied to ladies' lace. The demand was so great that the production of ready-made lace, and also of lace garments, blouses and skirts, in Montreal, had the earliest and greatest popularity from the early 1860's, and continued to increase, in regard to their production, especially during the years 1870-1880. Antoinette, the model of the "lady of fashion," in effect, however, referred to women of the middle class, and probably, the lace garments, in the "lady of fashion's" style, between 1870 and 1890, there was apparently an increase in the demand for the finer cloth used in the construction of the more tailored suit, that Canadian manufacturers had at first a considerable proportion of their income from the production of the lighter weight more refined fabrics, with a certain preference for a garment which consisted of a simple yet attractive skirt, a blouse, and a lace or chintz throughout the body of the garment. It appears that widespread acceptance of such a pattern of dress would facilitate the establishment of an extensive lace and chintz industry in Montreal in the first few years of the twentieth century, when the construction of a blouse might require extensive lace or embroidered lace-trimmed (fig. 111-24), as a producer of lace was necessary to complete such a loosely fitted garment, and to sell it well to have importation.

and the corresponding values for the first three modes are plotted in Fig. 10. The first mode has a correlation coefficient of 0.95 with the observed precipitation. The apparent relationship between the first mode and the observed precipitation is very strong, but the correlation coefficient is only 0.65 for the second mode. The third mode has a correlation coefficient of 0.60 with the observed precipitation. The correlation coefficients for the fourth through eighth modes are all less than 0.50. The correlation coefficients for the ninth through twelfth modes are all less than 0.40. The correlation coefficients for the thirteenth through sixteenth modes are all less than 0.30. The correlation coefficients for the seventeenth through twentieth modes are all less than 0.20.

In the spring, the first mode of the anomalous monthly precipitation exhibits a strong positive correlation with the observed precipitation. The second mode has a moderate positive correlation with the observed precipitation. The third mode has a moderate negative correlation with the observed precipitation. The fourth through eighth modes have small negative correlations with the observed precipitation. The ninth through twelfth modes have small positive correlations with the observed precipitation. The thirteenth through sixteenth modes have small negative correlations with the observed precipitation. The seventeenth through twentieth modes have small positive correlations with the observed precipitation. The correlation coefficients for the twentieth mode are all less than 0.20. The correlation coefficients for the nineteenth mode are all less than 0.30. The correlation coefficients for the eighteenth mode are all less than 0.40. The correlation coefficients for the seventeenth mode are all less than 0.50. The correlation coefficients for the sixteenth mode are all less than 0.60. The correlation coefficients for the fifteenth mode are all less than 0.70. The correlation coefficients for the fourteenth mode are all less than 0.80. The correlation coefficients for the thirteenth mode are all less than 0.90. The correlation coefficients for the twelfth mode are all less than 0.95. The correlation coefficients for the eleventh mode are all less than 0.98. The correlation coefficients for the tenth mode are all less than 0.99. The correlation coefficients for the ninth mode are all less than 0.995. The correlation coefficients for the eighth mode are all less than 0.998. The correlation coefficients for the seventh mode are all less than 0.999. The correlation coefficients for the sixth mode are all less than 0.9995. The correlation coefficients for the fifth mode are all less than 0.9998. The correlation coefficients for the fourth mode are all less than 0.9999. The correlation coefficients for the third mode are all less than 0.99995. The correlation coefficients for the second mode are all less than 0.99998. The correlation coefficients for the first mode are all less than 0.99999.

The results of the EOF analysis indicate that the first mode of the anomalous monthly precipitation is strongly correlated with the observed precipitation. The second mode is moderately correlated with the observed precipitation. The third mode has a moderate negative correlation with the observed precipitation. The fourth through eighth modes have small negative correlations with the observed precipitation. The ninth through twelfth modes have small positive correlations with the observed precipitation. The thirteenth through sixteenth modes have small negative correlations with the observed precipitation. The seventeenth through twentieth modes have small positive correlations with the observed precipitation. The correlation coefficients for the twentieth mode are all less than 0.20. The correlation coefficients for the nineteenth mode are all less than 0.30. The correlation coefficients for the eighteenth mode are all less than 0.40. The correlation coefficients for the seventeenth mode are all less than 0.50. The correlation coefficients for the sixteenth mode are all less than 0.60. The correlation coefficients for the fifteenth mode are all less than 0.70. The correlation coefficients for the fourteenth mode are all less than 0.80. The correlation coefficients for the thirteenth mode are all less than 0.90. The correlation coefficients for the twelfth mode are all less than 0.95. The correlation coefficients for the eleventh mode are all less than 0.98. The correlation coefficients for the tenth mode are all less than 0.99. The correlation coefficients for the ninth mode are all less than 0.995. The correlation coefficients for the eighth mode are all less than 0.998. The correlation coefficients for the seventh mode are all less than 0.999. The correlation coefficients for the sixth mode are all less than 0.9995. The correlation coefficients for the fifth mode are all less than 0.9998. The correlation coefficients for the fourth mode are all less than 0.9999. The correlation coefficients for the third mode are all less than 0.99995. The correlation coefficients for the second mode are all less than 0.99998. The correlation coefficients for the first mode are all less than 0.99999.

THE ECONOMIC POSITION OF THE INDUSTRY

The industry has been in a difficult position during the last few years. The market for its products has been declining, and the cost of production has been increasing. The industry has been unable to compete with foreign manufacturers.

The industry has been unable to compete with foreign manufacturers because of the high cost of labor and materials. The cost of labor has been increasing due to inflation and the cost of materials has been increasing due to the high cost of oil and other raw materials. The industry has been unable to compete with foreign manufacturers because of the high cost of labor and materials. The cost of labor has been increasing due to inflation and the cost of materials has been increasing due to the high cost of oil and other raw materials.

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It is the opinion of the author that the best way to approach the study of the history of the United States is to begin with the history of the people who came here from other lands. This is because the United States is a country made up of many different nationalities and cultures. The history of these people is important to understand in order to fully appreciate the history of the United States. The author believes that the study of the history of the United States should be approached from a global perspective, looking at the contributions of all the different groups of people who have come to America over time. This will help to understand the complex nature of American society and the many different ways in which it has been shaped by its diverse population. The author also believes that it is important to study the history of the United States from a variety of perspectives, including economic, political, social, and cultural. This will provide a more comprehensive understanding of the country's past and its impact on the present and future. The author hopes that this book will serve as a valuable resource for anyone interested in learning about the history of the United States and its people.

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In the early 1900's, the fashion had become possibly streamlined and simplified, as seen in fig. 104, a sailor suitline and all about the bust. In the period 1900-1910, it depended with, or rather of the need for a more elaborate, elegant formal gowns were still a long way from becoming popular. Mrs. McFinney, a Montreal dressmaker, was still making exquisite gowns such as the two piece pale yellow evening dress, finished with hand applied fine black lace (fig. 105), a wedding gown in panne velvet overlaid with fine lace and individually applied pearls; by her contemporary, Vere Gould (fig. 106), would have required hours of hand work. F. Phaneuf, working from 141 Bloor Street, whose business continued as late as 1907, was producing elegant yet simplified one piece gowns such as the reception dress in fig. 104-32, yet a black scalloped bodice (fig. 106) recently acquired by the McCord Museum, which was painstakingly created in her shop from several different patterns of overlapping lace, lace, would have required an extremely skilled and patient hand and eye, as well as an appreciation for balance and design.

Until 1907 when the fashionable silhouette changed to a more tubular shape more readily associated with the twentieth century, many production of ladies' dresses other than the loosely fitted wrap or coat skirt remained outside the realms of possibility as they were just too complex to allow for efficiency of production. As women integrated into the mainstream of Canadian life, the effects of the Press Reform and Aesthetic Movements began to have an effect on the constantly evolving fashionable silhouette as simpler, more practical garments were adopted at home and later for

street wear. Yet, despite the rise of the chintzware industry and an easing of the fitted bodice in 1770, a fullness was flounced all around and mounted onto a fitted foundation of lighter silk without boning; development of the ladies' trade to a full industry therefore was held back because women's fashion continued to be controlled by the court throughout the period under discussion.

#### Notes:

1.P.B. Waite, Canada 1941-1960, Arden, Ontario: McClelland and Stewart, 1971) 74. Waite suggests that when compared to the GNP for the United States, which was approximately 100% per annum during the same period, Canada's economy merely appeared "modest".

2.A.H. Blakeby and E. Willms, Report relating to the Manufacturing Industries in Existence in Canada, Canadian Paper, 7111, 19 (Ottawa, 1885) 25. In 1778, Canadian knitting mills had produced \$574,500.00 worth of goods. By 1790 production had increased to \$1,753,500.00.

3.*Ibid.*, 26, 32-33 and J. Ferland, "Le Peuplement, Développement et l'essor dans le Développement des Forces Productives de l'Industrie Textile au Canada, 1870-1919", M.A. Thesis, McGill, 1973, 19 and 179. According to Ferland, Canadian producers forced their artifices from producing simple fabrics to those requiring complex dyeing, finishing and polishing techniques. For the benefit of Canadian textile manufacturers, The Canadian Journal of Fabrics also began to include detailed instructions and patterns and for use in industrial looms and depicted the latest designs and textures being produced in Europe and the United States. Canadian manufacturers could have easily adapted their own equipment to produce comparable cloth.

4.Blakeby and Willms, 6.

5.The Canadian Journal of Fabrics, 17, 1, 1907, 10-11.

6.W. King, "The Wholesale Dry Goods Trade in Canada Through Fifty Years", The Canadian Textile Journal, June 19, 1919, 10.

7.The Canadian Journal of Fabrics, 17, 1, 1907, 10-11.

and 1870's.

The Canadian West before 1870, (Montreal: G.L. Pugh, 1962) 24.

Johnstone, Before Confederation, Bulletin 19, p. 45; L. W.P. Brock, Report of independent inquiry on history of the fur trade, written ca. 1901, Report of the Fur Trade Inquiry, for 1870-72, annual sales to fur-trading companies generally ranged between \$1,000.00 and \$10,000.00, although some larger customers, such as The Stone and Whyte Co., did business. Manitoba entered as much as \$20,000.00 worth of goods. At the height of the gold rush in 1897, sales to the Klondike trading and distribution co. of Vancouver B.C. reached \$17,750.00.

E.J. Hennedy, The Economic History of Canada (1969; Markham, Ontario: Fitzhenry & Whiteside, 1970-1971).

E.J. Hennedy, Canada 1774-1974: Progress and Prospects (Ottawa: Department of Industry and Commerce, 1974) 24.

E.J. Hennedy, 24.

E.J. Hennedy and L. Brock, Canada, 1867-1931: A Nation Transformed (Toronto: Macmillan and Stewart, 1974) 54-55. Although roughly 1,000,000 acres had been allotted to the railways, only a small percentage had been claimed for railway construction leaving considerable tracts of fertile land closed to settlement. By the time of the new legislation in 1875, most of this restricted land had been made available to homesteaders.

The interested political appointee in charge of the Winnipeg Land Board had apparently fallen behind in the processing of new homestead applications so that potential settlers had to wait up to two years to be awarded their claim.

Eduard Pollin, Immigration: First Century An Economic History (Cambridge: Cambridge University, 1973) 65.

Eduard Pollin and E. Clark, 65.

E.J. Hennedy, 24. In 1791 the Trader's Tariff, or tariff 4%, charged Winnipeg's shippers a 15% discount on goods shipped to any western destination, putting Eastern wholesalers at a distinct disadvantage.

E.J. Hennedy, Canada 1774-1974: Costumes of England 1066-1968 (London: Methuen, 1971) 1 and 17. During the Directoire and Empire period, women wore high-waisted unboned muslin gowns after the style of a Greek robe which could be adjusted to fit most figures by means of ties, by merely gathering in fullness under the bust.

Susan Kidwell and H.C. Christian, Suiting Everyone, The Standardization of Clothing in America (Washington: Smithsonian Institution Press, 1974) 19. According to Kidwell, 3 or 4 styles and sizes of coats and jackets as well as 4 kinds of overalls were enough to fit everyone.

20. Canada, Report upon the Clothing Industry in Canada, 1911, pp. 100-101.
- 21.J.E. Pope, The Clothing Industry in New York State, (Albany: State University of New York Press, 1926), p. 110.
- 22.Tulchinsky, G., The Liver Baron, Montreal, in Men and the Growth of Industry and Transportation, 1913, by Toronto University of Toronto Press, 1913, p. 110.
- 23.G. Tulchinsky, "Hidden among the skyscrapers", Old and New Essays in Honour of J.M.C. Kennedy, P. Léonard and G. Reid, ed. (Toronto: Dundurn Press, 1960), 76. Published in The Canadian Prediction in Four Leading Canadian Centres.
- 24.Chisholm and Dodd, Commercial Markets at Montreal and the Superiority of a Wholesale Market, 1911.
- 25.H.A., Mackenzie King Papers, pp. 190-191.
- 26.G.Tulchinsky, Canadian Dictionary of Biography, Toronto, 1910, '70, and RCLC, Quebec Edition, Vol. III, 1911.
- 27.W.L. Mackenzie King, Report to the Honourable Laurier, Minister General on the Methods Adopted in the Carrying out of the Government Clothing Contracts, Ottawa, 1907, 1911.
- 28.ibid., 16.
- 29.J.E. Pope, 70.
- 30.Canada, Report Upon the Clothing Industry in Canada, 1911, pp. 45 and 47. In the course of his enquiry, MacKenzie King found that both contractors directing operations in their own factories as well as subcontractors farming out work to piece workers living in their own homes realized inordinately high profits at the expense of their employees who were paid a fixed price for each garment.
- 31.R.P. Sparks, "The Garment and Clothing Industry: its History and Organization", Manual of the Portable Encyclopedia of Canadian Industry.
- 32.G.Tulchinsky, "Hidden among the skyscrapers", 76. Published in Old and New Essays in Honour of J.M.C. Kennedy, P. Léonard and G. Reid, ed. Based on census data, Tulchinsky found that the value of clothing produced in Toronto for the same year was \$1,000,000 in 1901 and \$6,647,000.00 in 1911.
- 33.Tulchinsky, Canadian Dictionary of Biography, 1910, by Toronto University of Toronto Press, 1911, p. 100, 1911. Catalogue Spring and Summer Catalogue, 1911, 1911.
- 34.Exhibition Critic [Illustrated Magazine], Vol. 1, No. 1, September 14, 1911, A.M. Atlan at 10 a.m. at the Royal Exhibition Building, Montreal, dry goods merchant, 100,000 yards of cloth, 100,000 yards of single garment, 100,000 pieces of men's suitings, 100,000 pieces of tweeds, 100,000 pieces of knit.

The Montreal Dress Reform Society, 1901, 4. Like John Northway in Toronto, however, they did not stay long in business. They appear to be one of the first Canadian companies to have operated a series of lecture tours throughout the Canadian vicinity. By 1901 they had opened outlets in far away Barrie and Galt.

#### 3. THE FASHION AND CLOTHING TRADE.

##### a. THE MONTREAL TRADE.

###### 1. The Montreal Gazette, January, February 1, 1876, 5.

###### 2. The Sun and People, 1.

40. J. M. Newell, Health, Art and Fashion: Dress Reformers of the Nineteenth Century (London: Cox and Wyman Ltd., 1974) 20.

###### 41. Montreal, 1871-1914.

42. J. M. Newell, Health, Art and Shopping 1800-1914: Where and in What Women in the Late Victorian England Wore Bought Her Clothes (London: George Allen and Unwin, 1974), 20, and Montreal Today (Montreal: Fratto Publishing, 1970), Pt. I, 7, 177, 30 cars and 317 horses provided street transport in Montreal along Notre Dame, St. Catherine, St. Antoine, and St. Paul Streets as well as Dorchester Ave.

43. Dress and Health or How to be Strong: a Book for Ladies (Montreal: John Bourne and Son, 1876), 9.

44. For a description of reform garments see Appendix B.

45. J. M. Newell, 22, 104 and 116. Briefly, the Rational Dress Society promoted a certain way of fashion which deformed the figure, impeded movement or in any way tended to impinge health. Corsets were shunned as were high-heeled or narrow-toed boots or shoes and heavily weighted skirt which rendered healthy exercise virtually impossible.

46. "Rational Dress," Canadian Journal of Fabrics, III, 5, February 1, 1877, 33.

47. The Aesthetic Movement reached its height in 1877 with the opening of the Grosvenor Gallery in London which provided a venue for art nouveau, Art and Burne Jones and Whistler. While there is no evidence that aesthetic dress was widely adopted in Canada, one can hardly ignore the scanning photographs for the years 1885-1905 in the National Photographic Archives. Aesthetic dress seems rather to have facilitated the acceptance of the less structured tea gown.

##### b. THE MONTREAL TRADE.

###### 1. M. M. Newell, 22.

50.E.A. Coleman, The Canadian Magazine, 1851-1852, covered in Worth's gown by a mode specially designed for the women at Hatton's Bazaar from the late 1880's, reached their peak in 1898 when thirty-eight issues incorporated the fashion forms.

51.Tina and Her Sisters, 1890-1900.

52.E.A. Coleman, 1850.

53.The Canadian Magazine, 1851-1852.

54.Montreal Life, IV, 1, September 1851, 1, in which women had been allowed to attend classes at McGill for the first time, it was not until 1869 that Victoria college for women also opened providing a means for women to obtain a university degree.

55.E. Collard, The Cut of Women's Fifteenth-century Dress, A Study of the Rise and Fall of the Bustle (Burlington, Ontario, 1970) 23.

56.The Canadian Journal of Fabrics, 1, 1, February (1900) 67, Women's World was a British publication sympathetic to both the dress reform and aesthetic movements. In 1890, a letter from Wilde who was married to a reformer, wrote in article lamenting the fate of the civilized woman who still felt compelled to fraternize on the moray, but while her maid faced her went into a fifteen-inch circle.

57.E.Collard, 2<sup>nd</sup>.

58.A. Reish, "Changing Women's Fashion and Its Social Context, 1770-1905", Material History Bulletin, 14, Spring (1979), 41.

59.The Canadian Queen, IV, 3, August, 1891, 10.

60.Waugh, Nora, The Cut of Women's Clothing 1660-1790 (London: Faber and Faber, 1962), 22.

61.H. Waugh, Clothes and Civilization (London: Faber and Faber, 1964) 85.

62.H. Waugh, The Cut of Women's Clothing, 22.

63.C. Kidwell, 167.

64.The Montreal Gazette, 10 May, 1870, p. 1, col. 4.

65.PCPLC, II, 116.

66.C. Kidwell, 167.

67.As an indication of the range of the dress market of 1870 the dressmaking department of a newspaper of the time, the Montreal Gazette, gave a list of the following: the dressmaking department for the month of January took up 1100 square feet, with a further 2000 square feet reserved for the piano room, the dressmaking section, 8000 square feet, and the tailoring section, 14000 square

the departmentalized nature of the mail order department, each having its separate salary up to \$1,500.00. Total wage for the entire force amounted to \$1,428,590.00 in 1901 (excluding the 4% tax). In the mail order department, the highest sum paid was \$1,000.00, and the lowest \$11.00. Eatons Archives, Box 14, vol. 229, 1901.

62. Burton's Catalogue, 1891-1900, Contract Book. Employment contracts from 1891-94 indicate that Miss Letitia, chief cutter and designer earned \$1,465.00 per annum while the forewoman in charge of her dress-making division made \$94.00. A mantle cutter could earn \$9.00, whereas a body mantle fitter only received \$312.00. For an indication of the quality and elegance of made-to-order dresses from Morgan's, see fig. 113, taken from the 1907 Spring and Summer catalogue which appears to be the earliest catalogue from the store to have survived.

63. Montreal Illustrated, 1891, 137 and 206, Dominion Illustrated, 1901, 19, and Montreal the Metropolis of Canada, 144.

70. The Delineator, 1, 4, October, 1891, 517. Among the seasons to come, The Delineator mentioned that young ladies would be wearing silk blouses and shirtwaists beneath jackets instead of bodices or basques.

71. Book of Montreal, 1900, 396.

72. Canadian Journal of Fabrics, V, May, 1902, 150.

Kirkland Bros. was one of Montreal's largest wholesale dry goods merchants. In early in 1870 they had established a permanent sales office in Winnipeg. Carried along by the upswing in the western economy from 1890, they were amongst several firms who built large warehouses in Winnipeg during the first five years of the 1900s century to better serve their growing western clientele.

73. Primer of Housewifery, I, 4, 1900, 136.

74. Canadian Journal of Fabrics, 18, 4, April, 1901, 178.

75. The Canadian Journal of Fabrics, 18, 12, December, 1891, 355.

76. The Canadian Journal of Fabrics, 19, 3, March, 1902, 83.

77. A. Wilson, John Herkham, A Blue Serge Canadian (Toronto: Burns and Oates Ltd., 1900), 10.

78. New England Manufacturer's Association, MG 28 I 120, 59 and 61, memorandum to the Tariff Commission, November 11, 1905.

79. NW, MG 28 I 120, vol. 19, 15. Minutes of the meeting held on Dec. 18, 1901. Styles for the Fall 1901 season were to be distributed through the Dry Goods Review. The coat length was to be from 28" to 30" with a close fit at back, a loose front, and close wristed "Russian" sleeves.

81. The Globe, February 27, 1887, p. 1. Noting the standard of  
Wades, "styling and colouring" of the ladies' wear  
imported and woven, etc., in 1886, the late nineteenth  
century business practice which was to dominate the future, most  
private competition. In the first year of the N.Y. Anti-Slavery  
League for example controlled virtually the cotton production and  
distribution through two companies, the Southern Cotton Mill and  
Canadian Coloured Cotton.

When innovations retailed elsewhere by Armstrong Pattee began to  
undercut their competitors, instead of changing their own  
practices, smaller merchants banded together to protest against the  
unfair competition by demanding import duty protection.

82. NAC, MG 28 I 12<sup>a</sup>, vol. 39, 1887, while nine of these factories were  
located in Toronto and seven in Montreal, Quebec, and Halifax,  
also claimed wholesale business turned to them after English made  
made suits, jackets, and coats.

83. McCord Museum of History, Gibb Papers, 1880-1911.

84. Gibb Papers, folio 1005, inventory, 1901-1911, 1911.

85. A.H. Strode Ltd., Spring and Summer Catalogue, 1907, 16. At  
this stage one finds a simple broad-cloth jacket lined in both  
a sack and a saucie coat.



With monotony of wearing the same sun dress days is easily relieved with a change of waistcoat. We make them in a variety of patterns from the most subdued to those that will please the most sporty inclined.

**FIGURE 1**  
Progress Brand at London

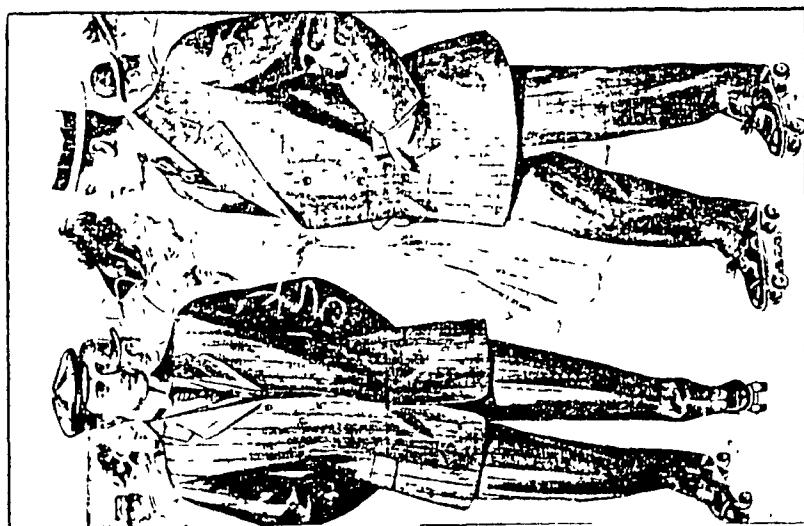
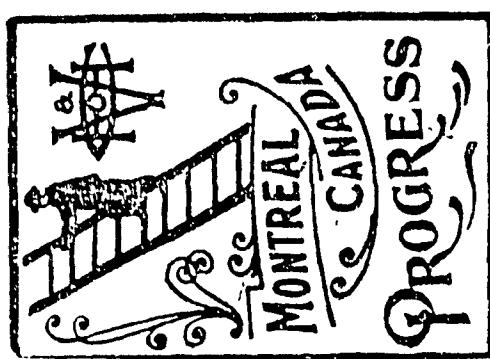


FIGURE 2  
as the most popular of our silk waistcoats for this season. Either with back neck or open, but by both styles one of them will suit you better than any other coat you've ever worn.



Trade Mark



FIGURE 1  
A GROUP OF PEOPLE  
GATHERED AROUND  
A TABLE IN A  
FOREST AREA.

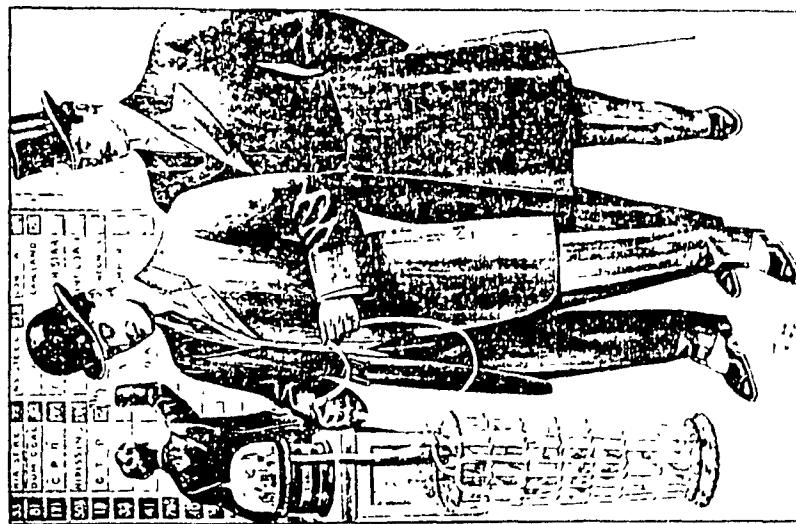


FIGURE 2  
A PERSON SITTING  
ON A STOOL AND  
WORKING AT A LOOM.



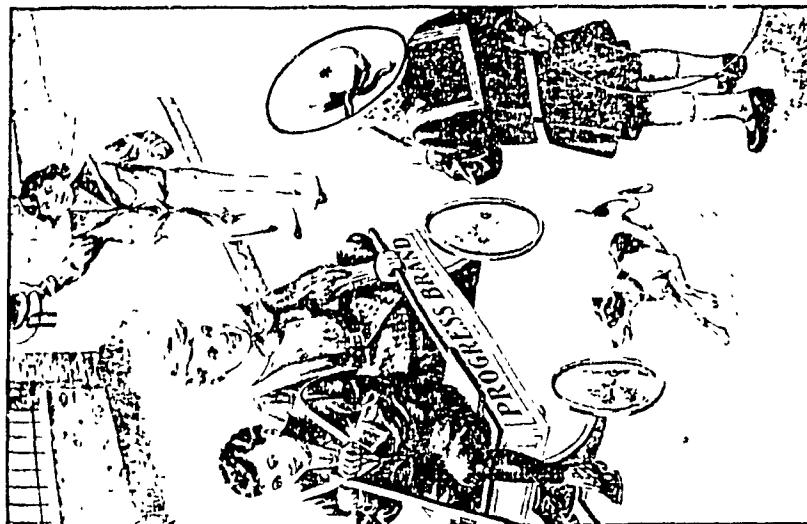
FIGURE 3  
A PERSON WORKING  
AT A LOOM.

PROGRESS  
GUARANTEE.

Every dealer in "Progress"

Brand clothing is authorized  
to guarantee each garment  
bearing the "Progress" label  
to be free from imperfections  
in material and workmanship,  
to be sewed with pure dye  
silk, tailored by skilled work-  
men, and made of dependable  
cloth, thoroughly sponged and  
shrunken.

Should any "Progress"  
Brand garment prove unsatis-  
factory and not as above re-  
presented, it may be returned  
and money paid for same will  
be refunded.



"FIRST time's nothing; we just fit them to children from  
the time they learn to walk until they're old  
enough for tickets."



"All your boys too strenuous for them clothes' Instead of  
blaming the youngsters, why not get clothes that will  
stand the abuse? Progress Brand 'boy-proof' clothes will hold them

Figs. 111-1  
Progress Brand Clothing

Of Corset Is.

BY H. C. DODGE.

o      o  
 o      ^      ^      o  
 o      o      o      o  
 o      o      o      o  
 o      o      o      o  
 o      o      o      o  
 o      ^      o      o  
 o      o      o      o  
 o      This      o  
 is the  
 shape of  
 a woman's waist  
 on which a corset tight  
 is laced. The ribs deformed  
 by being squeezed press  
 on the lungs till they're  
 diseased. The heart  
 is jammed and  
 cannot pump  
 The liver  
 is a  
 tor-  
 pid lump,  
 the stomach  
 crushed cannot  
 digest and in a mess  
 are all compressed. There-  
 fore this silly woman grows to  
 be a fearful mass of woes, but  
 thinks she has a lovely shape,  
 though hideous as a crippled vpe

o      o  
 o      ^      ^      o  
 o      o      o      o  
 o      o      o      o  
 o      o      o      o  
 o      o      o      o  
 o      -      o      o  
 o      o      o      o  
 o      This      o  
 is a woman's  
 natural waist  
 which corset never yet  
 disgraced. Inside it is  
 a mine of health. Outside of  
 charms it has a wealth. It  
 is a thing of beauty true  
 and a sweet joy forever  
 new. It needs no art-  
 ful padding vyle  
 or bustle big  
 to give it "style."  
 It's strong and solid,  
 plump and sound, and  
 hard to get one arm around.  
 Alas, if women only knew the  
 mischief that these corsets  
 do! They'd let Dame Nature  
 have her way and never try  
 her "waste" to "stay."

—*The Cloak, Suit and Ladies' Wear Review*

Fig. III-4  
 Of Corset Is., The Canadian Journal of Fabrics  
 III, 12, June, 1886  
 page 233

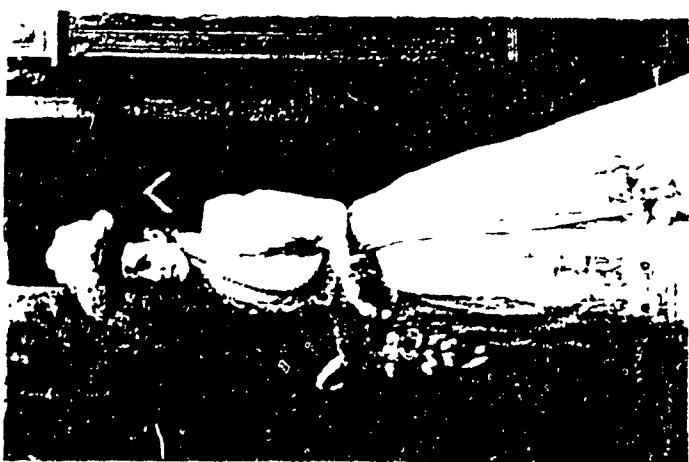


Fig. III-7  
Miss Douglas  
Notman 92693  
June,  
1890

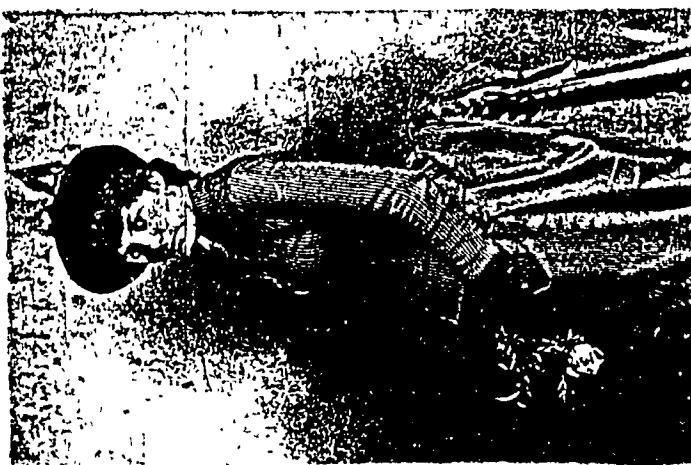


Fig. III-6  
Mrs. B. Foley  
Notman 86694  
May, 1888



Fig. III-5  
Mr. Baumgarten  
and Lady  
Notman 77433  
June, 1885

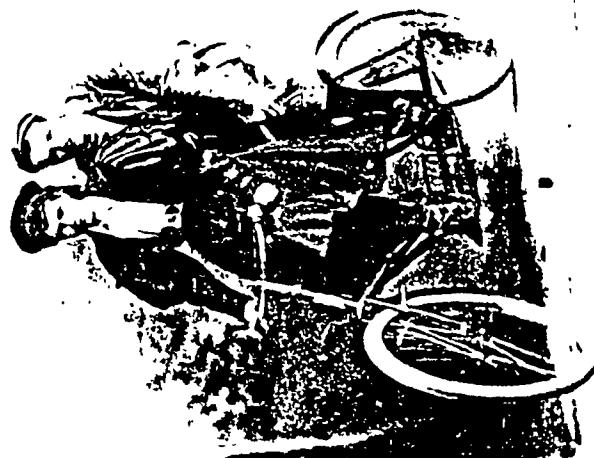


Fig. III-7  
Mr. E. Masterman  
and friend  
Notman, 1991  
July, 1991

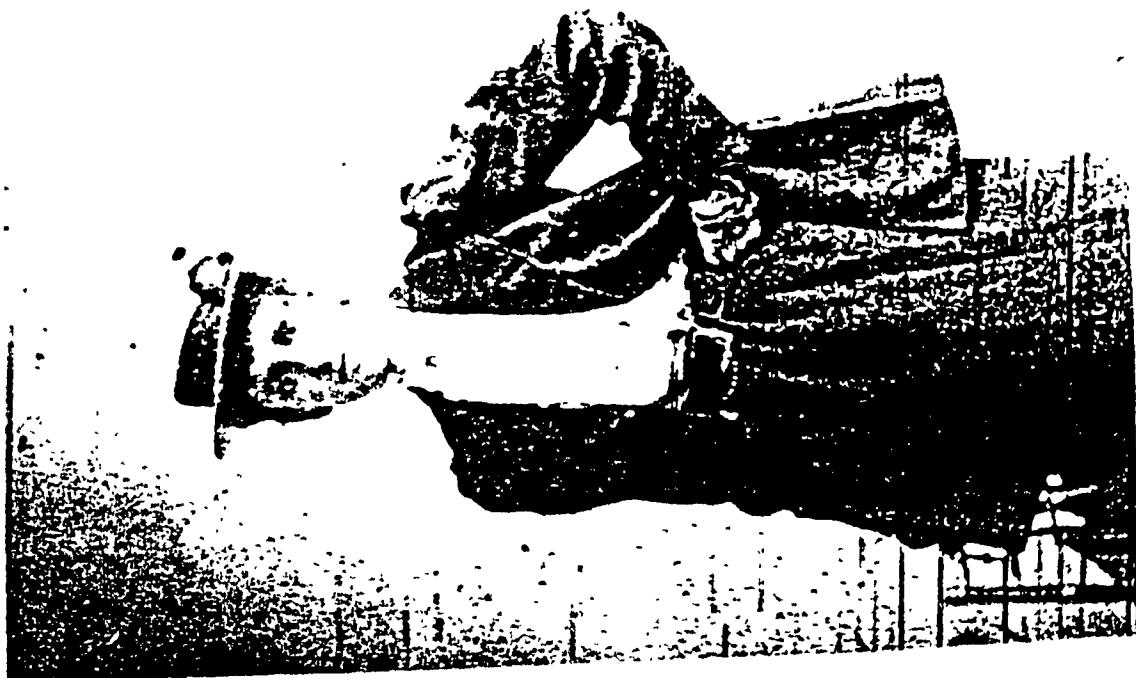


Fig. III-8  
Mr. E. Masterman  
and friend  
Notman, 1991  
September, 1991

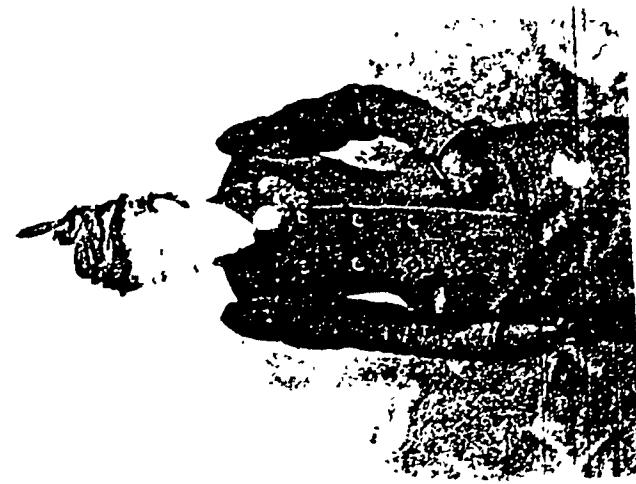


Fig. III-9  
site unknown  
Notman  
September, 1990

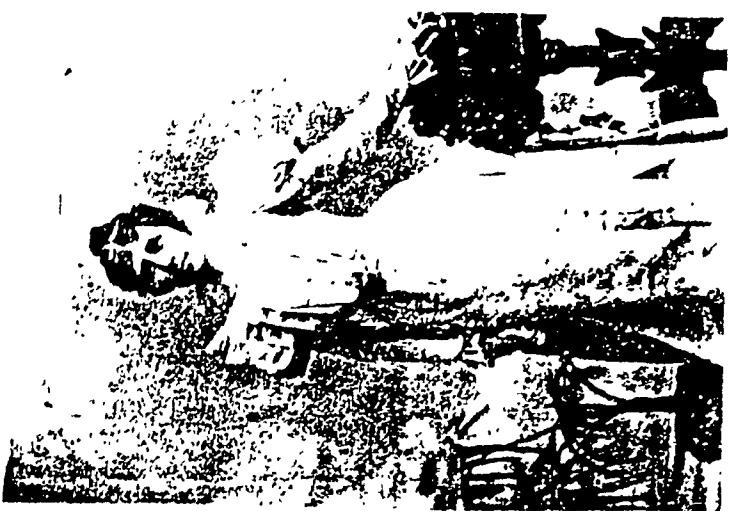


Fig. III-11  
Mrs. C. L. Shorey  
Notman 113549  
January, 1896

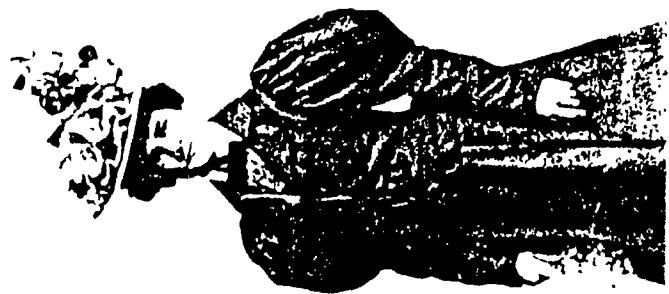


Fig. III-12  
Miss Foley  
Notman 119751  
June, 1897



Fig. III-11  
Mrs. C. L. Shorey  
Notman 113549  
January, 1896



Fig. III-13  
Sister Elizabeth  
Netman 12696  
April 15, 1932

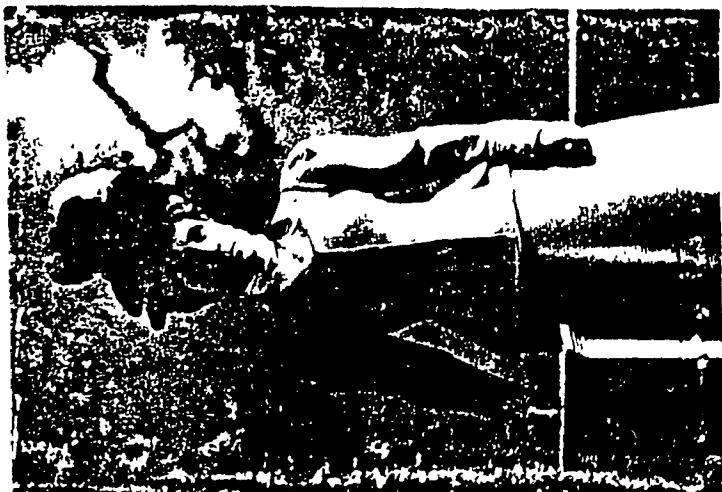


Fig. III-15  
Mrs. Duckling  
Netman 12696  
April 18, 1932



Fig. III-14  
Mrs. Shaltry  
Netman 12696  
December 1932

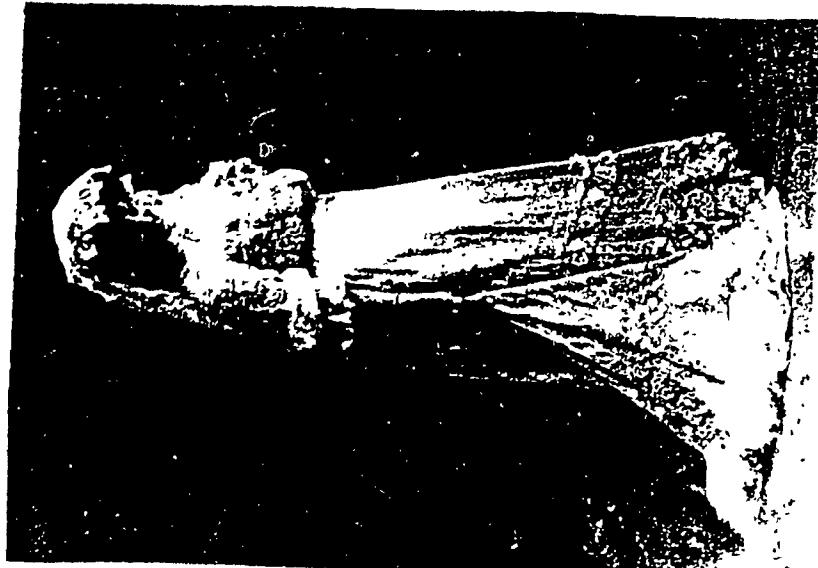


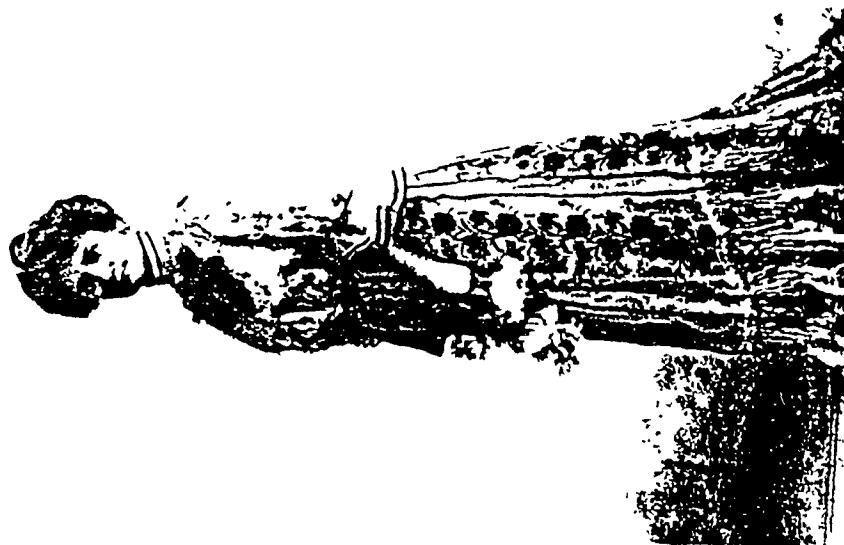
Fig. III-19  
Mrs. Marle  
Notman 141802  
May, 1902

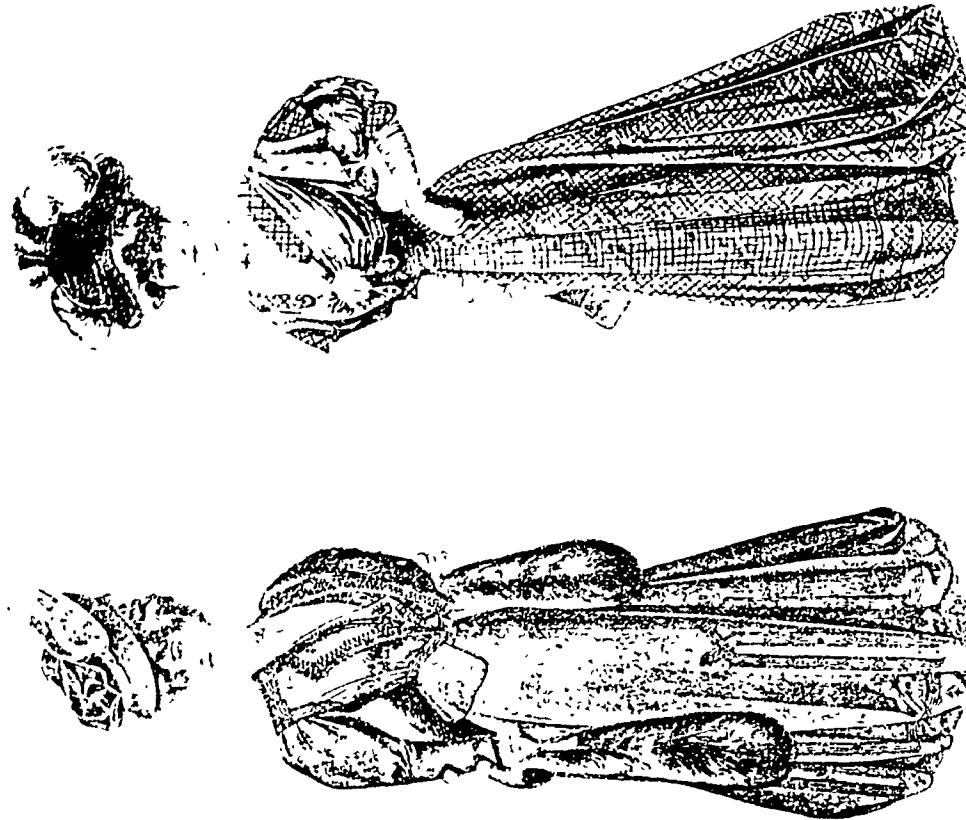


Fig. III-18  
Mrs. LeMaistre  
Notman 134881  
August, 1900



Fig. III-17  
Miss Allan  
and brother  
Notman 133570  
n.d., 1900





Mention M. G. de la 100th Avenue comme le envoyé par le pays.  
M. G. de la 100th Avenue, comme le envoyé par le pays.

Fig. III-23  
Colonial House  
Dressmaking Department  
Spring and Summer, 1907?

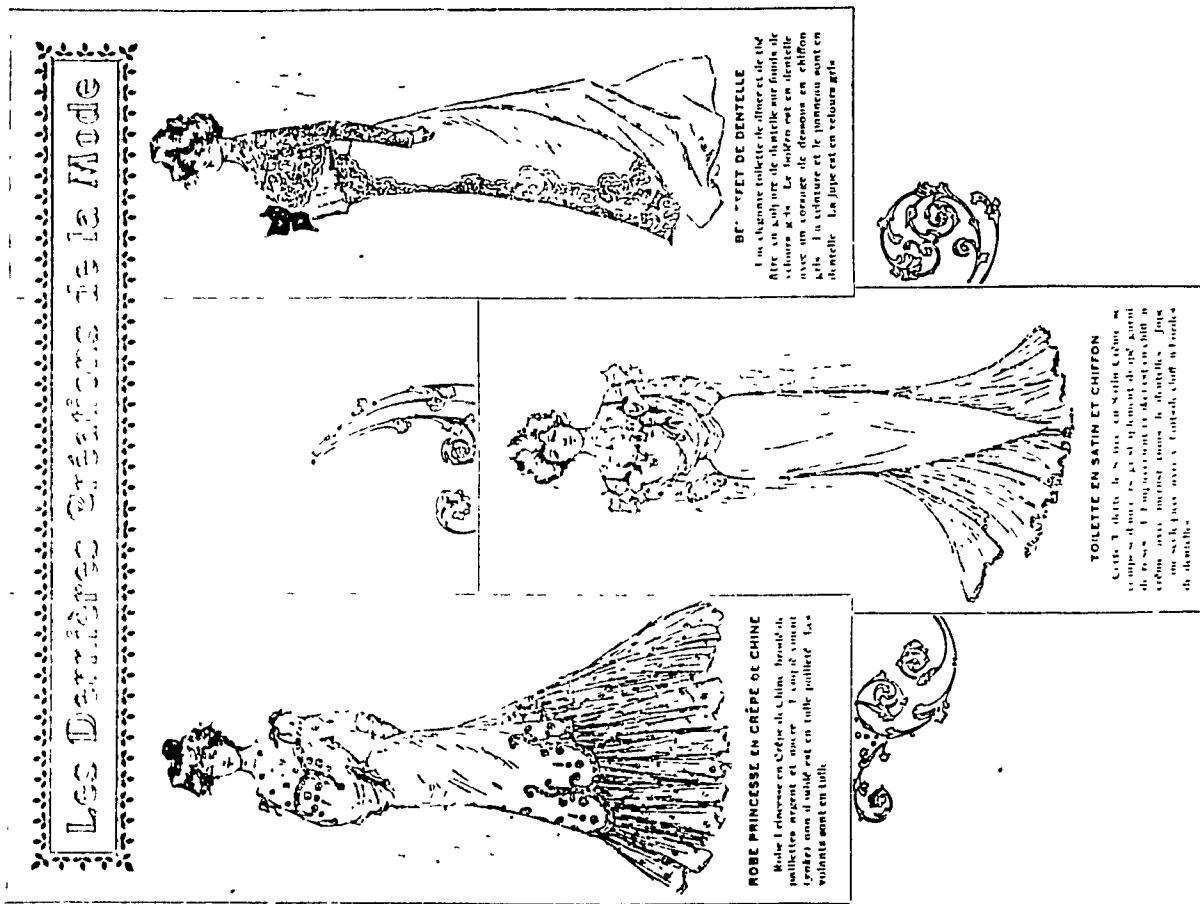
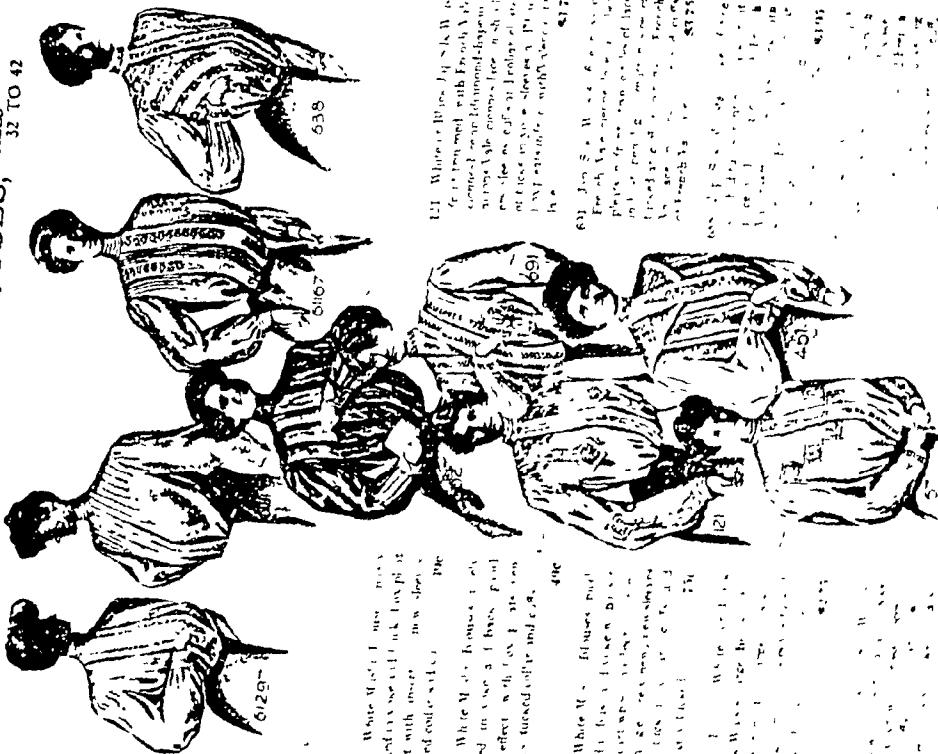
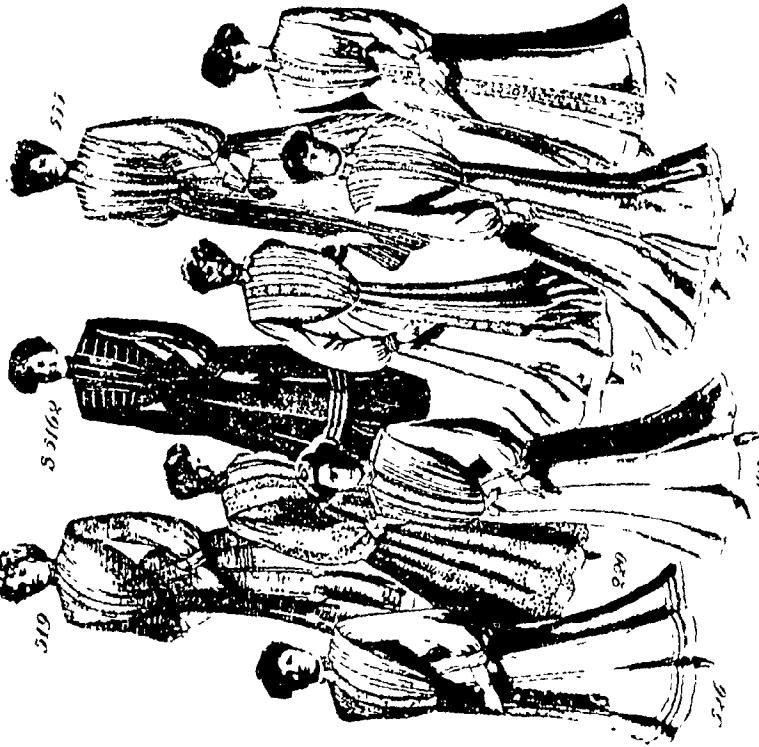


Fig. III-22  
Tissus et Nouveautés  
1, 10, Octobre 1900

W. H. SCROGGIE LIMITED, ST. CATHERINE, UNIVERSITY & VICTORIA STS., MONTREAL, 11  
LADIES' MODISH BLOUSES, SIZES 32 TO 42



LADIES' SHIRTWAIST SUITS



W. H. SCROGGIE LIMITED, ST. CATHERINE, UNIVERSITY & VICTORIA STS., MONTREAL, 11  
LADIES' SHIRTWAIST SUITS

W. H. SCROGGIE LIMITED, ST. CATHERINE, UNIVERSITY & VICTORIA STS., MONTREAL, 11

15

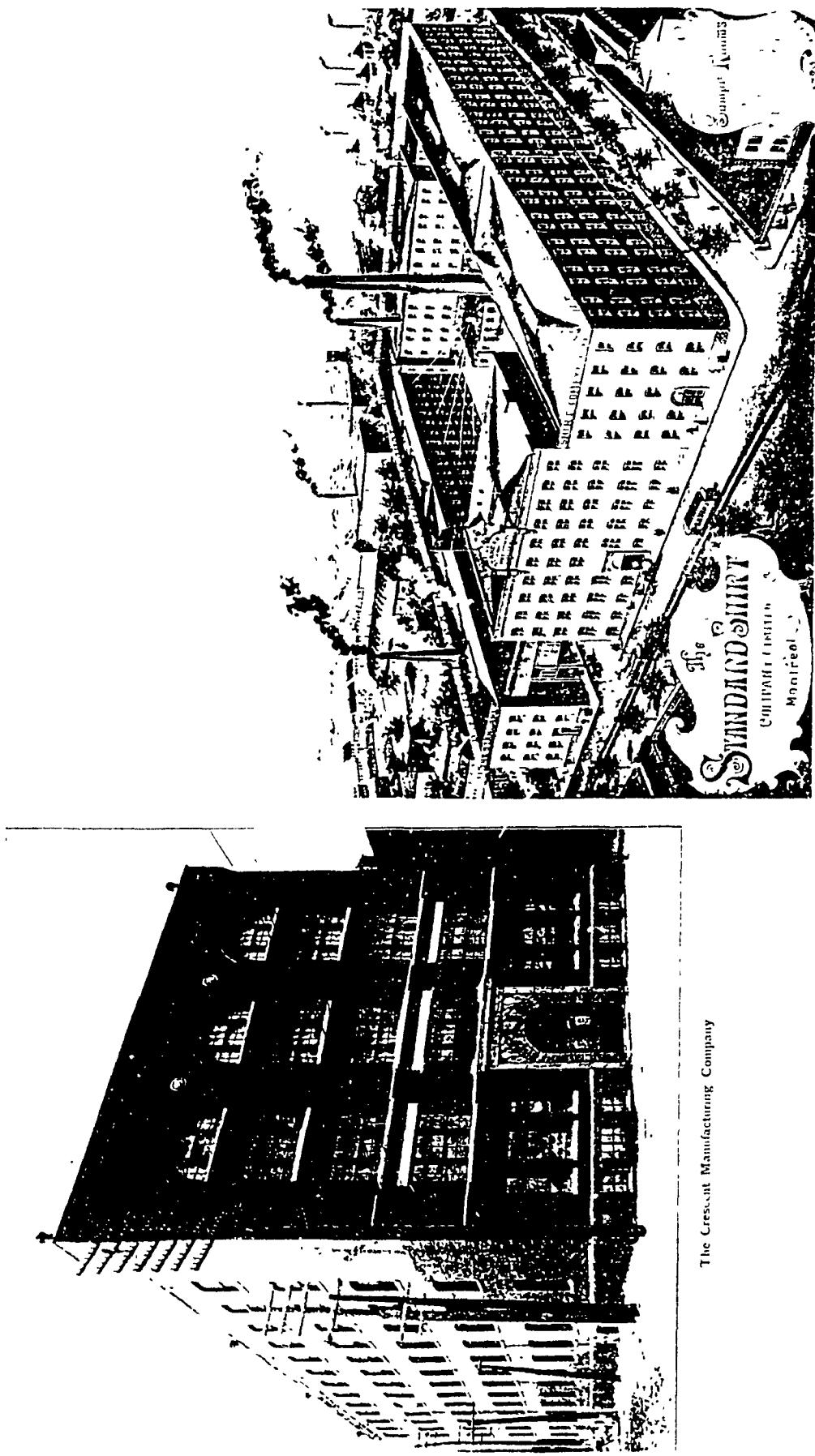


Fig. III-25  
The Crescent Manufacturing Co. and The Standard Shirt Co.

W. H. SCROGGIE LIMITED, ST. CATHERINE, UNIVERSITY & VICTORIA STS., MONTRÉAL. 7

Notre assentiment dans les

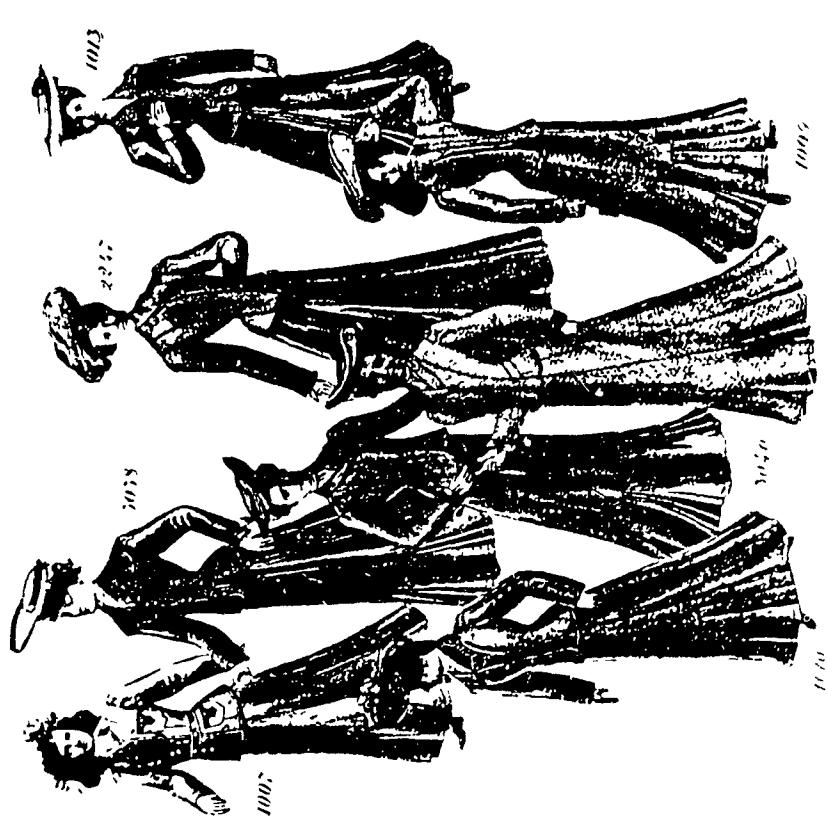
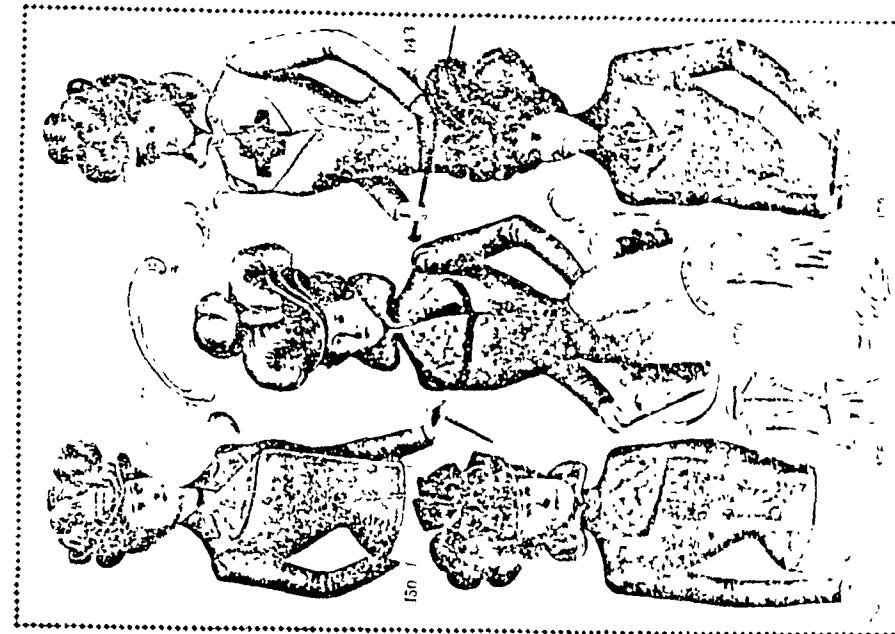
## *Costumes du Printemps*

Pour l'Amis et l'amour d'Elles

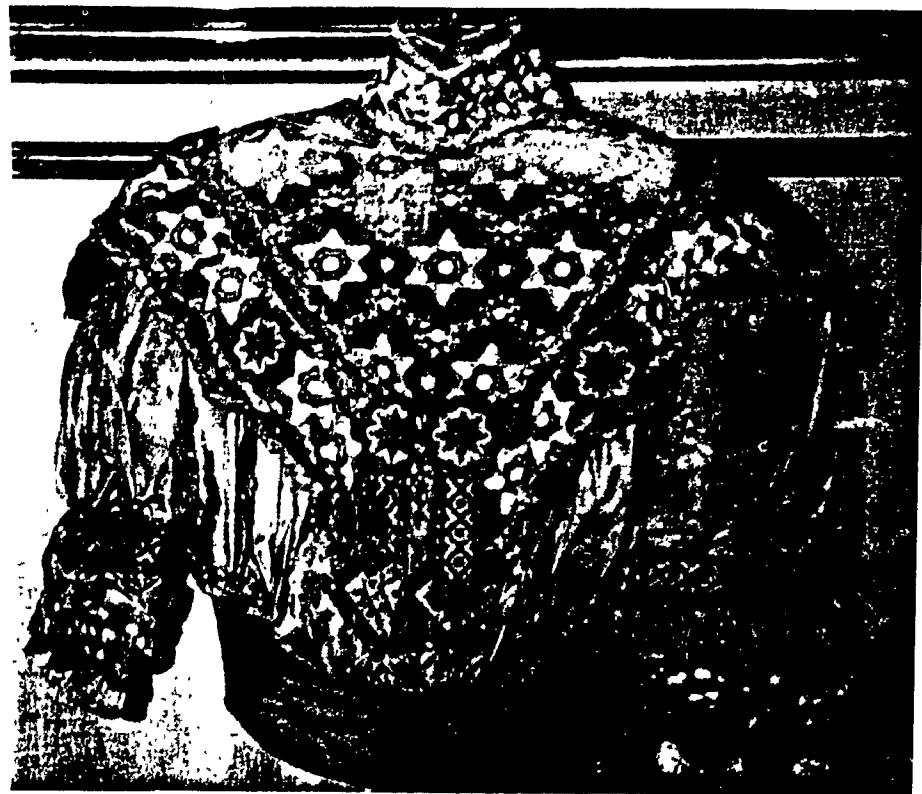
DANCRÉE

## **Jupes séparées et les Crashes**

VOIS ETONNEBA



SATISFACTION OR MONEY REFINDED



Front



Back

Fig. III-29  
Windsor Estate  
Afternoon Dress  
ca 1904  
M977 44 4



Fig.III-30  
Mrs.McKinney  
Evening Dress, 1905  
M965.136 (1.2)



Fig.III-32  
Phaneuf  
Reception Dress, 1900  
M21400

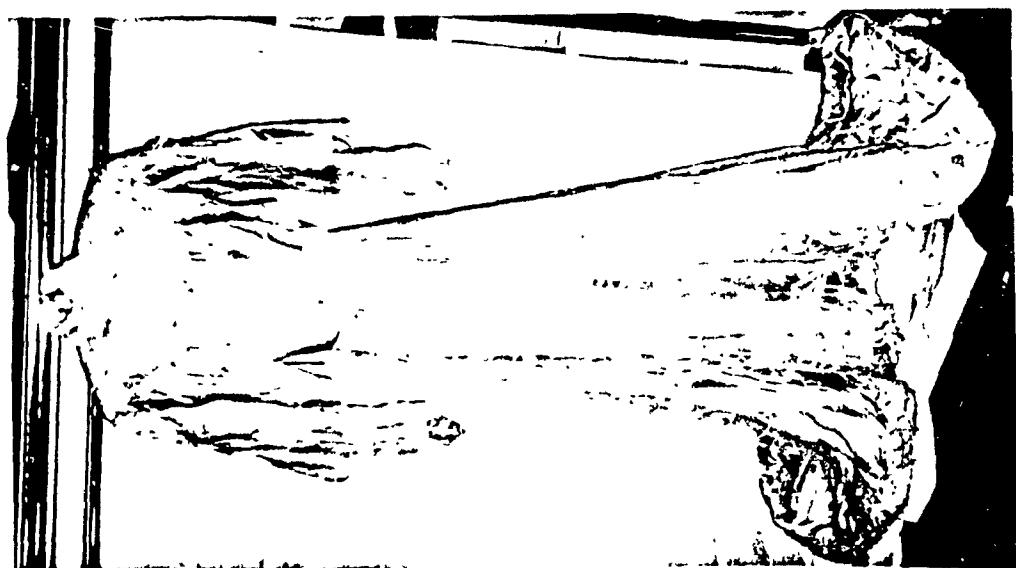
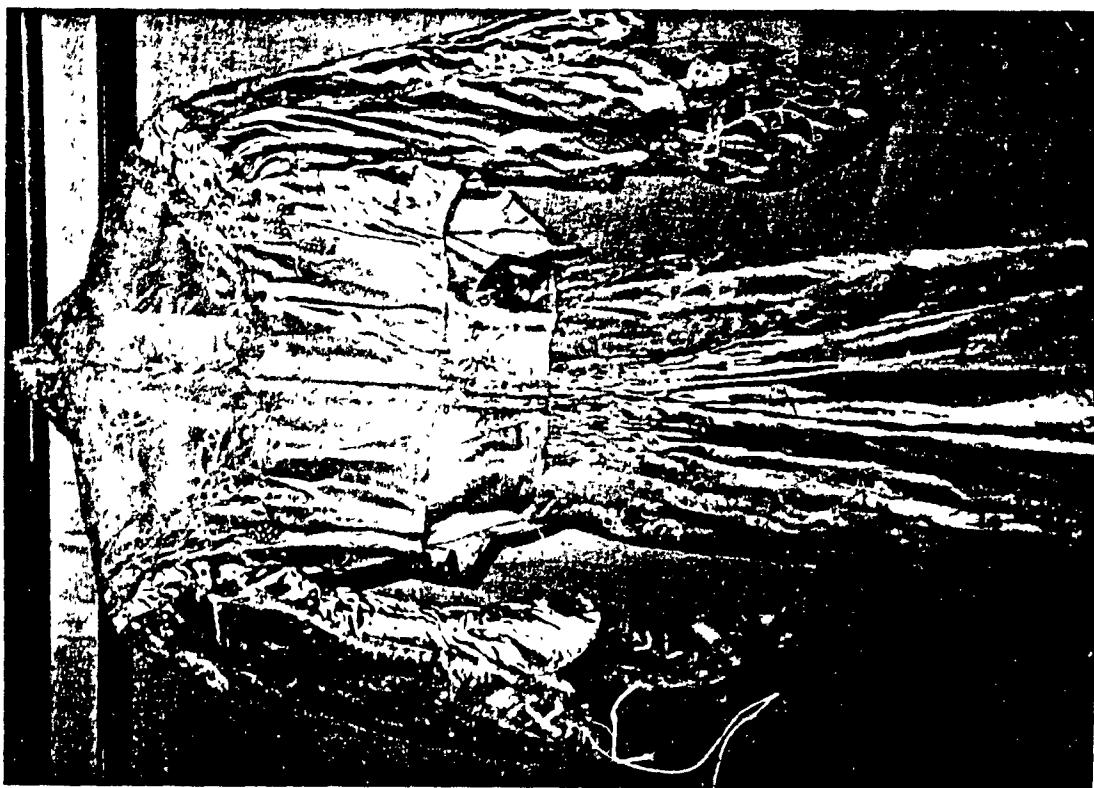


Fig. III-30  
Vere Goold  
Wedding Dress, 1904  
M983.13.4

## Syndicaten

From 1885 to 1905 fashion in Montreal continued to change according to the precedents established by a fashion committee subject to the general direction of the city and its leading social leaders of the time, such as the literary, the spiritual, the entrepreneurial spirit of the time, dressmakers, dress manufacturers and distributors, dry goods merchants and tailors who were only too pleased to reinforce the need for neoclassical fashion as it insured their continued growth and economic well-being. In the last fifteen years of the nineteenth century, also, after the political democratization of fashion movement in the United States, the trend reached a wider audience and department stores began to offer the means to realize, or even order, the latest fashions and ready-made, to Montrealians and the continent's cities to the farthest reaches of the Dominion.

Women entered the world of commerce and industry in the fashion in Montreal reflected the demand for more practical models of dress and the need for more comfortable clothing but failed to achieve the same standards of elegance as those represented by French fashion from the mid-nineteenth century norm. In Montreal, the demand for a more comfortable and practical tailoring within the framework of the latest fashion quite from the early 1880s, the demand for more comfortable ladies' ready-to-wear and the demand for more comfortable clothing and better quality and lower prices became more and more popular.

the first time in the history of the country, and in the  
course of the last few years, the number of Mafioso has  
increased rapidly. They are now to be found in all cities, and  
in every town of any size. They are to be found in the police,  
in the army, in the navy, in the civil service, in the post office,  
in the telegraph, in the railways, in the banks, in the insurance companies,  
in the shipping, in the port, in the import and export trade,  
in the manufacture of cotton, silk, wool, and other properties,  
in the coal and iron industries, in the oil and gas industry, it  
is almost impossible to name a business or an occupation that they have not  
entered. They are to be found in the law, in the medical profession,  
in the ministry, in the diplomatic corps, in the army and navy, in  
the naval and military forces, in the police force, in the armed forces of  
the country, in the secret service, in the customs, in the treasury, in  
the post office, in the telegraph, in the railways, in the  
manufacture of cotton, silk, wool, and other properties,  
in the coal and iron industries, in the oil and gas industry.

Their influence is to be seen in every walk of life, and their influence  
is to be seen in every walk of life. They are to be found in the  
law, in the medical profession, in the ministry, in the diplomatic corps,  
in the naval and military forces, in the police force, in the armed forces of  
the country, in the secret service, in the customs, in the treasury, in  
the post office, in the telegraph, in the railways, in the  
manufacture of cotton, silk, wool, and other properties,  
in the coal and iron industries, in the oil and gas industry.

kindred after marriage. These may be given to the wife by her husband, or they may be created for the wife in the same way as the husband creates them for himself. The husband will be entitled to provide for her even if she is unable to earn a living, and his wife will be entitled to receive the same amount.

While the Decline before mentioned may have facilitated the acceptance of the long strike and upper of terms in the price of one's own labor, it was not until the turn of the century that the workers in significant numbers, demonstrated their capacity to contribute constructively to society, that resistance to change started to decline. From the end of the Civil War until the middle of the twentieth century, the majority of workers did not or had not tried to, protect the right to the independence of the individual at the expense of the system. In the last edition of silhouette sketch acceptance of the right to self-government in one place divided off the country into separate regions and that in the hand of skilled artists, it was carried to the United States well into the twentieth century. The influence of the artist on the American people can be seen in the growth of the industrialized mass production.

and the first problem is to find a way to do this. The second problem is to find a way to do this without using too much memory. The third problem is to find a way to do this without using too much time. The fourth problem is to find a way to do this without using too much space. The fifth problem is to find a way to do this without using too much energy. The sixth problem is to find a way to do this without using too much heat. The seventh problem is to find a way to do this without using too much light. The eighth problem is to find a way to do this without using too much sound. The ninth problem is to find a way to do this without using too much vibration. The tenth problem is to find a way to do this without using too much pressure. The eleventh problem is to find a way to do this without using too much tension. The twelfth problem is to find a way to do this without using too much compression. The thirteenth problem is to find a way to do this without using too much shear. The fourteenth problem is to find a way to do this without using too much torsion. The fifteenth problem is to find a way to do this without using too much bending. The sixteenth problem is to find a way to do this without using too much stretching. The seventeenth problem is to find a way to do this without using too much pulling. The eighteenth problem is to find a way to do this without using too much pushing. The nineteenth problem is to find a way to do this without using too much pulling or pushing. The twentieth problem is to find a way to do this without using too much pulling and pushing.

On the other hand, the situation definitely increased soon after the introduction of the National Policy, but until markets expanded and more customers required to include easily the broad base created and won by women, Montreal manufacturers lacked the incentive to expand into ready-to-wear. As tailors such as Horne, Mitchell, and later the innocent shirtwaist industry, began to eliminate the contract system by moving production of mass produced garments back into established workshops or factories which could be more closely regulated, working conditions began to improve and the prevalence of sweatshop labour was reduced.

Throughout the period under discussion, Montreal continued to influence fashion development in the country. Wholesale men's wear producer such as Paul Fecteau's Progress Brand Clothing, distributed their products Canada-wide, and numerous Montreal based wholesale and retail dry-goods merchants profited from improved communication and transportation since the Canadian Pacific Railway was completed. Towards 1900, there appears to have been a shift away from European styles to a preference for New York inspired fashions. English merchants and manufacturers highlighted their latest American fashions, emphasizing the New York training of their employees.

Although it did not succeed in exploring certain aspects of the history of women's fashion in Montreal towards the end of the nineteenth century, such as the democratization of fashion through the press, the development of taste and the development of the ready-to-wear industry, there were still many questions left unanswered

particularly with regard to the social and economic contacts he yet enjoyed, more and more, with the élites of the world who were then active, and especially with the well-to-do they acknowledged by their contemporaries as the leaders of the nominal élites. Manuscript returns, available for the annual stock directories, would be helpful in this regard, and further research into the *Record of Trade and General Collection* of the *Journal of The Monetary Times*, by Sir George-Étienne Cartier, record in the Municipal Archives, might also improve our understanding of late nineteenth century retailing and fashion production, enhance the wealth of information already to be discovered in the pages of contemporary newspapers.

In 1901, the editor of *The Book of Montreal* commented the cosmopolitan nature of fashion in Montreal as well as the strength of her fashion industry in 1900 in the following manner:

"The fashions for Montreal are like the language of the Dominion, a combination of the English, French and American. Canadian are admittedly well dressed, never fashionably, but in good taste and in the best of materials. Tourists always find it convenient to put in a supply of clothes when in Montreal as the prices are lower and the market less superior to those of other cities on the continent."

While such a finding has up to now rarely been neither examined nor analyzed, it nevertheless provides evidence of the sophistication of American fashion centers such as New York or Philadelphia, and especially of the retail trade in producing well made, every day clothing in a major metropolitan area, often competing with foreign sources.

$\mathcal{M}(\mathcal{A}, \mathcal{B})$

$$\mathbb{E}_\pi[\mathcal{M}(\mathcal{A}, \mathcal{B})] = \mathbb{E}_\pi[\mathcal{A}] - \mathbb{E}_\pi[\mathcal{B}] = \mathbb{E}_\pi[\mathcal{A}] - \mathbb{E}_\pi[\mathcal{B}] = \mathbb{E}_\pi[\mathcal{A}] - \mathbb{E}_\pi[\mathcal{B}].$$

$$\mathbb{E}_\pi[\mathcal{M}(\mathcal{A}, \mathcal{B})] = \mathbb{E}_\pi[\mathcal{A}] - \mathbb{E}_\pi[\mathcal{B}] = \mathbb{E}_\pi[\mathcal{A}] - \mathbb{E}_\pi[\mathcal{B}] = \mathbb{E}_\pi[\mathcal{A}] - \mathbb{E}_\pi[\mathcal{B}].$$

APPENDIX

Fig. I-1, M.1926.1.1, a child's dress, c. 1926, with the front of a lace hemline at the waistband. It consists of a blue silk crepe de chine with a lace hemline and trim on lace colored chiffon. The back has a lace center panel which flares to a train. The front of the skirt is decorated with beaded cap sleeves, a deep lace collar, lace at the waistline and a trim of gathered lace with loops along the waist. It is bound at the waist with a lace belt. The bodice is made of a "V" wide tricot which flares to the left. Bodice front and back have a lace center back, a lace collar, lace at the waist and a lace belt. White piping embroidered with bobbinet, and lace at the neck and bodice. The front left to right across the front of the bodice is a lace panel pleat, which are faced with more lace.

Provenance: Miss Mabel Holden, Montreal, Quebec, Canada  
Mrs. Jeanne Johnson

Fig. I-2, M.1926.1.1, a child's dress, c. 1926.  
Designed by Worth, this two piece outfit is printed cotton with enhanced by bold dark blue stripes, vertical and horizontal, sprays and blue flowers, consisting of a fitted round bodice with lace center front lace collar, and a long, full, gathered lace back flared to a train. Elbow length sleeves, finished with lace, are bound and piped to an inset of lace with a bow. The waist is bound with blue and white ribbons are used to make the belt and the bodice is bound with the two bands which extend over the shoulders. The bodice is finished by a band of lace at the waist.

Provenance: Miss Mabel Holden, Montreal, Quebec, Canada  
Mrs. Jeanne Johnson

Fig. I-3, M.1926.1.1, a child's dress, c. 1926, designed by Vere Gold, date unknown. The top is a lace collar with floral paisley printed silk chiffon. The top and neckline are bound with black lace elbow, and lace ribbons. The long sleeves are of blue lace, gathered at the shoulder and bound at the wrist with green "marabou" lace and a lace cuff. The lace of motifs and a little ribbon at the waist and back.

Provenance: Miss L.P.L. Webb, Pittsford, N.Y.

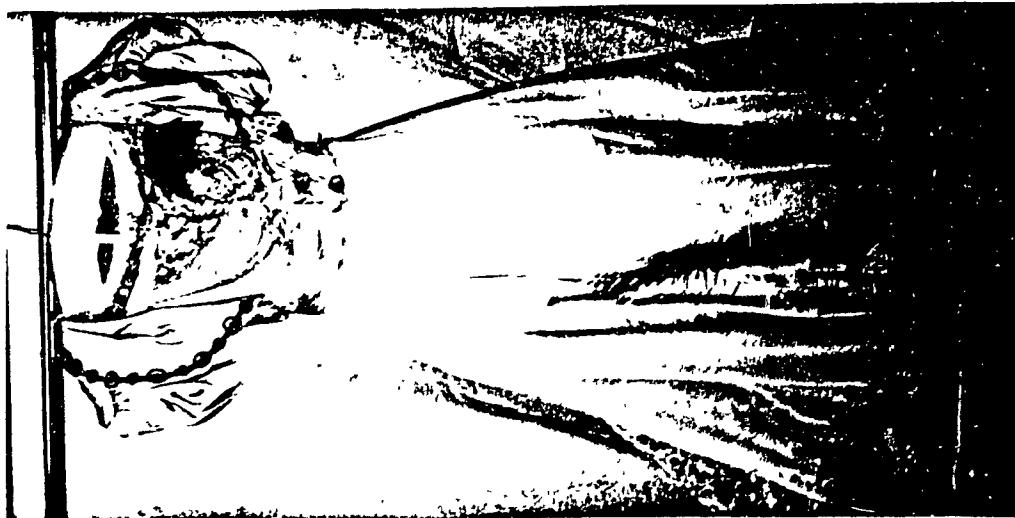
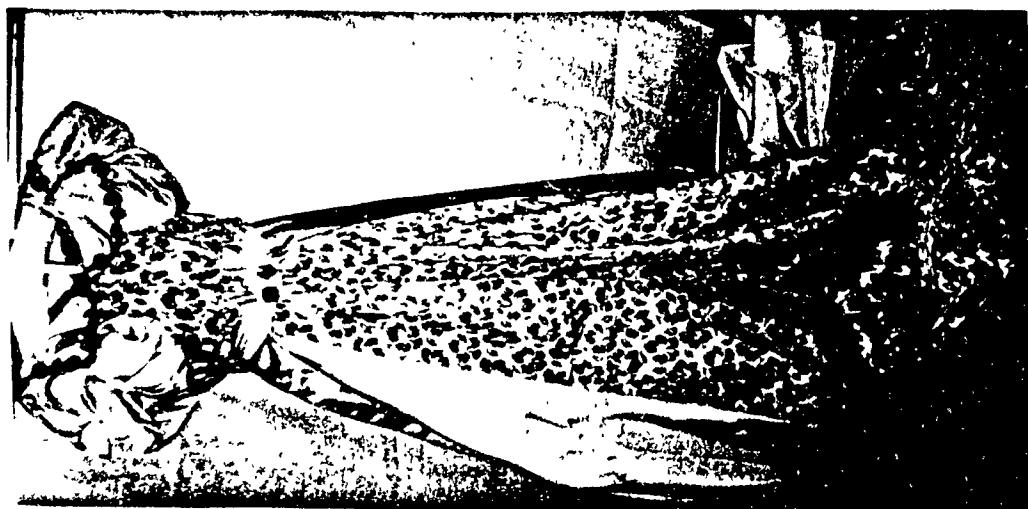
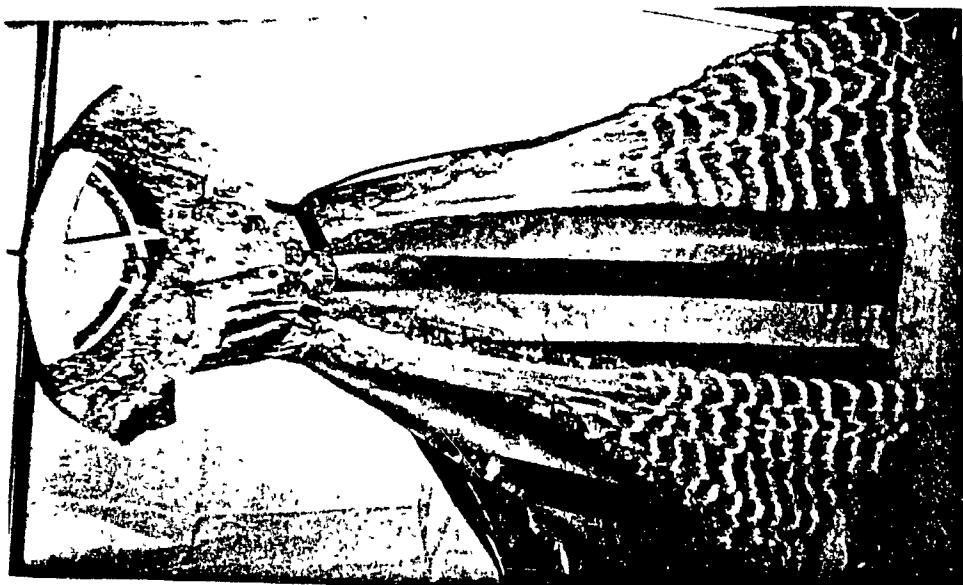
The skirt, c. 1926, is the only one of the three outfit's made by Miss Gold and it is now in the collection of Mrs. George Ross, at one time, the Mrs. F. M. Ross, of Pittsford, New York. Before her marriage, Mrs. Ross was a dancer in New York. As a result, the collection of her clothes is very limited and she holds an extensive collection of hats and gloves.

Fig. I-4, M.1926.1.1, a child's dress, c. 1926, designed by Worth. It is a pale green silk with a lace collar and lace trim. It has a lace belt and a lace panel pleat.

French design of the period, and is very becoming. The blouse incorporates a wide lace border which extends down the sides and around the back. It is a most popular and effective pattern during the 1860's.  
Exhibited at the Royal Exhibition, Montreal.

1867. A. French blouse made by Mrs. McNamee, ca. 1860 to 1870, consisting of a white silk bodice and long flared skirt in deep purple velvet. Both the bodice and skirt are trimmed with ivory leather, lace and ruffles on the shoulder. Like the two dresses from about 1860, it is a "fancy" blouse.

Exhibited at the Royal Exhibition.



APPENDIX  
Reform Garments

The author has recommended to wear the distinctive garment at the reform, the chemillette, Fig.1, over a gauze merino vest made of a light cloth. The chemillette was made from an ordinary high-cut waist or "bodice" which extended five inches below the waist and was attached to the body underneath. Buttons, both in front and behind, closed the lower edge of the chemillette secured loosely with fine cotton thread. In the pattern sent by the Boston Committee, the front of the vest was cut in the same piece as the top of the chemise.

Fig.2 incorporates a narrow-gored skirt faced with tape which may be buttoned to the chemillette. A second version of the waist included a full pleat in front or padding of the same or lighter material over the bosom where the cotton underneath was cut out. This served two purposes; for the full figure it supported the bust and prevented any unpleasant "drag". It starched, it filled out the slender figure from eliminating the need for artificial padding which determinedly appeared to be in vogue.

Over this, the reformer could wear a second waist attached to a skirt cut in a cambric which was finished with a flounce around the bottom third. The dotted line represents the position of the waist band of the over-skirt which was to be supported by a pair of suspenders. Reader, we entreated to bring the suspenders down almost to under the arm to avoid injury to sensitive tissue.

To complete the reform garment and conform with current fashion, it was suggested that one wear a bodice or basque so loose as to permit the wearer to draw a full breath in any position removed all entanglements from one's dressmaker who would undoubtedly bewail the fact that one no longer had any figure.

Indeed either a thin woollen undergarment, Fig.6, was to be worn under a woollen chemillette which buttoned to ankle-length blouses.

Alternatively one could wear a Gabrielle or gored dress which would have required less fabric, covered by a short loosely fitting jacket devoid of heavy trim. For those not wishing to adopt the indicated reform garments, but who still wanted to avoid heavy skirts and a tight waist band, there was the recently patented Emancipation waist made of double cotton, Fig.7.

Author: How to be瘦 and Healthy or How to be Strong: A Book for Ladies,  
Montreal: John Lovell and Son, 1876, 126-147.

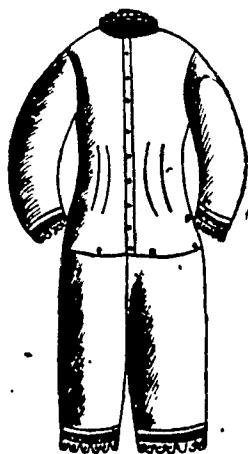


FIGURE 1

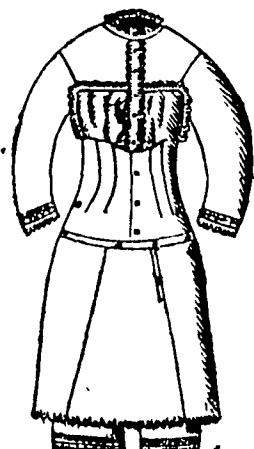


FIGURE 3

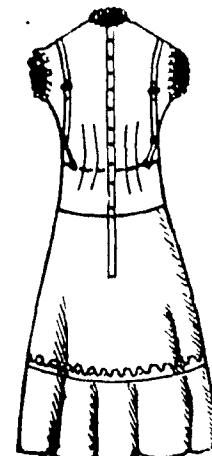


FIGURE 4



FIGURE 6

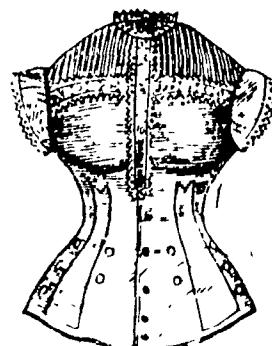


FIGURE 7

## THE EMANCIPATION WAIST

FASHION GALLERY



Early shirtwaist  
Miss Moore  
Notman 92849  
July, 1890



'Tea Gown'  
Mrs. Miller  
Notman 91704  
February, 1890



The type of garment  
suggested by reformers  
Miss M.A. O'Brien  
Notman 89856  
May, 1889



Empire Revival  
(unsuccessful)  
Mrs. D. Kearns  
Mrs. Miller  
Notman 102419  
September, 1893

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Believe it or not, I am still here.

Parcels, Method, Plan, Section, Area, Depth, Volume, Capacity

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1933-1934      1934-1935      1935-1936      1936-1937      1937-1938

Finally, we have to consider the effect of the finite number of nodes in the network.

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Collected by L. M. Clegg, at the same place.

Commerce, Ville, & Mœurs, à l'heure d'aujourd'hui.  
Traditionnellement, le Québec est une province de  
Montérité, Axé sur la tradition et l'ordre social.  
Cinéma, littérature, etc.

Copper, Tellurite,  $\frac{\text{Molar mass of Cu}}{\text{Molar mass of Cu + Te}}$ , 0.5000000000000000

16. What is the Way to Win War?

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100% of the time, the system is able to correctly identify the target class.

W. C. H. - W. C. H. - W. C. H. in the Henry  
Winter, 1968.

Mr. J. C. Hopper, Esq., of Toronto, B. C.

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Convenzione di Quebec 1617

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<sup>1</sup> See, e.g., *United States v. Ladd*, 100 F.2d 103, 111 (1st Cir. 1938), *cert. denied*, 300 U.S. 630 (1938).

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