The Changing Face of Fashion in Montreal, 1865-1905
New Markets, Improved Taste and the Move to Mass Production

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A Thesis

in

The Department

of

Art History

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

December 1992

ISBN 0-315-84630-5

[illegible]

[illegible] in Montreal, 1939-1945
[illegible]

[illegible] government's industrial policy, Canadian [illegible] steadily towards self sufficiency particularly in the Montreal dominated textile sector. As the leading [illegible] commercial and industrial centre, Montreal's [illegible] fashionable trends set by Parisian [illegible] purchasing clothing while travelling abroad or participating [illegible] the world scope, the latest elegant [illegible] appearing in international ladies' journal such as Harper's Bazaar, in the local press and Montreal produced [illegible] Paris inspired fashion commentary during the late [illegible] retail dry goods sector offered an increasingly [illegible] selection of reasonably priced fashionable dress [illegible], trims, millinery and accessories both [illegible] mail order catalogues, distinctions between the [illegible] Montreal and her less affluent fellow [illegible] the early 1940s fashion reflected a [illegible] demand for practical, more simplified clothing. As women entered the workforce [illegible] active [illegible], collective taste [illegible] the introduction of ready made, yet perfectly acceptable [illegible] skirts and shirtwaists freeing [illegible] dependence on foreign imports or their own [illegible] in order to be fashionably dressed.

Acknowledgements

The past [illegible] years have been [illegible] and have had [illegible] way I have met many [illegible] indirectly assisted the [illegible] am grateful. I would first [illegible] has found time in her [illegible] critique work as it progressed. [illegible] of Fine Arts at [illegible] thank Laurier [illegible] have, throughout the [illegible] enthusiasm for Art History.

While doing research [illegible] such as Larry McNeil [illegible] beyond the call of duty [illegible] Mallinson of Toronto, [illegible] Salmon or Edward [illegible] in Montreal. [illegible] the McCord Museum, I would like to thank the curator of Prints, [illegible] as well as Stanley Triggs, [illegible] allowed me access to the [illegible] following three years. [illegible] Most importantly, I would like to [illegible] and friend [illegible], curator of Costumes at the McCord, [illegible] through the years offered her [illegible] giving me the courage to [illegible] in the first place.

[illegible]

[illegible]

[illegible] Railway in 1885, [illegible] Canadian [illegible] fought off the latest [illegible] attempt to [illegible] Canadian commerce by [illegible] through America's own well [illegible]. [illegible] the eleventh hour the CPR had [illegible] completion of its transcontinental line [illegible], Canada's widely dispersed population [illegible] linked by a communications network which [illegible] geographical barriers and opened the way for western settlement.

Canada's metropolitan centre, main port of entry, and home to a fashion-conscious elite, Montreal appeared to offer an excellent opportunity for an inquiry into the changing face of fashion in Canada at the turn of the century. In a period of accelerated industrialization, technical advances, and a growing recognition of the need to [illegible] women's status in a male dominated society, to what extent did fashion reflect shifting social and economic conditions or, 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 [illegible] of fashion through mass produced dressmaking patterns and the rise of the department store which brought fashionable [illegible] within the reach of almost everyone, very few studies of a comparable nature have been undertaken in Canada.

These [illegible] cut of Women's [illegible] Mod: Dres[illegible] and Embroidery [illegible] evolution of the nineteenth century [illegible] of extant garments, patterns, and [illegible] a general nature and [illegible] Ontario. For clothing [illegible] Warm One Night: Early [illegible] Burnham or Jacqueline [illegible] 19th. century dress [illegible] Costume Society of America [illegible] Ferland Doyon in Les [illegible], [illegible] with the publication of Farm [illegible] Montreal Dress, we have had to [illegible] geographers and historians [illegible] produced in nineteenth century Montreal.

In [illegible] geographer H. [illegible] abundant cheap rural labour [illegible] system contributed to Montreal's [illegible] industry. Even when production [illegible] twentieth century, [illegible] and low property rental. [illegible] rival firms in both [illegible] higher overheads.

Within [illegible], [illegible] pioneering [illegible]

Montreal by [illegible] between established contractors [illegible] and master the trade. [illegible] apprenticeship [illegible] in the larger dressmaking establishments [illegible] increasingly substituted for the provision of room and board and the more personal master-apprentice relationship [illegible] employer employee. As early as the 1890s, apprentices could no longer be assured of 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 1871-1891 historian Michelle Payette-Daoust produced a comprehensive study of the men's ready made clothing sector in 1986. Production in the making of men's clothing was broken down into task specific divisions of labour in the interests of efficiency. She showed how the move to mass production at the end of the nineteenth century, isolated, 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 1980s, both were still fundamentally based on labour relations and the changing organization of production within the industry. In <u>Skill and Gender in the Canadian Clothing Industry 1890-1940</u>, Mercedes Steedman explored the systematic gender discrimination which has relegated women to the unskilled lower

paying job. [illegible] employee's [illegible] environment [illegible] Leyton's sociology [illegible] Working Class [illegible] 1880-1920, [illegible] supportive institutions [illegible] such as parochial schools, [illegible] societies, coupled with a [illegible] to create a [illegible] Jewish garment workers settling in Montreal.

At the turn of the century, clothing production was still inextricably linked to the wholesale and retail dry goods trade. Most clothing for women was produced by the local or itinerant dressmaker, or at home. It was not until the early 1900s that factory produced skirts and shirtwaists became widely available and were of an acceptable quality that the stigma attached to ready-made garments began to disappear. In 1901, although Timothy Eaton offered a wide range of household items and traditionally associated with the dry goods trade, he still referred to the sale of yard goods as the most significant part of his business. Yet, despite the importance of the dry goods sector, its [illegible] records from the nineteenth century have been preserved, only two in depth studies of Canadian dry goods merchant firms have been undertaken to date. In 1979, Douglas McCalla [illegible] and fall of the Buchanan family's [illegible] Peninsula between 1804 and 1882. [illegible], Gail [illegible]

[illegible]

[illegible] Henry Morgan and Co. [illegible] in their own workrooms producing locally [illegible], but without corporate records or [illegible] very difficult to assess the [illegible] in the emerging department [illegible] before the beginning of the twentieth century.

[illegible] has focused on primarily [illegible] those which at least have a Montreal [illegible] individuals, it has been difficult to [illegible] publications, such as *Le Monde Illustre* or *The [illegible]* [illegible] tendency to change policy midstream to the [illegible] commentary. Where a potentially promising [illegible] *The [illegible] Review* or *Montreal Saturday Night* has [illegible] been preserved.

[illegible] can be found [illegible] and fabric [illegible] certain clothing [illegible] which [illegible] of the Hottman [illegible] best" [illegible] the wealthier [illegible] appearance [illegible]

[illegible] a degree of [illegible] once [illegible] by the fact that [illegible] people were [illegible] milliners [illegible] to [illegible] establishments working in the [illegible] employees, [illegible] painstakingly [illegible] as the nominal [illegible] exist for the [illegible] establishments, [illegible]

As a result, [illegible] rely heavily [illegible] glamour [illegible]

[illegible] aspects of the early [illegible] patterns, the [illegible] and [illegible] shed light on the [illegible] adolescent and childhood [illegible] manufacturers, only to a limited [illegible] and are therefore too early to be relevant to the period under discussion.

[illegible] the changing face of fashion in Montreal at the turn of the century, one of the major difficulties encountered was the [illegible] of [illegible] information on ladies' wearing apparel before 1900, particularly in the manufacturing sector. While tailors, hatters and haberdashers/men's wear manufacturers were well represented in contemporary albums, late nineteenth century periodicals and the press, as were the latest fashions, patterns and advice on [illegible] for women's and children's clothing, few dressmakers, or milliners, appear to have advertised in contemporary newspapers or journals, perhaps due to the small size of their establishments and the artisanal nature of their profession. Fortunately, in the Musée Musée of Canadian History houses several garments [illegible] produced by recognized couturiers working in Montreal at the turn of the century, social and costume history [illegible] insight into the nature of dress during this period, although provenance and the name of the original producer are [illegible] difficult to establish after an interim of [illegible] hundred years.

From an [illegible] [illegible] [illegible] [illegible] [illegible] portraits in the [illegible] [illegible] [illegible] [illegible] plates in reputable ladies' journals such as Harper's Bazar [illegible] or The Englishwoman's Domestic Magazine, [illegible] that Montreal women were in fact adopting the latest European fashions within [illegible] of their appearance in these [illegible] journals. [illegible], as far as [illegible] can ascertain, there has been no attempt to approach fashion in Montreal from a more global perspective incorporating the [illegible] social and economic history other than the recent publication from the McCord Museum Form and Fashion, Nineteenth century Montreal Dress, which [illegible] and seeks to account for the evolution of form in women's dress throughout the nineteenth century according to [illegible] an internal dynamic of change. [illegible] [illegible] place in the Notman Photographic Archives, Jacqueline Beaudoin-Ross has followed the evolution of the sleeve through the last decade of the nineteenth century to support her theory that while fashion can be influenced by external factors, once a distinctive element is established, it will develop, driven by an internal dynamic to extreme proportions, whereupon it will collapse, ebb, wane and ultimately disappear only to reappear in modified form at a later date.

Since the late nineteenth century, fashion trends have been analyzed from several perspectives. Besides the obvious functional approach where clothing is seen to provide protection and warmth as well as decorum by concealing human genitalia, fashion theorists have tended on one hand to explain [illegible] [illegible] [illegible] [illegible] [illegible] ongoing search for identity in an [illegible] [illegible] [illegible]

[illegible] internal mechanism dynamic force which precipitates [illegible] of historical events or changing social or economic conditions. In the first instance, theorists such 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 social status by imitating the clothing worn by one's social superiors. While Herbert Spencer assumed that most fashionable innovations 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 stylistic 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 waste where the clothes worn by the wives of a newly established industrial and mercantile bourgeoisie provided a blatantly obvious 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 concluded that change was precipitated from within any given style. Subscribing to the theory that fashionable forms, like civilization itself, follow a path of evolution, anthropologists Jane Richardson and A.L. Kroeber for example found that certain stylistic elements in female costume such as a high waist, a low or wide neckline or a full or narrow hem tended to recur roughly every one hundred years according to some imperceptible rational order which

did not seem to be unbiased by historical events. In her Recurring Cycles of Fashion, Anne Hollander likewise demonstrated that despite annual variations, three distinct skirt types one with back fullness, one tubular, and one bell-shaped tended to dominate fashion for periods of roughly thirty years between 1760 and 1[illegible].

But such interpretations 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 writers such as Louis Octave Uzanne attempted to equate fashion with the Zeitgeist or "spirit of the time" suggesting that dress and adornment strongly 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 erotogenic zones in 1930, eroticism has emerged as one of the fundamental driving forces behind the haunting theme of fashion. In 1[illegible], Leonard Berger for example stated that as fashion tends to focus on only one of seven different erogenous zones at any time, [illegible] shift tended to occur when society began to tire of the [illegible] on the part currently in vogue whether it be breast, [illegible], the neck and shoulders or that favourite of the [illegible] corpus, the foot.

[illegible] Veblen's suggestion that [illegible] priority by constantly [illegible] challenged the traditional [illegible] desire and sexually repressed [illegible] meaning to the fashion conscious woman's [illegible] the latest fashionable novelty.

While I accept Jacques Beaudoin Ross' theory that once a direction in [illegible] established, 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 characterized 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 of 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 suppress 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 Confederation, see Eileen Cleland, The Cut of Women's 19th Century Dress: The Rise and Fall of the Industrial Age, 1867 (Burlington, Ontario: Published by the author, [illegible]). For changes in the fashionable silhouette prior to [illegible] see volumes [illegible] of the same series.

2. Katherine I. Brett, Modesty to Mod: Life and Fashion in Canada, 1780-1967 (Toronto, Royal Ontario Museum, [illegible]).

3. Harold B. and Dorothy K. Burnham, Keep Me Warm One Night, Early Handweaving in Canada (Toronto: University of Toronto Press, [illegible]). 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 Poss, "A la canadienne, some aspects of 19th Century Dress", The Journal of the Costume Society of America, [illegible] (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 Ferland M. Doyon, "Le Costume traditionnel féminin", Les Archives de Folklore, I, (Montréal: Fides, [illegible]) [illegible] and "Le costume traditionnel féminin, Documents sur charlevoix", Les Archives de Folklore, II, (Montréal: Fides, [illegible]) [illegible] by the same author.

6. Jacqueline Beaudoin Poss, Form and Fashion: Nineteenth Century Montreal Dress (Montreal: The McCord Museum of Canadian History, 1992). This is an exhibition catalogue published in conjunction with the innaugural exhibition of the McCord Museum following three years of extensive renovations.

7. For further information see H. Monroe [illegible], "Montreal's Dominance of the Canadian Men's Ready-to-Wear Industry", M.A. Thesis, U. of Western Ontario, [illegible], or [illegible] P.F. Street, "An Historical Geography of the Canadian Clothing Industry, [illegible], Research Note No. 11, Department of Geography and Regional Planning (Ottawa: University of Ottawa, [illegible]).

8. For information on apprenticeship in Montreal see Mary Ann Poutanen, "For The Benefit of the Master: The Montreal Hearth Trade During Transition, 1820-1842", M.A. Thesis, McGill University, [illegible] and Pierre H. Audet, "Apprentices in the Trades, Montreal, 1790-1812", M.A. Thesis, [illegible], [illegible].

9. Michelle Bayette-Lacoste, "Le Montréal [illegible], 1901", M.A. Thesis, McGill University, Montreal, [illegible]

10. Meredith Clyde, "Skill and Gender in the Canadian Clothing Industry, 1890-1940" in Craig Heron, and Robert Storey, eds., On the Job, Confronting the Labour Process in Canada, (Kingston: McGill and Queen University Press, 1986) 153-176.

11. Miriam J. Leyton, "The Struggle for a Working Class Consciousness: 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 Christman, Suiting 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 Buchanans' Business, (Toronto: University of Toronto Press, 1979).

15. See Joy L. Santink, 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. Chrisholm and Dodd, Commercial Sketch of Montreal and its Superiority as a Wholesale Market (Montreal, 1866) 21.

19. Norma Morgan, "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 Peandoin 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, Wolfflin suggested that forms developed according to an independent, predetermined pathway already established by past trends. While external factors might accellerate 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 .0.

23.Jeanette C. Lauer, 14, and Roland Barthes, The Fashion System, trans. M.Ward and R.Howard (New York: Hill and Wang, [illegible]) 295, and Jacqueline Beaudoin Ross, 53.

24.Jeanette C. Lauer, 14-5, and Jacqueline Beaudoin Ross, 53.

25.Valerie Steele, 9.

26.Valerie Steele, 21.

27.Jeanette C. Lauer 17. For further reading on interpretations of the evolution of fashionable form see Thorstein Veblen, The Theory of the Leisure Class (New York: Mentor Books, [illegible] originally published in 1899, J.C. Flugel, The Psychology of Clothes (New York: International Universities Press, [illegible]), Edmund Bergler, Fashion and the Unconscious (New York: Brunner, [illegible]) or Anne Hollander, Seeing Through Clothes (London: William Heinemann Ltd., [illegible]).

28.Both Valerie Steele and Elizabeth Anne Coleman in her The Opulent Era, Fashions of Worth, Doucet and Pingat (New York: Thames and 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

Whether Rich or Poor, Keeping Up with the Latest European Fashion Trends.

In 1886, Montreal was clearly Canada's largest manufacturing and commercial centre. Trading ships docked at the head of navigation for ocean going vessels, and serving as the pivotal point for Canada's recently completed rail and communications system. Thirteen steamship lines connected Montreal with ports in the Maritimes, as well as international trading centres such as Liverpool, Glasgow, London, Antwerp, le Havre, and Rio de Janeiro. Over $4,000,000.00 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 Vilbon Blue, 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 opulent mansions of the Square Mile, life followed a relatively predictable cycle of official functions and social activities requiring fashions 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 trade of fashionable ready-made garments offered in the prestigious retail stores such as London's Debenham and Freebody or

[illegible]

Peter Robinson [illegible] Montreal's [illegible] dressmakers [illegible] for the most recent in hats and coats. [illegible] Mlle. M. Lepette at 17[illegible] St. Catherine Street for example, an accomplished and highly trained dressmaker such as Mlle. M. [illegible] at [illegible] St. Catherine Street described in Le Monde Illustré in October, 1[illegible], [illegible] recently returned from New York and offering the latest in hats, [illegible] and the York designs. [illegible] summer drew to a close, and the elite returned to Montreal, women from polite society looked forward to their annual visit to their preferred dressmaker to be outfitted in the latest fashions in preparation for the coming season.

While we know from the customer index of the McCord Museum that members of Montreal's elite such as Mrs. Mabel Hol[illegible] purchased at least two dresses in the House of Worth in Paris (Hopkins and [illegible]), and that several stunning, from the ball gown to be worn to the cloak, mantle and rapidly expanding ready-to-wear departments of several British retailers, Montreal's elite were still reasonably well served by their own dressmaking community.

One dressmaker, [illegible] described in the [illegible] Lovell's Street and for the [illegible] a merchant located at [illegible] Drummond Street. By [illegible] Schrantz, a firm [illegible] adhe[illegible]. Although Lei Montreal [illegible] she no longer appeared in [illegible] was of such exceptional quality [illegible] inaugural exhibit of [illegible]

[illegible] (See fig.I-3)

The McCord Museum also holds several examples of the production of a Mrs. P. Lemelin from a dressmaking establishment [illegible] Jindlor Bazaar. From 1901, Jindlor Bazaar was located at [illegible] St. Catherine Street moving to 201 to 205a, The Lindsay Building, at 501 St. Catherine Street in 1907. Two evening dresses from this firm belonging to a Mrs. Lionel Lindsay are reported to have been [illegible] in Montreal by a Lady Mc Phail before 1905.

Mrs. Van Horne, wife of railway magnate Cornelius Van Horne, patronized 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 [illegible] Mansfield 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 circles 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, sensitivity and detailed workmanship both inside and out required 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 [illegible] ribbon in gold lace, overlaid by the same beaded embroidery, form a hand stitched interlaced V motif midway between the [illegible] of the [illegible] and the belt. The sleeves have been hand [illegible] with the same net. At both centre front and

[illegible]

During the last quarter of the nineteenth century, ladies in Montreal continued to dress according to the collections established by a fashion conscious elite happily abroad or patronizing their preferred Montreal dressmaker. While one's dressmaker would often provide patterns and directions of the most fashionable designs, a client could also respect styles of gowns illustrated in fashionable ladies' journals such as Harper's Bazar from New York, or Godey's Lady's Book published in Philadelphia.[illegible] In her "Fashion Plates: Sources for Canadian Fashion", Norma Morton firmly established that Montreal women were modelling their own costumes after fashion plates appearing in internationally circulated ladies' journals. [illegible] Once a weekly mail service was established between Montreal and Liverpool in 1853, the fashionable Montreal reader could have been aware of stylistic shifts, and the latest news, through magazines such as The Englishwoman's Domestic Magazine [illegible] incorporated designs by Jules Garnier [illegible] journal Moniteur de la Mode. Likewise, Montreal [illegible] better access to [illegible] Once the Victoria Bridge was completed [illegible] Portland, Maine.

[illegible]

[illegible] *The* [illegible] *Harper's* [illegible] *Harper's* [illegible]

[illegible] *Harper's* [illegible]

[illegible]

[illegible] Harper's Bazar [illegible]

[illegible]

[illegible]

[illegible] tailored. Only a [illegible] had been able to provide [illegible] such [illegible] handmade garments. [illegible] their servants as well. [illegible], who had profited from increased [illegible] the American Civil War, requested a [illegible], lined in angola, at a cost of [illegible] for his coachman [illegible]. Likewise, a Dr. Howard ordered the same coat for his own coachman, McGoveran, but with plain [illegible] buttons. Even servants were expected to report to [illegible] 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.

But not all Hamiltonians could afford the luxury of a custom dressmaker or tailor. For those working in the textile mills where the average annual wage was [illegible] provided one's pay packet had not been docked because of fines imposed due to lateness, shoddy workmanship, or insubordination, life was difficult. Work often took up [illegible] a week leaving little time for [illegible] to pay the rent or put food on the table. According to the Royal Commission on the Relations of Labour and Capital tabled in [illegible], mill workers frequently received payment [illegible] rather than hard cash further straining a family's financial resources, especially if the principal breadwinner worked on a seasonal basis on the docks. For [illegible] stevedore, who earned between [illegible] and $5.00 a week and

[illegible] lunch and dinner. [illegible] the end [illegible] spring or fall [illegible]

According to [illegible], a [illegible] and overall, the average [illegible] was between $1.00 and [illegible] per week, [illegible] for anything more than the bare [illegible] considers that work is often [illegible] and accommodation [illegible] working class families' annual income. [illegible] such as stone mason or [illegible] cutter, [illegible] of from $1.00 to $1.00, [illegible] [illegible], found that [illegible] household [illegible] difficult of getting [illegible] per [illegible]

For the [illegible] developing insurance, banking and [illegible], matters [illegible] much better. According [illegible] of Montreal's [illegible] in his [illegible] if they were skilled [illegible]. [illegible] a female clerk [illegible] to earn a more [illegible] responsible [illegible] wages, members [illegible] sense of respectability [illegible]

[illegible] for the first time they could identify with their social [illegible] as they [illegible] the [illegible] 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 [illegible] 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 unpaid members of religious orders, who dominated the profession, had contentedly undercut the lay female teacher's wages. Once women were assured of steady employment and a regular, albeit modest income working in the [illegible] sector, they found they could acquire at least some of the elements worn by their more fashionable fellow citizens. For the [illegible] 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 a subscription to Harper's Bazar 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 Illustré, ran that between 1891 and 1902, 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-11), which there was no pattern sheet to be offered, columnist Jeanne Dumont did provide advice on how to cope with frequent seasonal style changes. In the November 1[illegible], 1[illegible] issue, for example, she noted the use of silk plush trimmed with [illegible] or beaver made of natural otter. Although it might not mirror the latest trend to the more expensive fur coats worn by wealthy Parisians, which might cost between $150 to $200 per garment, silk plush could certainly provide a pleasing and more reasonably priced alternative.

From 1889, Le Samedi 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 a stylish silhouette and were accompanied by suggested yardages of suitable cloth. Patrons were encouraged to send in a coupon with their commencement, and were informed that they could expect their pattern within one week.

During 1892 and 1[illegible], The Antelope featured the latest in fashion, literature and drama for its Montreal reader base with fashion commentary reflecting the style currently in vogue in England. While occasional plates were reproduced from The Tatler and The London Ladies' Pictorial, by far the most frequently used plates from The London Queen. Three illustrations included in the [illegible] 13, 1892 edition for example were reproduced from The [illegible] and described in detail what the well [illegible] wear while visiting or attending the [illegible] (fig. I-14).

[illegible] February 1, [illegible], Le Franc Temps [illegible] an entire page to fashion and [illegible]. Highlighting an elegant ball or theatre gown in [illegible] embroidered tulle (fig.I-15), it set the [illegible] organized evening wear and the woman [illegible].

Although the Montreal daily, La Presse contained fashion [illegible] the most recent dress patterns from Mme. [illegible] the Butterick Company for the first eleven months of [illegible], The Montreal Gazette provided considerable insight into [illegible] and clothing worn in Montreal from 1895 onwards. [illegible], with nineteenth century fashion plates or illustrations [illegible] 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 [illegible] were followed. With The Gazette's column "Women's Realm" [illegible], we not only find out what was de rigeur 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.I-16). Identifying herself only as the initial, M.C.C., the author of this column [illegible] three times a week round of Montreal shops sketching what [illegible] offered for sale.

In 1897, the column was written by a Mary Dean corresponding [illegible] New York City in a rather superior manner. Fashions were still [illegible] directing her comments to those shopping

in moderately priced [illegible] Henry Morgan's, [illegible] clientele [illegible] at the Metropolitan [illegible] dull [illegible] disappeared and [illegible] nature [illegible] during the 1960s [illegible].

Even prior to 1965, Montreal [illegible] considered Canada's wealthiest and most sophisticated city. At the beginning of the period under discussion, families with eastern Canadian roots raising their children far from civilization along 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.[1] While Montreal's wealthy [illegible] had long been able to procure fashionable clothing, from both foreign and local couturiers or custom tailors, by the mid 1960s, even the lower ranks of the new middle class were privy to the latest developments on the European fashion scene through fashion [illegible] appearing in the local press or moderately priced [illegible] such as Le Monde Illustré, Le Samedi or The [illegible].

Notes:

1. anon., The Industries [illegible] Historical Publishing [illegible].

2. Government of Canada, [illegible] Labour and Capital [illegible] as the RCMPLC.

[illegible] Montreal Life, [illegible], 21. For three months this [illegible] that those [illegible] appropriately dressed, [illegible].

[illegible] Adburgham, Shops and Shopping, 1800-1914, Where and in What Manner the Well Bred Englishwoman Bought her Clothes, (London: George Allen and Unwin, [illegible] 145. From 1870 Debenham and Freebody had been offering ready made and partially completed costumes which were advertised as particularly convenient for those in mourning. A wide assortment of skirts suited to any degree of mourning was available allowing the customer to have a bodice or jacket made up according to her own measurements in the store's own workroom on her notice.

[illegible] Le Monde Illustré, [illegible], 122, October 16, 1886, 102.

[illegible] Montreal Life, [illegible], 3, September 29, 1869, 15.

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

[illegible] Several garments from the collection are of British or American origin. The [illegible] range from a relatively simple mantlet ca.1885, in black ottoman trimmed with passementerie and lace from J. Fielding [illegible] Buchanan St. in Glasgow, to a full length, grey, corded silk organza [illegible] appliqued with écru lace ca.1890, and a printed silk, lace and chiffon afternoon dress ca.1900-1905 from Peter Robinson.

[illegible] Lovell's Montreal Street and Business Directory (1894-5) 655 and (1900-1) 944. See Appendix A for a detailed description of this bodice.

[illegible] Lovell's Directory, (1906-7) 1425 and (1907-8) 1934.

[illegible] See Appendix A for a description of these two dresses.

[illegible] Lovell's Directory, (Montreal: [illegible]) 1266 and (1905-6) 1214.

[illegible] McCord Museum Archives, [illegible] Papers, folio 531, Receipt, May 9, [illegible]. Mrs. Lachlan Gibb, [illegible] one of the partners of Gibb and Co., Montreal's most [illegible] tailor had at least one dress made up by a Mrs. M. Pearce of [illegible] South Vale Terrace, Blackheath, London from measurements [illegible] taken while Mrs. Gibb was in England.

[illegible] Harper's Bazar, [illegible], March 27, 1886, 212, detailed [illegible] illustrations of gowns by the House of Worth and Felix, another Parisian couturier.

[illegible] Nancy Morton, "Fashion Plates: Sources for Canadian Fashion", The Journal of Canadian Art History, 2, 5 (1981) 107-110. In February of [illegible], Mrs. Williams was photographed by the Notman Studio in Montreal, wearing a gown and assuming virtually the same [illegible] as the fashion plate appeared in the November 1866 issue of The

<u>Englishwoman's Domestic Magazine</u>.

16. ibid. 107.

17. Prior to the establishment of a direct rail link to Portland, Maine an ice free port, exports to Montreal virtually came to a stand still during the winter months when the port of Montreal was frozen. With year round access to the sea, Montreal merchants and shippers could maintain their export trade over the York, by which their shipments of grain from central Canada could move through the United States via the Erie Canal.

18. J. Beaudoin Ross, <u>Form and Fashion</u>, [illegible], Appendix [illegible].

19. ibid., 69, n.10 and 79. According to Jacqueline Beaudoin Ross, as international copyright laws were not well established until the 1890s, editors such as Louis A. Godey [illegible] occasionally pirated illustrations from British fashion journals without acknowledging their sources.

20. <u>Canadian Queen</u>, IV, 4, October, 1891, 111 [illegible]. When [illegible] colour combinations for his gown, Keith [illegible] quoted a preference the softer tones of nature found in moss, lichens and 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 shades described as a pale, clear *vigale* or grasshopper green followed by a deeper more grass *sarcelle* green. As illustration were [illegible], in colour, it is difficult for the modern reader to fully appreciate seasonal colour variations which were described in rather [illegible] terms. There can be no doubt however that as today, each season brought with it distinctive new shades which it born, could immediately identify the wearer as fashionably up to date.

21. <u>Harper's Bazar</u>, XVIII, 5, January [illegible], 1885, 49. From an announcement that the next number would contain a pattern sheet supplement with a large variety of full [illegible] patterns. While other all issues for the years 1885 to 1886 are examined, none of these pattern sheets appear to have been preserved.

22. <u>Harper's Bazar</u>, XVIII, 7, February 14, [illegible], 116. Like <u>the Canadian Queen</u>, <u>Harper's</u> 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 yearling sales at Cowes. In this particular case, <u>Harper's</u> [illegible] the first dinner dress worn by the Princess [illegible] into London Society in 1885.

23. <u>Harper's Bazar</u>, XVIII, 6, February 7, 1885, [illegible].

24. McCord Museum Archives, Gird Papers, [illegible].

25. ibid. folio 1095, [illegible], 4.

26. ibid. folio 955, [illegible], [illegible].

[illegible]

[illegible] According to figures listed in [illegible], Table [illegible] of Canada, [illegible] for the two [illegible] women, 123 boys under [illegible] and [illegible] under [illegible] were employed earning an estimate [illegible]. The average wage for cotton mill worker [illegible] of Quebec was $215.00 per annum [illegible] factories listed.

[illegible], [illegible] apparently, [illegible] only the women who were paid in piece [illegible] the male employees. To make matters worse the value of the [illegible] were often initiated further eroding the wage packet of the female industrial worker.

[illegible]

[illegible], [illegible]. [illegible] workers working in private homes for a [illegible], [illegible] often appalling. As smaller shops [illegible] the regulations governing working hours and conditions specified by the Factory Act of 1885, employees frequently found themselves working in overcrowded and poorly lit premises where bits of cast [illegible] might well serve as bedding. During the small pox epidemic of 1885, this was of particular concern [illegible] of Montreal were terrified of contamination and [illegible] were even driven to consider moving their [illegible] to Quebec City.

[illegible] de Bonneville, [illegible] Baptiste Gagnepetit, Les Travailleurs Montréalais [illegible] (Montréal: l'Aurore, 1975) 108. According to [illegible] writing on the industrial working class in Montreal at the turn of the century, a painter living in Montreal in [illegible] earned what was considered an above average annual income of [illegible], but difficulty living within his means spending [illegible] annually, [illegible] $9.00 per month on rent and a [illegible] for clothing and food. Once heating and water [illegible] were taken into consideration he was left with a deficit of [illegible].

[illegible] de Bonneville, [illegible].

[illegible], Vol. III, Part 1, Quebec Evidence, 15.

[illegible] McCann, [illegible] Photographic Archives, MF031 25(179-181), Women working in an unidentified Montreal laundry, shirt and collar factory were recorded by photographer Richard Smith ca. 1901 as wearing [illegible] printed cotton, full length gathered skirts and shapeless, loosely fitted blouses under protective aprons.

[illegible] Linteau, R. Durocher, and F.C. Robert, Quebec, A History [illegible] (Toronto: James Lorimer and Co., [illegible]) 602.

[illegible] Bradbury, "The Working Class Family Economy, Montreal [illegible]," [illegible], 1984, [illegible]. As today, wage discrimination [illegible] women was systematic with women earning half as much as men.

While many girls worked in [illegible] towards [illegible] were [illegible] married [illegible] keep [illegible] to help with [illegible] or worked [illegible] living wage.

38.Le Monde Illustré, [illegible]

39.Both La Presse and The Ladies' Journal [illegible] published in Toronto featured patterns from Madame Demorest.

40.The columnist for "Women's Realm" in The Montreal Gazette during 1890s occasionally identified [illegible] as the source of the illustrations.

41.The Montreal Gazette, March [illegible].

42.B. Light, and J.Parr, eds., Canadian Women on the Move [illegible] (Toronto: New Hogtown Press, 19[illegible]).

Fig.I-1
Worth
M 19805
ca. 1890

Fig.I-2
Worth
M 19804
ca. 1900

Fig.I-3
Vere Goold
M970.25.1, ca.1897-1898
photo courtesy of Jacqueline Beaudoin Ross

Fig.I-5
The Canadian Queen
Vol. [illegible] p.232

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

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

Reception Toilettes

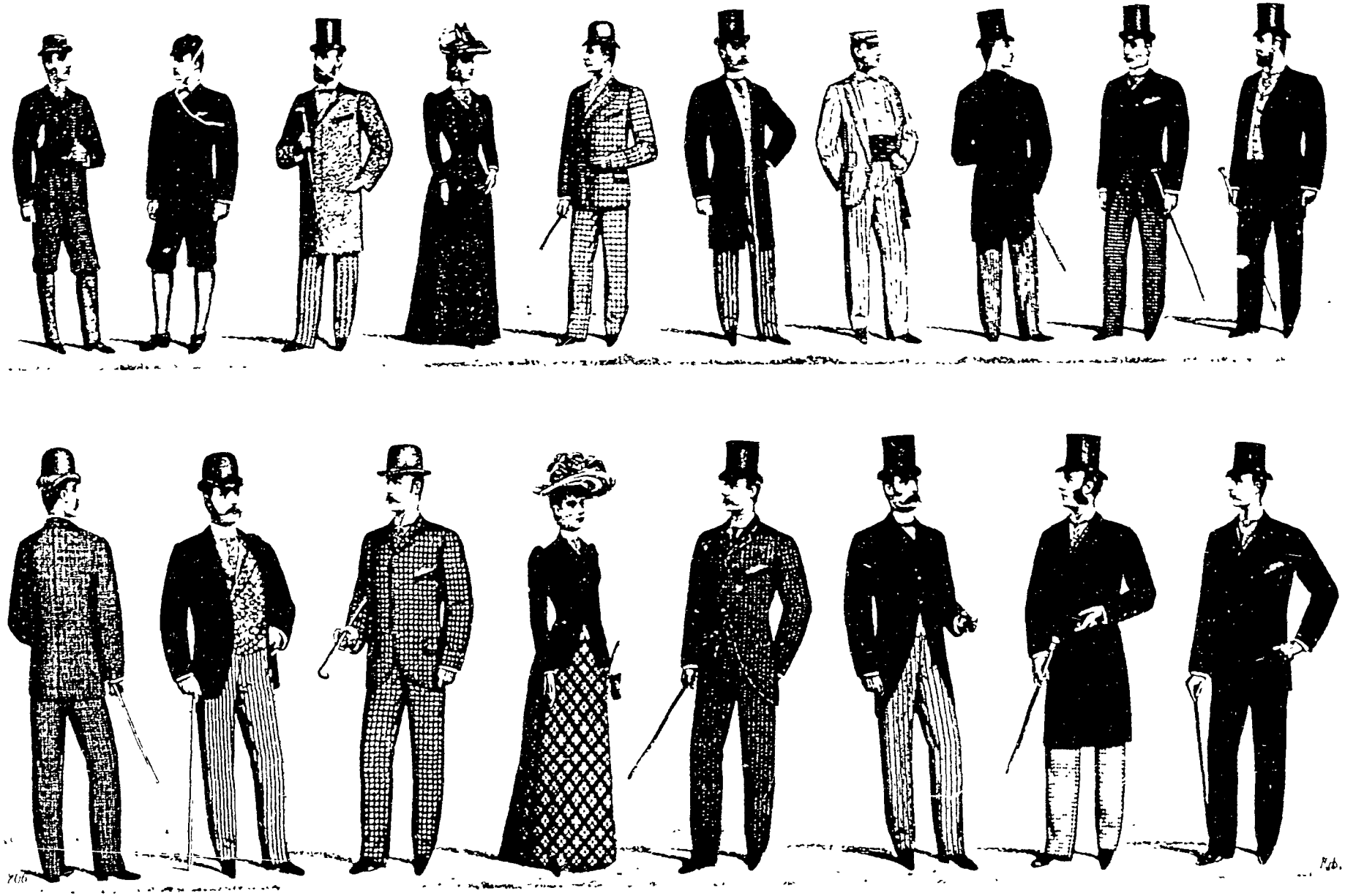
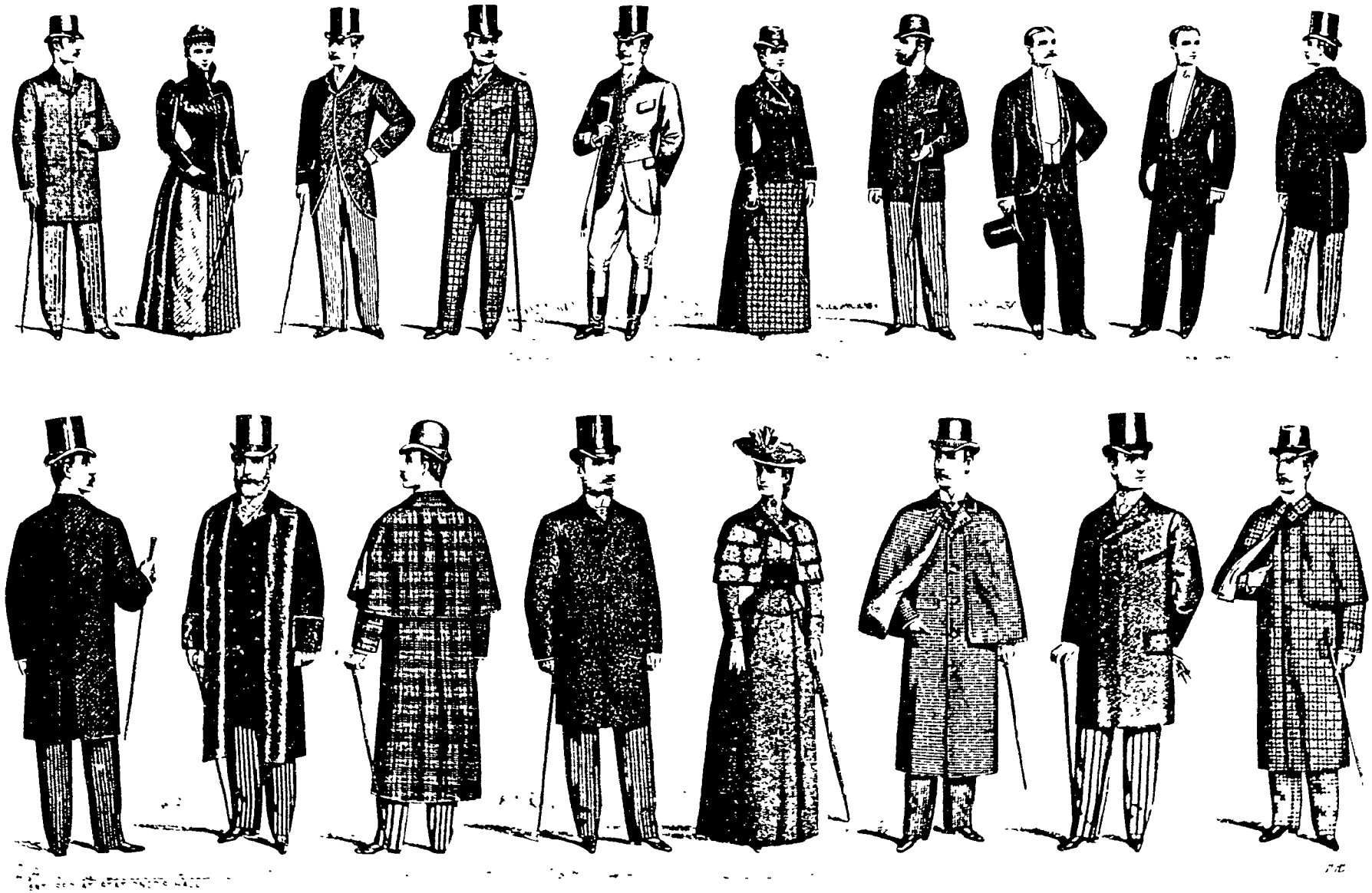


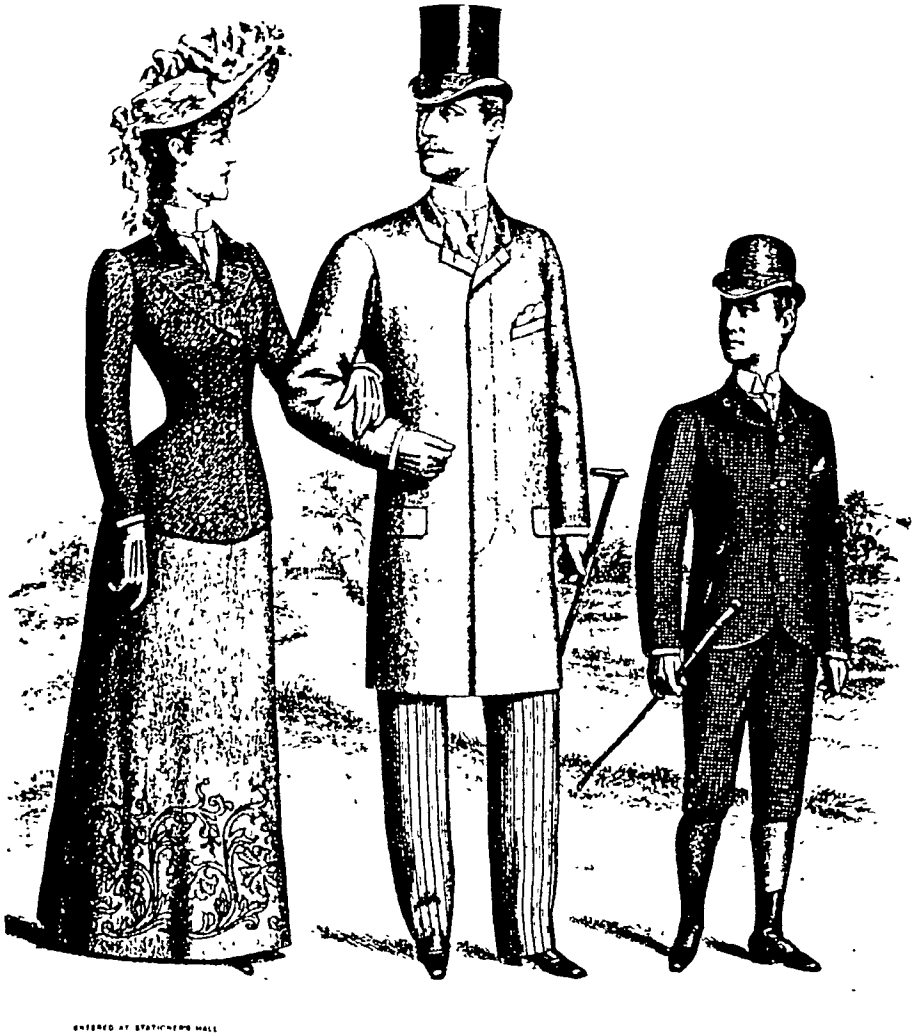
Fig.I-7, McCord Museum Archives, Gibb Papers, folio 473.



THE LONDON ART FASHIONS FOR AUTUMN & WINTER

1890-91.

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



THE LONDON ART FASHIONS

SPRING 1891

Fig.I-9,
McCord Museum Archives, Gibb Papers, folio 473.

The London Tailor & Record of Fashion

Fig.I-10

LA MODE

(Voir gravure)

TOILETTE en sicilienne et pe[illegible] Jupe de pékin. Tunique de sicilienne [illegible] de motifs de passementerie. Corsage p[illegible] avec petit corselet lacé devant et orné [illegible] petites boucles de peluche.

Coupe.—Le corsage plissé sera [illegible] entièrement droit, on prendra pour cela [illegible] les longs d'une demi-verge qu'on plissera d[illegible] plis couchés larges d'un pouce. Cela fait, on appliquera sur ces lés plissés un patron de corsage et [illegible] on découpera les contours.

Jupe de pékin composée d'un le[illegible] tablier, long de 40 pouces, et de cinq lés droits d[illegible] pouces.

La tunique, faite en sicilienne, se [illegible] compose d'un lé long de 44 pouces, formant tablier [illegible] drapé en relevant légèrement du côté droit, [illegible] de cinq lés longs de 42 pouces. Ces lés seront plissés de plis couchés larges de 2 pouces. Le côté gauche sera relevé en drapant derrière, le côté droit sera arrêté sur le relevé du tablier par quatre [illegible] motifs de passementerie.

L'étoffe nécessaire à la confection [illegible] cette toilette sera 7 verges de pékin po[illegible] [illegible] 11½ verges de sicilienne, dont 7 verges [illegible] la tunique et 1 verge 10 pouces pour le [illegible] plissé, 2 verges 6 pouces pour les manches [illegible] corset, 3 verges 6 pouces de velours [illegible] [illegible] du corsage et la garniture des manches. [illegible] de la ceinture.

Fig.I-11
Le Monde Illustre
Vol. 11 [illegible] le 27 mars 1886, p 376

MODES PARISIENNES

COLLET très élégant en taffetas noir recouvert de mousseline de soie noire ruche au cou garnie intérieurement de dentelle légèrement crème, empiècement garni de jais fin.

ROBE EN FOULARD BLEU POINTILLÉ JAUNE, bolero guipure à créneaux donnant un cachet d'élégance à l'ensemble; ceinture corselet satin bleu foncé, gilet petit plis bogerie et plisses fine en mousseline soie 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.

COUPON—PRIME DU "SAMEDI"

PATRON No.

(N'oubliez pas de mettre le No du patron que vous désirez avoir)

Mesure du Buste . . . *Age*

Mesure de la Taille

Nom

Adresse

CI-INCLUS, 10 CENTINS

Prière d'écrire très lisiblement.

Pour détails voir page 30.

Patrons "Up to Date"

Patrons du Samedi

No 132 Robe de chambre pour dame

No 237 Robe pour jeune fille

No 132 —Ce joli modèle est fait en cachemire bleu paon, la robe ajustée sur une doublure et deux pinces sur le devant, elle peut être faite sans doublure en employant des étoffes d'été L'ampleur du devant est froncée au cou et à la ceinture et se boutonne au milieu de la poitrine par des boutons et boutonnières en groupes de trois avec une petite distance entre chaque groupe, le dos sans couture est froncé au cou, mais à la taille on le fronce à plusieurs rangs, puis on coud de chaque côté un large ruban de satin lequel se rattache sur le côté gauche pour faire une jolie ceinture La manche à gigot est sur doublure, terminée au poignet par une dentelle Le col est droit et fini avec un nœud de ruban Cette robe peut être faite en cachemire, mousseline de laine, challi, Henrietta, étamine ou en étoffe se lavant

Quantité d'étoffe en 44 pouces de large pour ce vêtement, pour 32 pouces de largeur de buste, 4 verges ¾, pour 36 pouces, 5 verges, pour 40 pouces 5 verges ¼, pour 42 pouces, 5 verges ½

No 237 —Cette jolie petite robe est très seyante pour jeunes filles de 8 à 14 ans Le modèle est en étoffe de laine à grands carreaux, le plastron est en soie écossaise et les revers en étoffe unie, la garniture consiste en rubans de deux largeurs différentes Le plus large est vert et le plus étroit grenat, s'harmonisant avec les deux couleurs prédominentes de la robe Le corsage est sur une doublure ajustée avec une pince et se fermant derrière avec boutons et boutonnières, le plastron est arrangé sur la doublure Les devants, en laine, sont ajustés au dos par les coutures d'épaules et dessous les bras et la légère ampleur retombe sur une ceinture étroite formant effet de blouse Le dos est plat à l'épaule avec une légère ampleur à la taille Les manches, à deux coutures, sont étroites jusqu'au coude, puis finissent par un petit pouf Un joli revers formant épaulettes se termine en pointe à la taille, le col est une bande droite La jupe est en 4 morceaux sur le biais devant, un de chaque côté, puis droit derrière, deux froncés à la taille Ce modèle n'est pas seulement coquet mais très utile et pratique et peut être fait en n'importe quel genre d'étoffe, il peut se faire en employant deux robes démodées

Il faut 4 verges ¼ en 44 pouces pour une robe destinée à une jeune fille de 12 ans Grandeur de 8 à 14 ans

COMMENT SE PROCURER LE PATRON "UP TO DATE"

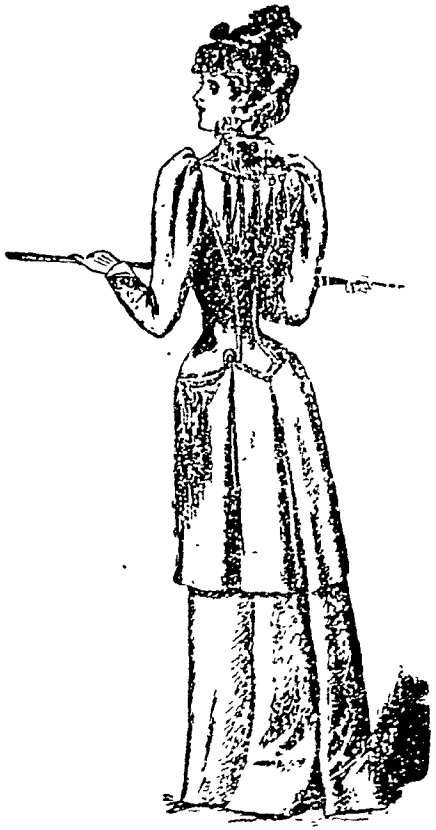
Toute personne désirant le patron ci contre n'a qu'à remplir le coupon de la page 30 et s'adresser au bureau du SAMEDI avec la somme de 10 centins argent ou timbres postes. Ajoutons que le prix régulier de ce patron est de 25 centins

Les personnes qui n'ont pas reçu le patron dans la huitaine sont priées de vouloir bien nous en informer

THE ANTIDOTE

No. 1.—Trouville Costume.—Low bodice and full elbow sleeves in plain beige crepon cloth gathered at the waist to describe wheatsheaf pleats. Corselet, narrow sleeves, and fourreau skirt in crepon—Chine—marron and beige. Yoke, with tab pendant over the bodice, neckband and w[illegible] in white cloth, embroidered with beige silk and gold thread. H[illegible] circled with a small [illegible] fish [illegible] off with [illegible] the back [illegible] Gloves [illegible]

No. 2.—Visiting Toilette.—Full bodice and loose sleeves with pleated epaulettes, in heliotrope [illegible] veiling. The skirt pleated in front at the waist to match, corselet, upright collar, and hem band in white silk embroidered in shaded lilac silk and gold tinsel. Belt and bracelets in mordore velvet, from the latter droop frillings in Irish lace. Capote in white Bengaline silk [illegible] with gold [illegible] heliotrope [illegible] in white [illegible]



No. 3.—Costume for the Races.—Short trained skirt in heliotrope cloth, mounted with two box pleats. Long close-fitting jacket in black cloth with gold and heliotrope braid which defines the seams, and heads the [illegible] the pleat of the basque [illegible] also binds the turned down collar from [illegible] and five [illegible] silk and [illegible]

LA MODE

Le PASSE TEMPS a cru de consacrer une page entière à la mode et aux choses féminines. Nous osons espérer que nos bonnes lectrices nous sauront gré de les avoir oubliées. D'aucuns, c'est la catégorie des grincheux ou des harpagons, diront que nous flattons leurs petits défauts. Fi de ces remontrances, pour nous la coquetterie est une vertu. En effet, n'est ce pas pour l'homme que la femme met tant de soins à ses parures ? Et n'est ce pas pour plaire que Dieu a mis cette belle, la plus belle créature sur cette terre ? Eh bien

—La forme blouse, pour les corsages domine même dans les toilettes de bal, l'engouement pour les bouffants ou simplement pour les plis retombant légèrement sur la ceinture est général.

Il est de fait que le plis creux, placés au milieu d'un corsage, font paraître plus fine la taille enserrée dans une ceinture de velours ou de satin drapée ou non

Quant à la longueur de la taille, les avis sont partagés. lorsqu'on a naturellement la taille courte, il faut choisir de préférence une façon qui l'allonge, c'est à dire un corselet dépassant la taille, des pointes ou des garnitures en longueur

Les corsages en pointe amincissent la taille et sont très favorables aux personnes fortes de hanches

Si la taille est longue, on fera rentrer le corsage dans la jupe, on arrêtera celui ci à la taille, en l'ouvrant d'une ceinture avec large nœud posé de côté

le [illegible] ornent encore d'épaulettes de nœuds, de draperies et de secondes manches surmontant les premières. Il serait difficile de dire que ces énormes ballons d'étoffe sont jolis et qu'ils [illegible] un surcroît

soie très légère ou de la polonaise

Les doublures des toilettes de soirées se font d'une autre nuance ou d'une autre teinte, tandis que celles des robes de villes ont absolument la ton de l'étoffe employée

OTRE GRAVURE

C'est une toilette de bal ou de théâtre. Le transparent est en soie ou en satin ; on le recouvre de tulle brodé, sur lequel on applique des motifs de broderie, remontant en pointe sur la jupe. Devant, la jupe est plate derrière, elle est froncée. Le corsage rentre sous la jupe, la doublure est en soie, comme le transparent, et bouffante. On tend par dessus le tulle, et devant on fait de gros plis rapportés cachant la fermeture et surmontés d'un nœud à doubles coques. Il faut, pour maintenir la forme de ces plis au devant, les doubler de mousseline. La ceinture répète les doubles coques et s'agrafe au milieu. Sous ces plis, on fixe les deux bords du tulle brodé faisant berthe et allant en s'élargissant sur les épaules, de manière à couvrir la moitié du bouffant. Cette dentelle est cousue à couture renversée, à l'intérieur du décolletée. Les plis, les nœuds et la ceinture peuvent se confectionner en velours

Fig. I-15,
Le Passe Temps
Vol. I, 1, le 2 fevrier, 1895, p.7.

LA MODE

Les robes habillées se garnissent de bandes de paillettes, d'étoffes de laine aux boutons de strass et de fourrure. La dentelle est en général sans aucune exagération en couture. Les corsages de draperies de velours fermées d'un côté par une grosse boucle ou de mousseline gaufrée dont on étire les plis pour qu'ils s'adaptent mieux sur le haut du buste et qu'ils amincissent la taille.

La plume, qui s'emploie beaucoup cet hiver, a un aspect plus riche que les guirlandes de fleurs, cependant elle n'est ni aussi jeune ni aussi gracieuse.

Comme le corsage du soir se taille un peu en pointe, on en garnit les coutures de paillettes extrêmement fines. Ceci a bien aussi pour les jupes.

La tulle semble vouloir remplacer la mousseline de soie. On en fait de gros choux à cœur brillant, des ruchés pour cercler les jupes et des ornements de cupoles pour le théâtre.

On voit des devants de corsage en tulle noir avec application de motifs de dentelle blanc crème, des blouses faites de rubans de dentelle étroite jaunie et de bandes de tulle noir, du plus charmant effet.

On a beau dire, le noir et le blanc, lorsqu'on les combine de manière qu'ils n'aient pas un aspect deuil, habillent toujours bien, c'est du reste bien facile maintenant que les perles fines se mêlent au jais et que le strass joue un rôle si brillant dans les accessoires de la toilette d'une femme élégante.

Je vous dirai aussi, chère lectrice, qu'il semble se produire un revirement au sujet des doublures de jupes de nos costumes tailleur.

On voudrait supprimer définitivement le froufrou de la soie, cette musique si agréable, et nous faire porter de gros lainage se suffisant seuls.

TOILETTE SANS MANCHES OU CORSAGE [illegible]

Je ne vous pas que nous en arrivions cet hiver du moins, à cette extrémité, mais je ne puis répondre de l'avenir. Les tissus fermes [illegible] peut le taffetas aussi bien que la polonaise. C'est l'ordonnance, une simple question de qualité plus ou moins résistante de l'étoffe.

Que quelques femmes [illegible] nomes trouvent que le dessous coûtent bien plus que les dessus, sans faire autant d'usage surtout pour les robes de tous les jours.

Les robes de bal et les toilettes de visite restent avec une double blouse.

Cet hiver on porte énormément de bijoux peu de pierres de couleur, [illegible] des turquoises, et par contre une profusion de diamants vrais ou faux. Ce qui se fait aussi, ce sont les broderies et les grosses guipures dans lesquelles on enchâsse des pierres précieuses, pour relever le ton mat de telles ci et donner plus de cachet à la toilette.

Non contente de porter des collets de velours avec application de draps avec broderies de cordonnet et de jais nos élégantes font peindre le velours en large motifs pareils à ceux du velours de Gênes. C'est nouveau certes ; si c'est joli, je n'en sais rien, cela dépend des goûts. Ce que je sais c'est qu'un collet de ce genre est hors de prix lorsque la peinture est faite d'une façon artistique et qu'il est archi laid, même grotesque peint par un novice. J'ajoute que les motifs de ce collet sont serti de chenille très fine, fondue avec un mince filet d'or.

Le houx et le gui se voient partout, même sur les chapeaux, c'est une fantaisie de saison qui se retrouve aussi sur les broches, les porte cartes et porte monnaie. Ceux ci se font en maroquin écrasé, rose, vert, havane. Les baies du gui ou du houx sont formées par des roses ou des imitations de brillants

Jaquette sans manches, pour

Le Passe Temps
Vol. II, 25,
le 1 fevrier, 1896, p.6.

A NOVEL TAILOR MADE SUIT

The new gowns and coats for the fall show but little difference from those of the past season except, as I said last week, in the shape of the sleeves. The one shown in my large sketch has three new sleeves and the waist is also cut in quite a novel style. It would look well in a striped tweed with plain cloth edges or in two shades of cloth; but being emphatically a [illegible] gown it would not look well in silk or any thin material.

ONE OF THE [illegible]

The new coats and capes for the fall and winter are arriving daily, and our large stores are already showing a number of pretty new styles. From amongst these I have chosen, for my sketches, five of the very newest mantles, and they will give my readers a good idea of what will be worn during the coming season. The cape sketched in the large sketch is just one of the lovely garments that one buys directly one sees it, for it is only has enough square cut. It is of very rich black satin, [illegible] lined in silk and trimmed with points of black silk velvet, decorated with cut jet.

This already complete little cape, the color [illegible] satin, edged [illegible] the [illegible] with black [illegible] It is [illegible] time since this far was fashionable, but this year we are likely to see quite a lot of it. [illegible] it [illegible] of the [illegible] of the new mantles and [illegible] I have [illegible] appearance.

Fig.I-16, Women's Realm

The Montreal Gazette, 1895

Chapter II

How Even Those of Modest Means Demonstrated a Familiarity With Fashionable Attire: More Options for the Home Dressmaker and the Rise of the Department Store and Mail Order Business

While the development of the penny press certainly contributed to a broadening of interest in fashionable clothing as the expanding middle class strove 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 1870 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 goods which had once only been within the reach of the more affluent upper and middle classes. While manufactured items had been shoddy and cheaply made during the early stages of the industrial revolution, once the Aesthetic movement swept Britain during the 1860's, 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 considerably.

Catering to an expanding market characterized by an affluent bourgeoisie obsessed with the acquisition of material goods to reinforce and publicly demonstrate their newly acquired social status, merchants such as Aristide Boucicaut of Bon Marché, Roland Macy, John Wanamaker or Alexander Turney Stewart [illegible], as well as Timothy Eaton or Henry Morgan in Canada, [illegible] built their retail empires within a relatively [illegible] time. Starting as humble dry goods merchants, but responding to the public's desire to replace last season's, or, in [illegible], last month's, consumer goods with the latest novelty, the [illegible] from 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 assured 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 was expected to buy without [illegible] or no recourse to returning or exchanging goods [illegible]

purchase prove unsatisfactory. 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 accounts 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 1870s, 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. Prospering 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 1878, 119 wholesalers and manufacturers failed in Quebec, while

only two thirds of [illegible]

Following the [illegible] merchants such as [illegible] from the manufacturer [illegible] who did little more than [illegible] providing greater purchasing [illegible] their need to borrow money [illegible] in bulk or acquiring [illegible] pass on further savings to their customers.

Attracted by lower prices, [illegible] advertising as well as the appeal [illegible] transportation, a good deal of [illegible] as lunch and tea rooms, the [illegible] local specialized merchant [illegible] department stores where [illegible] occupation for a growing number of [illegible] According to J.W. Ferry, [illegible] was done by women. Men's [illegible] to the entrances to attract [illegible] spend any more time than [illegible] fashionable female who had the [illegible] latest novelties.

In France there were [illegible] between 1830 and 1840 [illegible] magasins de nouveauté [illegible]

[illegible]

[illegible] Marcelin [illegible] the value of an expanding [illegible] in sales during the [illegible], [illegible] in 1960, of the first phase [illegible] L. F. Poirleau and [illegible], this innovative department [illegible] by the rues Babylone, [illegible] through opulent displays of [illegible] opened onto several glass [illegible] identify with [illegible] determined a new rite of [illegible] household employed at [illegible] purchased earlier in the [illegible] "[illegible]" [illegible] enterprise on the left bank within [illegible] fundamentally changing [illegible] trustworthiness and [illegible] with an annual turnover of 7[illegible]

[illegible] and May [illegible] to prominence by [illegible] [illegible], [illegible], millinery

[illegible]

Alexander Turney Stewart started a small dry goods store at [illegible] Broadway in [illegible] based on a stock of Irish linen and lace purchased with [illegible] that he had inherited. Combining wholesale and retail sales, his store expanded to fill the [illegible] neighboring businesses until it occupied an entire block. By [illegible] he had [illegible] the first purpose built department store, the "Marble Palace" [illegible] Palace, a six story, white marble structure lined with moulded iron panel. Imitating stone [illegible], which was [illegible] Stewart's death in [illegible] to the [illegible] of time [illegible] twenty years, it became [illegible] purchased by John Wanamaker as his New York branch in [illegible].

Selling goods at fixed prices [illegible] exchanges for [illegible] goods, [illegible] advertisements, and [illegible] clothing outlet [illegible] business had [illegible] [illegible] and [illegible] [illegible] of the [illegible] year [illegible]

[illegible] service hich [illegible].

[illegible] the department store [illegible]. [illegible] had already expanded to [illegible] the [illegible] be [illegible] a retail department store, [illegible] the [illegible] of the [illegible]. To keep track [illegible] rapidly expanding business, once a merchant found he was [illegible] different qualities and varieties of a single class of merchandise, such as dress goods, boots and shoes, bonnets or house furnishings [illegible] separate buyer and bookkeeping system, he would set up an independent department to facilitate administration. [illegible] enterprise [illegible] beyond the managerial capabilities of the original owner or owners, department managers or buyers assumed responsibility for their own line of merchandise, regularly taking stock and recording sales of specific items so that the owner could [illegible] 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 as Smith and Morgan at 500 Notre Dame in the heart of the commercial centre of Montreal. A 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 St. James and St. Henri Square in 1866. At this stage the store employed [illegible]. [illegible] when the younger Morgans, James Jr. and [illegible] became full partners, the store was already

department [illegible].

In [illegible], Morgan's [illegible] the [illegible] and [illegible] anticipated [illegible] [illegible] along [illegible] drive. [illegible] 1, [illegible], the [illegible] Square there employed [illegible] shoppers relax in a lush carpeted [illegible] new red sandstone building [illegible] and was intended to be [illegible] in New York City [illegible] general dry goods [illegible] textures, shades and patterns" and [illegible] gloves, stationery, shoes and [illegible] the mantle, suit and millinery departments [illegible] books. While furniture, carpets and [illegible] third floor, the fourth [illegible] dressmaking. By [illegible], business had increased to such a degree that Morgan's was able to distribute [illegible] employees.

One block away, at the [illegible] Street where Erton's [illegible] silks, cottons, [illegible] as well as crockery, [illegible] Supplying the finest [illegible] Scroggie offered a [illegible]

[illegible] John Murphy and Co. [illegible] and velvets as well as hosiery, gloves, [illegible], tweeds, suitings [illegible] St. Catherine Street, [illegible], where it adopted the [illegible] policy. She travelled to Europe [illegible] buyer. By 1905 their trade [illegible] had grown to operate a large branch house [illegible].

Although [illegible], which opened in 1871, remained in the [illegible] commercial district along Notre Dame and St. James Street, [illegible] flourished because he catered to the retail and wholesale market both outside and in Montreal. By 1895 he [illegible] ready-to-wear clothing. Women were able to purchase [illegible] garment [illegible] ranging from walking to bathing [illegible] as well as a wide [illegible] of piece goods, laces, ribbons, [illegible] and [illegible]. Advertising daily in the Montreal [illegible], [illegible] attention by using the same [illegible] format pioneered by Roland Macy in New York. [illegible] department handled all classes of staple and fancy [illegible] furs which were promoted [illegible]. While Carsley's did not extend its [illegible] until 1896, it did [illegible] improved and same day service on [illegible] orders.

[illegible] and other high profile retailers such as

James R. Crilly [illegible]

twentieth century, [illegible]

the operation [illegible]

Prices, [illegible], Paris, [illegible]

[illegible]

45 [illegible]

first floor [illegible] imported [illegible]

and gloves, the second [illegible], and [illegible]

the third one could find a men's [illegible] shirts, [illegible]

and men's hats [illegible] ladies' [illegible] millinery department. The fourth floor was used for [illegible] establishments, such as William P. Craig and William Blackburn and Co., of [illegible] which occupied three floors, appealed directly to [illegible] clientele stating that their moderated prices [illegible] gloves, bonnets, cloths, and ladies' wear were affordable to those of even modest means.

While many of the emerging department stores were made diversified to include merchandise not normally associated with the traditional dry goods trade, [illegible] to include waiting rooms, restaurants, [illegible] the store from the [illegible], [illegible] part of their success can be attributed to the fact that [illegible] to offer yard goods and [illegible] era when most women's apparel was made at home. [illegible] wide variety of merchandise [illegible] household items [illegible] furniture, [illegible] china, Timothy Eaton [illegible]

[illegible] machine in the [illegible] the most remote [illegible] but more sophisticated [illegible] entries. But patent laws [illegible] technology from foreign [illegible] the Canadian sewing machine [illegible], particularly in Ontario. [illegible] might cost [illegible] more reasonably priced [illegible] Little Danzer from the R.M. [illegible] example, cost $5.00 or $10.00 if the [illegible] The Charles Raymond Co., Danzer's principal [illegible] cheaper combination machine designed to sew [illegible] only $12.00, bringing machine [illegible] most families. For those who could [illegible] there were hire purchase schemes or [illegible] as Massey's Illustrated, which [illegible] machine as a premium for readers who were [illegible]

[illegible] when Canadian produced wools [illegible] in sufficient quantities to compete [illegible] relied heavily on imported textiles, [illegible] their location in [illegible] textile industry's centre, Montreal

[illegible] Prairies, [illegible] arable land in Ontario [illegible] farmers, [illegible] take up land further [illegible] market for eastern [illegible] in [illegible] land [illegible] to better [illegible] their [illegible].

By 1896, the Canadian Pacific Railway, helped out by Calgary, reduced the [illegible] performed by earlier [illegible] settlers. To encourage further settlement of the prairie market for eastern manufacturers, the [illegible] incorporating [illegible] from [illegible] their wives as well as [illegible] West on a trial basis. In order to [illegible] Canadian Prairies, [illegible].

But [illegible] Britain under the [illegible] for example [illegible] and be prepared [illegible] development [illegible] reactive, [illegible]

[illegible] cool, calm, capable wives. [illegible] by the wives of [illegible] furniture behind but be sure to [illegible] possible. As both ready-made [illegible] and [illegible] or linens were scarce and very [illegible] available, one was encouraged to bring along a sewing machine or at least be prepared to meet most of ones own families' clothing requirements, especially in remote areas.

Through Hunter's Illustrated, a magazine designed for farming families, she could read [illegible] American publications such as Harper's Bazar, Cosmopolitan, Godey's Lady's Book, Demorest's Family Magazine, or The Ladies' Home Journal so, we know that even those in the remote North West Territories could be kept abreast of what was fashionable down east, if they so desired. Yet according to Mrs. Mary Hall correspondent from a farm sixteen miles outside of Winnipeg in the summer of 1882, one's "tidy" gowns were generally reserved for sundays when one received visitors. For everyday practical attire during the summer for instance, a woman had to revert to her oldest frocks, large aprons and sun bonnet.

While the wealthy city dweller could patronize a highly skilled couturier and the middle class work with their less sophisticated 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 [illegible] [illegible] For [illegible] remote rooms such as [illegible] [illegible] hundred mile. from the nearest [illegible], [illegible] [illegible] [illegible]. [illegible] instance, arrived only [illegible] [illegible] after a [illegible] day journey over rough [illegible] trails.' [illegible] [illegible] [illegible] the local Hudson's Bay Co. post or [illegible] general merchant [illegible] Mr. [illegible] of Battleford, who not only [illegible] the local banker and land agent but sold a [illegible] of goods ranging from [illegible] and dry goods to hardware, crockery and [illegible] at both wholesale and retail prices.

For the home dressmaker, [illegible] patterns had been available through dressmaker [illegible] and ladies' journals since the mid 1850s but frequently failed to take into [illegible] consideration variation in individual sizes and proportions. [illegible] the outlines for different garments [illegible] superimposed in a simple sheet of paper making deciphering and [illegible] [illegible] [illegible] difficult to all but the experienced professional. [illegible] bodice or a jacket require close fitting, a skirt elaborate draping or the most finishing, or an out [illegible] or [illegible] remodelling, the individual was at a [illegible] disadvantage [illegible] [illegible] professional dressmaker. [illegible] [illegible] and patternmaker. [illegible], 'the [illegible] [illegible] from perfect.' For many [illegible] [illegible] piece by piece followed by a [illegible] [illegible] reassembly provided the only practical [illegible].

To [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible] proportional drafting systems based on mathematical formulas and personal observations of the human form. One, the McDowell Garment Drafting Machine (Fig.II-5) utilized a set of metal arms connected by adjustable joints which one could put on and fit to one's own torso exactly. When removed and used in conjunction with a flat one dimensional dress pattern it automatically adjusted the front, back, and side seams to the wearer's own proportions. Because of its simplicity it appears to have been highly successful. Between 1883 and 1887 McDowell applied for [illegible] patents and modified the instruction book four times to adjust his system to changing styles.[illegible]

One of the most successful and innovative efforts to promote dressmaking patterns was made by Ellen Louise Demorest during the 1860s. Together with her husband William who had already worked in both dry goods and clothing, she ran a popular fashion emporium offering the latest French designs to her wealthy New York clientele. Initially she provided local and distant dressmakers with patterns for these same 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 information on the latest fashions from New York and Paris. To encourage circulation, premiums such as patterns and group subscription rates were suggested. Advertising in domestic journals and fashion magazines encouraged distant clients to purchase patterns by mail or patronize an increasing number of accredited [illegible] who could provide custom garments made up from her

patterns, or the pattern [illegible] market from her store including patterns, [illegible] available in [illegible].

But Madame Demorest's early patterns were still designed for the experienced dressmaker and [illegible], and it was not until the mid-[illegible] Butterick combined his knowledge of standardized shirt [illegible] patterns that [illegible] demand for fashionable [illegible] patterns that [illegible] produced, dependable paper patterns [illegible]. Both [illegible] careful fitting on a human model, and [illegible] after fashionable sketches were taken apart and [illegible] the Butterick system. Once [illegible], each pattern piece served as a template for machine cutting [illegible] in tissue paper. When notched, [illegible] into [illegible], labelled and illustrated packages. [illegible] sewing instructions, Butterick patterns were ready for distribution to the general public.

While both Mme. Demorest and Butterick [illegible] sales offices during the [illegible] lend credibility to their products [illegible] competitive magazine offerings [illegible] dress patterns which were [illegible] first, The Metropolitan Monthly [illegible] 1872 rivalling that of Mme. Demorest. [illegible] Butterick introduced the [illegible] effort to enhance the Metropolitan Monthly by [illegible]

[illegible] and changing it [illegible] into a publication with well [illegible] ceasing to exist. demise in October [illegible], [illegible], which had evolved into a general women's [illegible] section on fashion, became one of the [illegible] published in North America during the [illegible].

From a [illegible] edition of the Quarterly Delineator distributed by Barnes and Ferrin of St. John's New Brunswick we find that Butterick's [illegible] Canadian agent, through a warehouse at [illegible] Notre Dame in Montreal. Twelve pages of ladies' patterns included aprons, plain or box pleated wrappers or loosely fitting house dresses for [illegible], basques or bodices at $0.25 to $0.30, and a [illegible] of petticoats, skirts and overskirts from $0.30 to $0.50. Among outer garments were mantillas, travelling cloaks and a short opera cloak while for more intimate apparel one could order patterns for night dresses, chemises, knickers and drawers. Eleven pages were devoted to [illegible] and girls' patterns, four to boys, but only one to men's clothing providing a strong indication that by the early [illegible] men were already able to buy a fairly broad range of ready made garments through their local merchant.

From the end of our period, Montrealers could easily obtain Mme. Demorest's or Butterick's patterns through La Presse which included a weekly column called "Courrier de la Mode" (fig.II-4). [illegible] Butterick patterns were also available at La Maison [illegible] located at [illegible] Notre Dame. On December 13, 1889,

[illegible]

First [illegible] distribute Butterick's [illegible] Delineator [illegible] annual [illegible] 100,000. The Butterick [illegible] was printed The Delineator [illegible] fashion version, the fashion [illegible] from plates sent out from the Butterick [illegible] York. Amongst [illegible] exclusive rights for Canada, [illegible] 1,000 fashion sheets per month. [illegible] 1,000 to 2,500 copies, and [illegible] Generally orders [illegible] and Potts of Simcoe, Ontario [illegible] mailing them to people through the [illegible]

While orders [illegible] merchants such as T.P. Ryder in [illegible] the Eastern Townships, [illegible] Henry Morgan and Co. which [illegible] month of April, [illegible] probably wanted to boost [illegible] patterns and fashion sheets [illegible] Advertisements [illegible] frequently promoted [illegible] (fig.II-5). [illegible] mail-order advertising. [illegible] shopping, [illegible]

[illegible] Permanently, as [illegible] in that [illegible] graphic [illegible] a reputable Montreal [illegible].

[illegible] of [illegible] and [illegible] including [illegible], [illegible], plain silks, [illegible], and heavy [illegible] "[illegible]" include of silver grey, [illegible], [illegible], [illegible], [illegible]. Ribbons and lace [illegible] the neckwear division [illegible], neckbands, lace insert, and [illegible].

[illegible] simple fitted [illegible] a plain [illegible] applique [illegible] black [illegible] garment [illegible] silk [illegible] frill [illegible]. For a modest trapper [illegible] shoulder frills neatly [illegible] as much as $2.40 (fig.II-[illegible] of frames, or [illegible] .10 (fig.II [illegible]).

[illegible] directly [illegible] workers [illegible] ready [illegible] For the [illegible] Canada [illegible] different [illegible] as closely as possible [illegible] Madeto-order [illegible] and [illegible] fabric [illegible] finished garment [illegible]

[illegible] *The [illegible] Montreal Business Houses*, [illegible] retailers [illegible] as John Murphy and [illegible] order [illegible] preferred to [illegible] them [illegible] St. Catherine [illegible] [illegible] [illegible] made [illegible] [illegible]

[illegible] on the [illegible] by [illegible] experienced designers.

[illegible] the [illegible] 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 [illegible] a large enough mail order service to warrant the publication of a catalogue as early as 1866. In larger urban centres such as Montreal, men, women and children would have been able to purchase ready-made clothing at a growing number of department stores. Although the more affluent would have still preferred to patronize their favourite dressmaker or tailor for the superior fit and the exclusivity of owning a custom made garment, members of the upper middle class would have been able to [illegible] the [illegible] of ready-made and custom made [illegible] through the [illegible] department stores. For those living in rural [illegible], [illegible] the [illegible] as well as the swelling [illegible] of [illegible] loneliness and hardship in the remote [illegible], [illegible] greater variety of paper patterns [illegible] a welcome alternative to the [illegible] garments and yardgoods offered by the [illegible] stores.

[illegible]:

[illegible] Miller, [illegible] Montreal: Bourgeois Culture and the Department [illegible] (Princeton, N.J., Princeton University Press, 1981) [illegible].

[illegible] Eaton and the Rise of His Department Store, [illegible] Toronto Press, 1990) 41. The discovery of [illegible] had expanded the range of colours

used in textile [illegible] when compared to natural vegetable dyes however, the [illegible] chemical [illegible] were brilliant and frequently garish.

3.D. Alexander, [illegible] Retailing in England During the Industrial Revolution London: The Athlone Press, [illegible], 161.

4.M.B. Miller, [illegible]-[illegible].

5.J. Lantink, [illegible]. Items offered for [illegible] 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 [illegible] staff only, an aura of suspicion and mistrust [illegible] accompanied purchases. Clients had to rely on the honesty and integrity of the individual merchant to ensure they were paying a fair price.

6.R.M. Hower, History of Macy's of New York, [illegible]: Chapters in the Evolution of the Department Store [illegible] Cambridge, Mass. Harvard University Press, 1943) [illegible].

7.D. Alexander, [illegible].

8.W.W. Johnson, Sketches of the Late Depression, [illegible] and Effect and Lessons Learned During the Past Decade (Montreal: The Robinson, 1892) 8.

9.M.B. Miller, 54-55 and G. Porter and H. [illegible], Merchants and Manufacturers: Studies in the Changing [illegible] Marketing (Baltimore, The John Hopkins Press, [illegible]

10.J.W. Ferry, A History of the Department Store (New York: The Macmillan Co., 1960) 1.

11.M.B. Miller, 21.

12.Ibid., [illegible], 41-4[illegible], and [illegible].

13.R.M. Hower, [illegible]. Traditionally [illegible] allowing it to gather dust and, in the [illegible] time. With the more [illegible] at quick turnover and frequent [illegible] customer was assured of [illegible].

14.Ibid., 16[illegible].

15.J.W. Ferry, 4[illegible].

16.M.B. Miller, [illegible], and [illegible] Ferry, [illegible].

17.J.W. Ferry, [illegible], and [illegible], July, 1[illegible], 2[illegible].

18.M.B. Miller, [illegible].

[illegible]

[illegible] Montréal, Répertoire d'Architecture Traditionnelle [illegible] Territoire de la Communauté Urbain de Montréal: Les Magasins et Les Commerces (Montréal: Communauté Urbain de Montréal, [illegible]).

[illegible] Archives, [illegible], Centenary Album, 9.

[illegible] Montreal The Metropolis of Canada, Illustrated (Montreal: The Consolidated Illustrating Co., 1894) [illegible].

[illegible] Archives, [illegible], Centenary Album, 24.

[illegible] The Book of Montreal, a Souvenir of Canada's Commercial Metropolis. (Montreal: Book of Montreal Co., 1903) 200.

[illegible] The Book of Montreal, 1892, [illegible] and The Dominion Illustrated Special Montreal [illegible], Index to Business Houses (Montreal: Sabiston Lithography and Publishing Co., 1891) 102.

[illegible] The Montreal Daily Star 1885 all issues, Carsley's advertised daily in this paper devoting a full column to promote special sales, the arrival of a new lot of good or regularly stocked merchandise. Occasionally it contained public service messages such as notices about items left in the lost and found, or the fact that during the small pox epidemic of 1885 the store, as well as all currency were disinfected daily.

[illegible] H. Hess, [illegible] Newspaper advertisements during the 1880s were seldom illustrated. Most were crammed into the page much as today's classified ads are, making them hard to read. To make his publicity stand out, Macy was the first to isolate and highlight his message by jumping two spaces, using bold print and repeating articles that were for sale several times.

[illegible] Montreal, The Metropolis of Canada, (1894) [illegible] 111.

[illegible] The Industries of Canada, City of Montreal, 1886, Historical and Descriptive Review (Montreal: Historical Publishing Co., 1886) 135.

[illegible] Les Intérêts Commerciaux de Montréal et Québec (Montréal: K.G.C. Hetherington, [illegible] 1[illegible].

[illegible] Co., The [illegible] Catalogue, 1893-4 (Toronto: T. Eaton Co., [illegible]).

[illegible] Martha F. Pratt, "Stitch in Time: The Sewing Machine Industry in [illegible]", Material History Review, 10, Spring(1980) 4 [illegible]

[illegible]

34. Massey's Illustrated, [illegible] sewing machine incorporating a quilter, [illegible] and binding [illegible] and a bottle of oil, [illegible] the names of [illegible] subscriptions, it [illegible] purchased for [illegible].

35. From the inventory records of Grain, [illegible] Manitoba Archives.

36. Susan Jackel, ed., A Flannel Shirt and Liberty: British Emigrant Gentlewomen in the Canadian West, [illegible] Vancouver: University of British Columbia Press, [illegible]. From the [illegible] Britain had recognized the need to offer alternatives to ladies and gentlewomen. 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 [illegible], as the west opened up for settlement as the railhead advanced, philanthropic emigration societies in Britain offered financial assistance for passage to Canada and practical training for life as a pioneer in schools such as the Lady Margaret Training School in Shropshire, England.

37. ibid. 38-39.

38. Massey's Illustrated, III, 1, January [illegible], 16.

39. Susan Jackel, 21.

40. The McPhillip's Alphabetical and Business Directory for Saskatchewan, 1898, 45. One dressmaker, a Mrs. [illegible] 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, [illegible].

42. Capt. C.W. Allen, The Land Properties [illegible] For the Use of Immigrants and Capital [illegible] Manitoba and the North West Territories [illegible], [illegible].

43. N.P. Fernandez, [illegible] Making of Fashion, 1850-1919, [illegible], 163. Ms. Fernandez states that the [illegible] that she found was in the February, [illegible] Book.

44. M. Walsh, "The [illegible] Women's Dress Pattern [illegible]", [illegible], 56, 2, September, [illegible].

45. [illegible] "[illegible] a garment involved the painstaking exercise of [illegible] stitch by stitch, to avoid tearing the [illegible]. [illegible] 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 McCord Museum holds an afternoon dress, M 14796 (1-2) in purple faille trimmed with black satin and écru lace. The existing jacket and skirt were remodeled ca. 1890, but the original was apparently made between 1860 and 1870.

46. H.L. Fernandez, 149 1.

47. M. Walsh, [illegible] 4

48. ibid. [illegible] 4

49. ibid. [illegible]. By 1871 his factory in Brooklyn produced 23,000 patterns daily. From [illegible], when he moved into a modernized seven storey 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. [illegible]

51. ibid. [illegible].

[illegible] Press, [illegible], [illegible], 1.

53. Eaton's Archives, Series 6, Box 1, letter from T. Eaton to the Butterick Publishing Co., December [illegible]th., 1889. The Delineator was a comprehensive ladies' journal which included fiction, articles on home decoration and cookery 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 T. Eaton, April 22, 1890.

55. Eaton's Archives, Series 6, Box 1, letter from the Butterick Publishing Co. to T. Eaton, February 26th. 1890.

56. Eaton's Archives, Series 6, Box 1, letter from Austin, Weiret and [illegible] to the T. Eaton Co., March 25th., 1890.

57. Eaton's Archives, Series 6, Box1, letter from the Butterick Publishing Co. to T. Eaton, February 26th. 1890.

58. [illegible] 1 1.

59. Eaton's Archives, Series 6, Box 1, letter from the Butterick Publishing Co. to T. Eaton, February 26th. 1890.

60. Montreal the Metropolis, [illegible], [illegible] d'Armes, Charles d'Amour [illegible] the [illegible] Domestic [illegible] and sewing machines. While the machines were produced in the United States, Domestic Patterns and [illegible] were manufactured at the Montreal location. By the early 1900s, The Robert Simpson Co. in Toronto had assumed exclusive rights to distribution in Canada.

61. S. Ewen, and E. Ewen, Channels of Desire, Mass Images and the Shaping of American Consciousness (New York: McGraw Hill Book Co. 1982) 63.

62. See The Hudson's Bay Co., The Autumn and Winter catalogue, 1910-1911 of The Hudson's Bay Co. (Winnipeg: Watson and Dyer, [illegible]) and Woodward Stores Ltd. The Shopping Guide to the West: Woodward's Catalogue 1898-1953 (Vancouver: J.J. Douglas, [illegible]).

63. S. Carsley, Carsley's 13th. Annual Spring catalogue (Montreal: S. Carsley, 1899) 21.

64. ibid. 28-9.

65. ibid. 12.

66. ibid. 13-14.

67. ibid. 46.

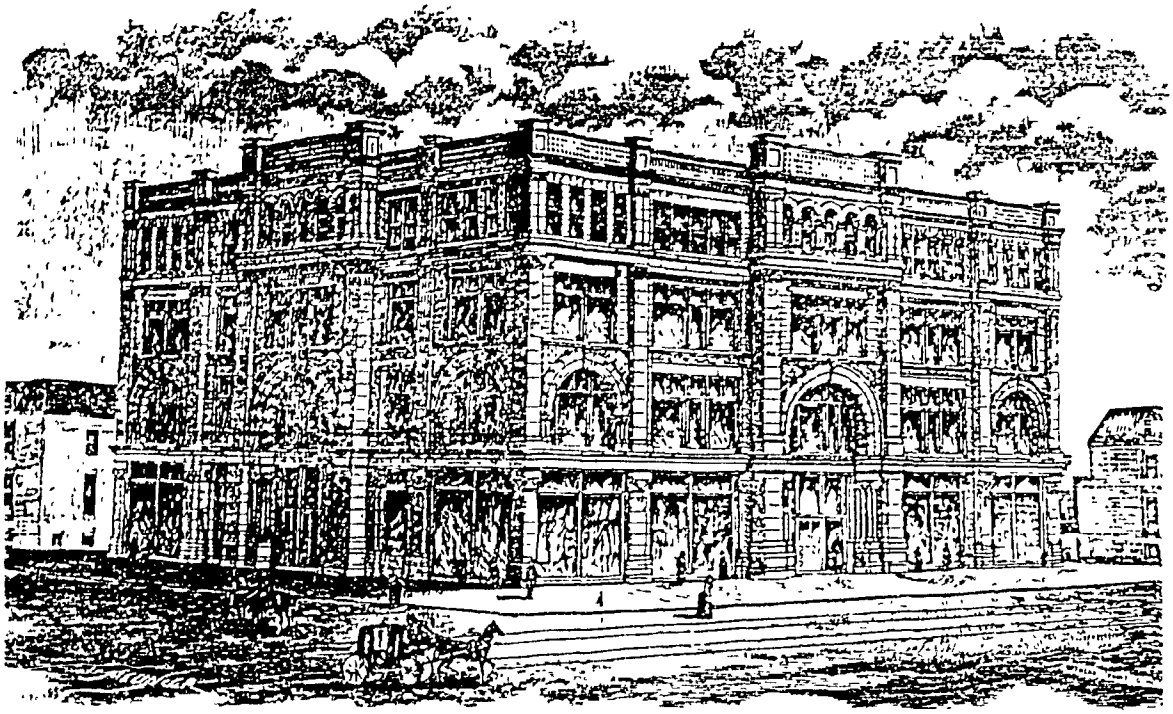
68. ibid. 32

69. Dominion Illustrated Special Montreal Issue: Index to Montreal Business Houses (Montreal: Sabiston Lithograph and Publishing Co., 1891) 132.

70. Montreal the Metropolis of Canada, [illegible], [illegible] and [illegible].

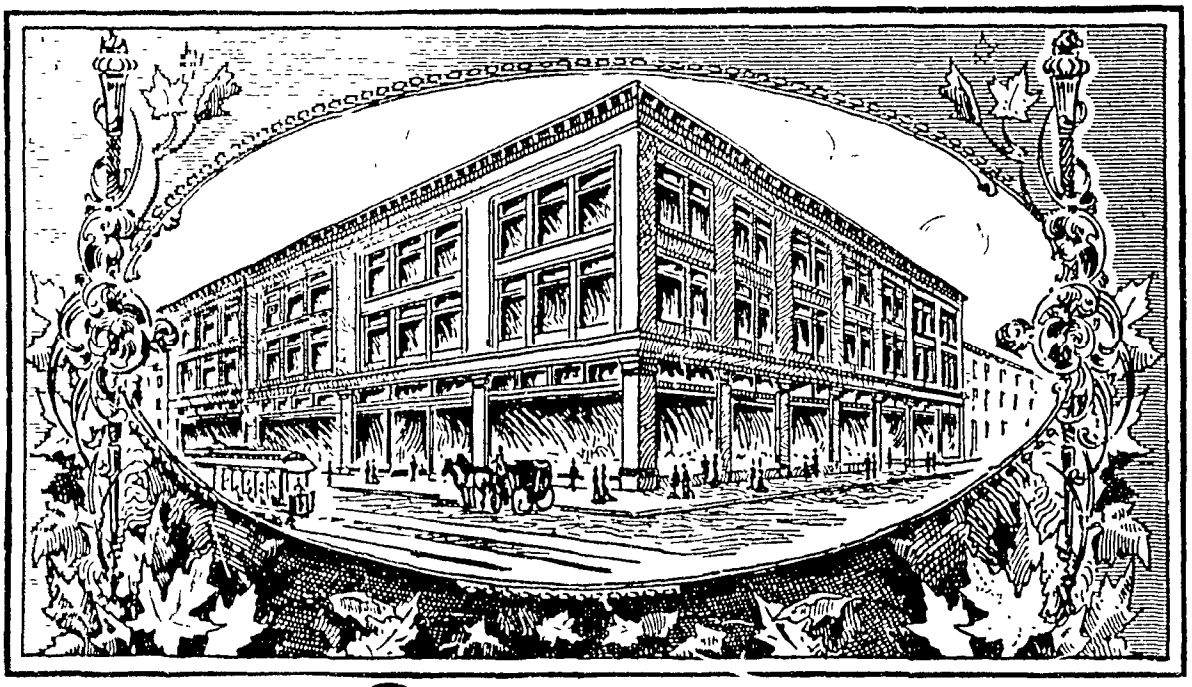
71. Taken from instructions on how to place [illegible] on the front and back covers of Scrapbook, [illegible], 1905.

72. ibid. 32.



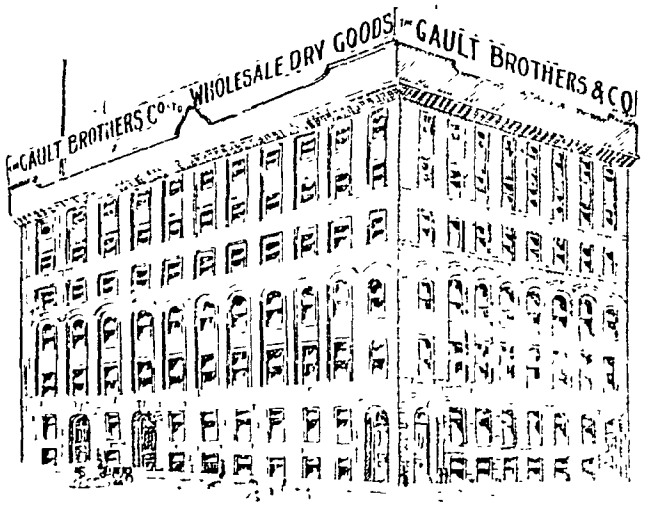
COLONIAL HOUSE, PHILLIPS SQUARE, MONTREAL.

HENRY MORGAN & CO.

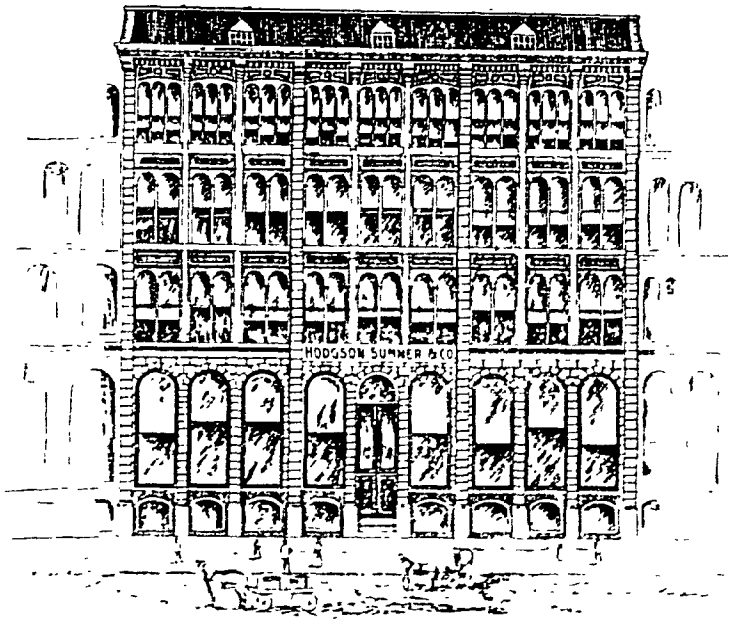


Scroggie's

Fig.II-1. The Henry Morgan Co., 1991
Fig.II-2. W.H. Scroggie, 1903

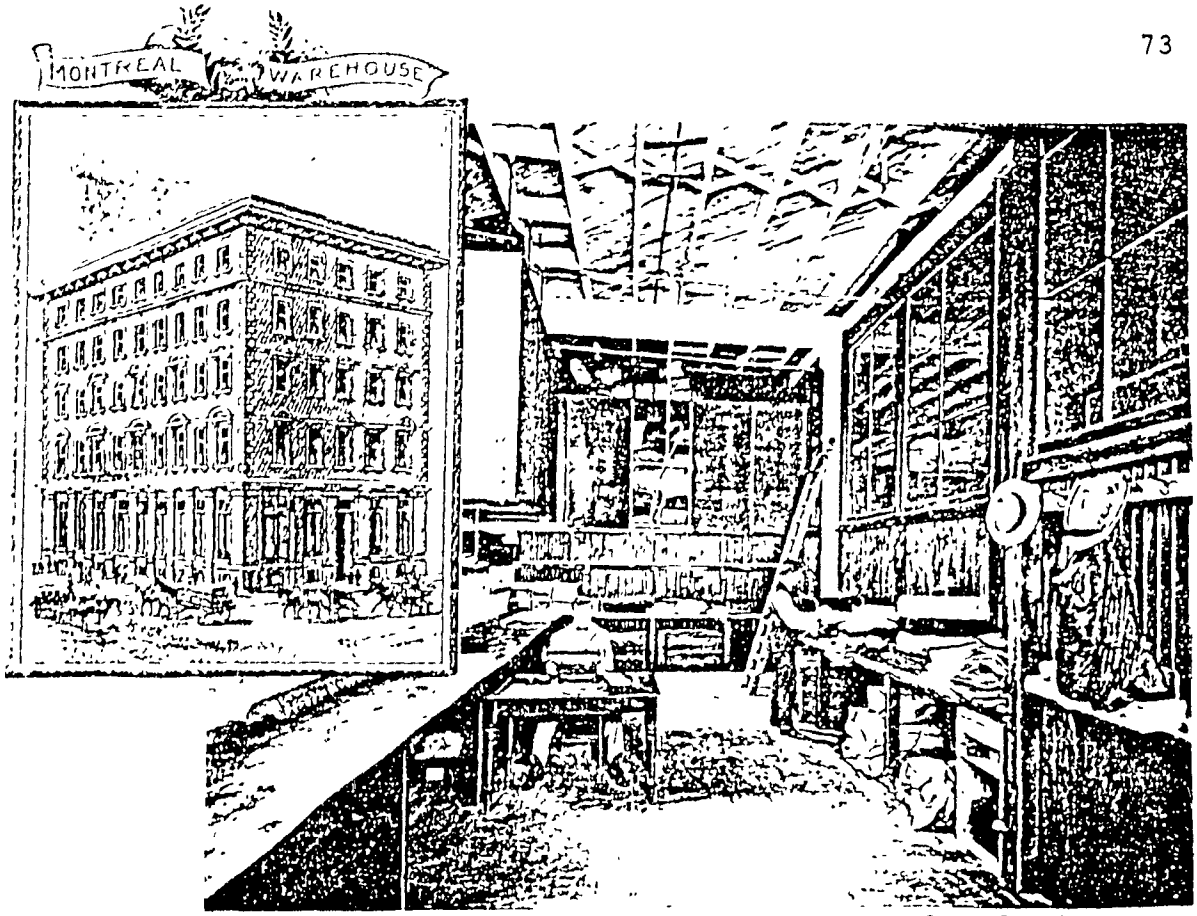


The Gault Brothers Company Limited Winnipeg

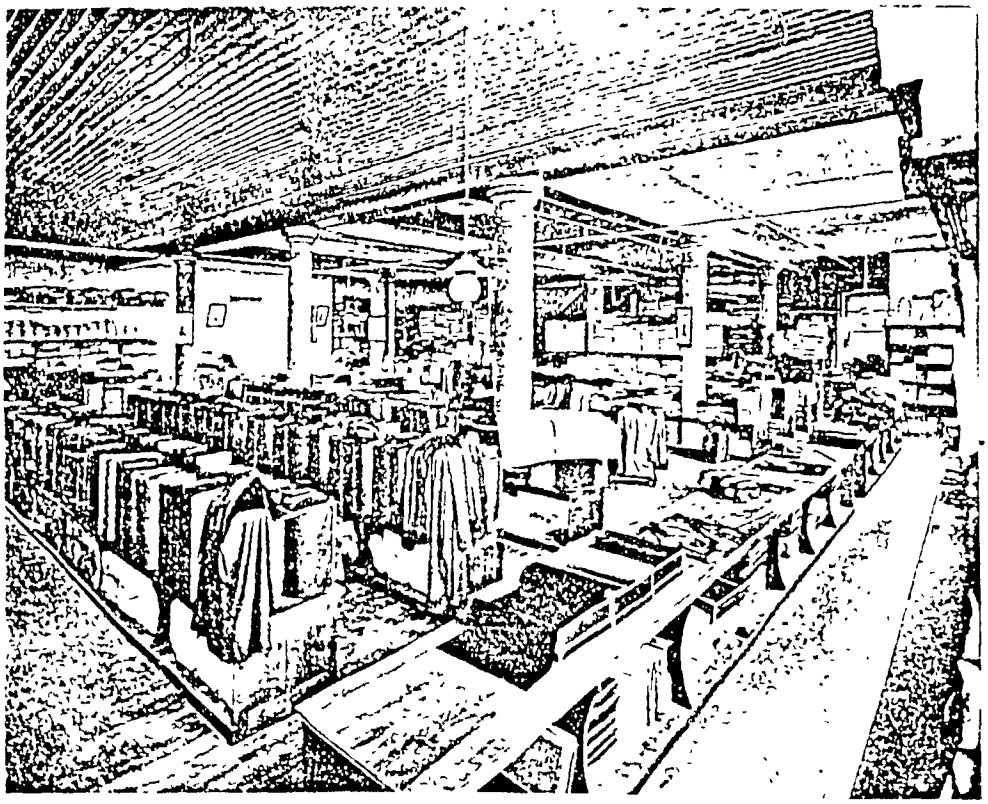


Hodgson Sumner & Co Montreal

Fig. II-3 Gault Brothers Montreal and Winnipeg
Hodgson Sumner and Co.



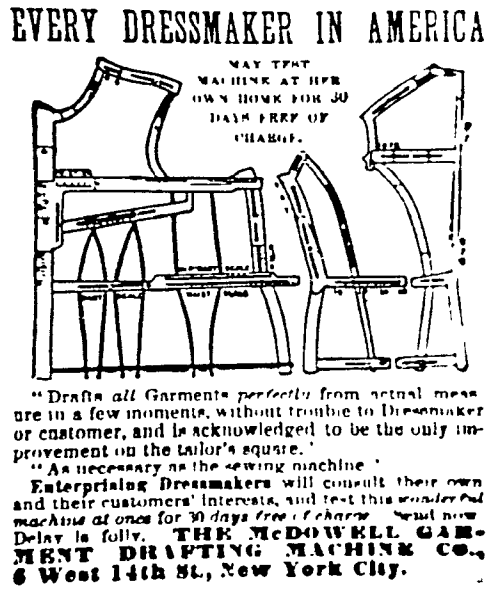
TRAVELLERS' SAMPLE ROOM HERE TRAVELLERS SAMPLES ARE ASSEMBLED SECOND FLOOR ANNEX



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

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

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



McDowell Garment Drafting Machine
Harper's Bazar, XIX, 15,
April 10, 1886.

ATTEND THE

AU BON MARCHE

GREAT CHEAP SALE

For this Month Only

AT

25 PER CENT REDUCTION

Regardless of Cost

RUSH TO THE $1.00 BARGAINS.

[illegible]

And a lot of other things too long to enumerate at 40 cts for $1 00.

COTTONS CHEAPER THAN EVER

[illegible]

SPECIAL 25 BARGAINS

[illegible]

GREAT SPECIAL OF THE

AU BON MARCHE

IN CARPETS AND OIL CLOTHS

[illegible]

CHEAPER THAN THE CHEAPEST

AU BON MARCHE

1669 and 1671 Notre Dame Street

MAISON

ALPHONSE LAJEUNESSE

CARSLEY'S COLUMN.

REPLY!

Replying to the question of how are firms to manage to give holidays to people who work on piece work.

Our usual plan has been, in giving Summer holidays to the factory hands who work by the piece to pay them what their average earnings are. Every person in our employ who has been with us for one year (including stable men and all others) gets seven working days holiday each year and of course gets paid for the absent time.

SATURDAY HOLIDAY SECONDARY!

We consider the Saturday half holiday quite a secondary matter in comparison to keeping stores open later than six o'clock. There are only two classes of shop-keepers as regards hours of business. Early closing or late closing, all belong to the latter class who keep open later than six.

S. CARSLEY

SPECIAL REDUCTIONS

ATHOL.

A large lot of ATHOL PLAIDS 40 inch wide in all the leading shades worth 65c, reduced to 35c per yard.

S. CARSLEY.

THIRTY SIX CENTS.

Special line of NEW ALL WOOL BLACK FRENCH CASHMERE from the best European manufacturers worth 50c, reduced to 36c per yard

S. CARSLEY.

BLACK GROS GRAIN SILK

Beautiful line of BLACK GROS GRAIN SILK wide and stout, worth 80c, reduced to 55c per yard

S. CARSLEY.

ASK FOR OUR

15c. DRESS GOODS

S. CARSLEY

REDUCED TO $2.95.

100 pieces of INDIANA MILL MUSLIN in all the most exclusive designs and shades for Ladies Costumes worth $5 50 Dress Pattern now reduced to $2 9

S. CARSLEY

GRENADINES.

Every piece of GRENADINE is reduced.

S. CARSLEY

ANNUAL SUMMER SALE

—OF—

MANTLES AND COSTUMES

Half Price.

MANTLES suitable for holiday wear at Half price

JACKETS suitable for holiday wear at Half price

WRAPS suitable for holiday wear at Half-price.

CAPES suitable for holiday wear at Half price.

COSTUMES suitable for holiday wear at Half price.

DURING ANNUAL SUMMER SALE AT S. CARSLEY'S.

JOHN MURPHY & CO'S

ADVERTISEMENT.

Ladies' Bathing Costumes from $6.75 up.

Ask to see John Murphy & Co's improved Bathing Costumes.

Bathing Caps for Ladies, 50c.

ATTENTION!

Is called to the bargains we are offering in Dress Goods.

A large lot of Dress Goods to clear at 10c.

This lot is worth from 15c to 20c.

We are also showing a large lot of Dress goods reduced to 12½c, worth 20c.

All this lot suitable for present and Fall Wear

A large lot of Debeiges in plain colors and patterns to match all reduced to 15c, worth 25c.

A large Assortment of Fancy Ottoman Cords to clear at 15c worth 25c.

All Wool Buntings to clear at 15c, worth 50c.

See our stock of Dress Goods before going elsewhere.

The Balance of our Brocaded Silk Grenadines to clear at big reduction

SILK PLUSHES!

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

JOHN MURPHY & CO'S.

Silk Plushes, fine qualities at $1 50 same quality sold else where at $1.65 and $2.

24 inch Silk Plushes at $2.00, same as sold elsewhere at $2.50 and $2.75.

Lawn Tennis Flannels (in the best qualities only) price 75c

For cheapest Dry Goods come to

JOHN MURPHY & CO.

1761, 1763 NOTRE DAME STREET,

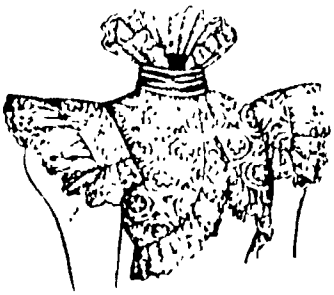
104, 107, 109, 111 St. Peter street.

Terms cash and only one price.

Fig. 11 6
The Montreal Star
July 14 1887

Neck Ruffs and Bows

Lace Boleros



Chiffon

Fig. II-7
S. Carsley's Spring
and Summer Catalogue, 1899
Neck Ruffs and Lace Boleros

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 finish [illegible]

Ladies' Capes.

[illegible] inches plain cloth [illegible] and [illegible] silk and [illegible] cut $5.[illegible] each

Ladies' Cape

[illegible] black [illegible] and lined through with fancy silk [illegible]

Ladies' Cape

No. 255. Ladies' fancy box cloth capes made with full high collar, closely embroidered with braid and lined through with silk, same as cut $1.[illegible] each

No. [illegible]. Ladies' [illegible] cloth applique capes [illegible] trimmed with [illegible] satin ribbon braid throughout with plain silk $15.00 each

No. [illegible]. Ladies' [illegible] inches black [illegible] capes on silk found [illegible] trimmed with mousline de soie [illegible] and ribbon, same as cut $[illegible] each

No. 25[illegible]. Ladies' [illegible] inches [illegible] [illegible] $[illegible]

THE COMPANY'S SMALLWARES ARE OF THE BEST QUALITY, ALWAYS CHEAPER THAN IN [illegible]

LADIES' WRAPPERS AND TEA GOWNS.

Ladies Wrappers

No. 1710. Ladies' fancy percale wrappers, full fronts, gathered back, fitted and lined waist, in prettty shades of mauve green and bluet. Sizes, 32 to 42 inches ..... 82c each

No. 1711. Ladies' fine cambric wrappers, made in this seasons styles, full fronts, Watteau back strapped at waist and fitted lined waist in plaid effects of black and white, blue and white, bluet and white. Sizes 32 to 42 inches ..... .99c each

No. 1712. Ladies fancy printed lawn wrappers, floral designs in green pink and scarlet, frilled epaulettes turn down collar and cuffs and neatly trimmed with feather stitched braid lined waist, wide skirt strapped front. Sizes 32 to 42 inches. $1.10 each

Ladies' Fancy Wrappers

No. 1[illegible] [illegible] pink and blue [illegible] braided [illegible] Watteau [illegible] Sizes [illegible] 40 inches ..... $1.4[illegible] each

Ladies Lawn Wrappers

No. 1716. Ladies' finest lawn wrappers, in bias plaid effect fancy yoke neatly trimmed braid, frilled epaulettes and frilled cuffs in green bluet pink, lined waist, wide skirt. Sizes 32 to 42 inches ... $1.4[illegible] each

No. 1717. Ladies' fine cambric wrappers, in fancy china patterns of mauve, rose and sky, with front of plain lawn, wide reverses, trimmed insertion, lined [illegible] Size [illegible]

Ladies Muslin Wrappers

[illegible] front [illegible] fitted [illegible] cut wide [illegible] cloth [illegible]

No. 1[illegible] [illegible] wrapper [illegible] front [illegible] and [illegible] Sleeves full or skirt [illegible] Long [illegible] pink, blue [illegible] Sizes 32 to [illegible] inch [illegible]

Ladies Fancy Wrappers

No. [illegible] Ladies [illegible]

Ladies Cambric Wrapper

[illegible]

No. [illegible] Ladies [illegible] [illegible]

LADIES COSTUMES.

[illegible] blues and [illegible] [illegible] Sizes [illegible] $[illegible] each

No. [illegible] Ladies stylish serge costume [illegible] grey green [illegible] and black throughout [illegible] throughout. Sizes [illegible] to 38 inches. $[illegible] each

No. 107. Ladies two piece costume in blue [illegible] skirt cut full [illegible] to hold its trim full skirt and reefer lined throughout. Sizes 32 to 38 bust. $4.50 each

LADIES' COSTUMES.

No. [illegible] Ladies [illegible] and [illegible] single [illegible] pointed [illegible] and [illegible] tops. Sizes 32 to [illegible] inches. $10.25 each

No. 112. Ladies Amazone cloth costumes in fawn brown green [illegible] and blue, double breasted reefer lined silk skirt full 4 yards wide and lined. Sizes [illegible] to 38 [illegible] $1[illegible] each

No. 11[illegible] Ladies Amazone cloth costume in fawn drab and blue, double breasted reefer silk lined and strap seam skirt line 1 and 4 yards wide. $1[illegible] each

LADIES' COSTUMES

No. 117. Ladies [illegible] time plain tailor [illegible] lined [illegible] and full skirt. Size [illegible] to 38 bust [illegible] $[illegible] each

No. 118. Ladies plain [illegible] cloth costume double breasted reefer [illegible] and trimmed silk appoique skirt 4 yard wide and lined. Sizes [illegible] to 38 inches. $17.2[illegible] each

No. 119. Ladies fouille cloth costume in brown navy and green chesterfield front jacket trimmed with inlaid satin and full skirt. $17.7[illegible] each

LADIES' COSTUMES

[illegible] Ladies [illegible] costume in three piece same [illegible] cut Eton jacket with short [illegible] made of American [illegible] or [illegible] lustre or [illegible] Size [illegible]

Fig 11-10 and 11-11, S. Cardley's Spring and Summer [illegible] 1899

[illegible]

[illegible] the years [illegible] occasionally, [illegible] Upon closer [illegible] have found that [illegible] growth rate of [illegible] the imposition of protective [illegible] National Policy. From [illegible] dependence [illegible] by developing [illegible] and distribution networks.

[illegible] from [illegible] the National Policy [illegible] government plants to become [illegible] had gripped the [illegible] from import. By [illegible] the [illegible] American manufacturers and [illegible] in industries. [illegible] repeated, the [illegible] the [illegible] the [illegible] they [illegible]

[illegible]

[illegible]

[illegible]

[illegible] 6,000 [illegible] the [illegible] Textile and Print [illegible] industry which would [illegible] a greater variety of quality [illegible] imports.

[illegible] produced at home, the effects of the [illegible] production were not as easily [illegible] included in this category [illegible] hat producers, corset and [illegible] makers, as well [illegible] and woolen clothing, overall [illegible] division of the [illegible] factories [illegible] established since 1879, providing [illegible] and increasing the value [illegible] $[illegible],[illegible],[illegible].00. An article [illegible] <u>The [illegible] Journal of Fabrics</u> [illegible] the direct effects [illegible] industry which [illegible] made suits and coats, [illegible] as well as corsets for [illegible] shirts had been [illegible] high quality, reasonably [illegible] the new factories [illegible], these producers had [illegible] from Troy, New

[illegible] United States, [illegible] competition [illegible].

For, [illegible] the late nineteenth century. In [illegible] entrepreneur [illegible] merchant or department [illegible] local merchant [illegible] merchandising [illegible] the wholesale dry goods merchant [illegible] from the manufacturer.

Until 1881, the [illegible] goods distribution across the country, [illegible] to the development of the [illegible] retailer with years of [illegible] to my direct [illegible] in the United States [illegible] could [illegible] of foreign [illegible] goods [illegible] eight [illegible] in the [illegible] Fabric, [illegible] milliner, [illegible].

[illegible] line of cottons, [illegible], wh[illegible] others [illegible] the manufacture of ready-[illegible] Montreal firms maintained [illegible] Greenshields for [illegible] men's and ladies' furnishings, tailor's [illegible], Winnipeg, St. [illegible], [illegible], [illegible] and [illegible] City. Coult [illegible] and maintained [illegible], Winnipeg, and Quebec City. In [illegible] in an [illegible] the eastern markets, W.R. Brock, a Toronto [illegible], [illegible] of the [illegible] Co. of Montreal who already supplied hundreds [illegible] merchants across the country.

[illegible], despite the [illegible] National Policy, the rise of the [illegible] branch of the wholesale dry goods [illegible], in general, remained sluggish because the [illegible] that [illegible] provided expanded markets for [illegible] publicity designed to [illegible] the [illegible] and hampered the severity [illegible] of [illegible], as well as eastern [illegible] inclined to take up more [illegible] the [illegible] of the border. As [illegible] there was no pressing [illegible] the [illegible]. Even eastern Jews fleeing the [illegible] tended to settle [illegible] and Winnipeg where they [illegible] and religious

customs rather than [illegible] Prairie.

In [illegible] however, [illegible] simultaneously [illegible] and Australia. [illegible] under Sir Clifford Sifton, [illegible] policy designed to attract a person [illegible] who would [illegible] end, Clifford Sifton, Minister of the Interior, [illegible] land held by the railways, [illegible] farmers, closed the inefficient [illegible] the processing of homestead applications [illegible] between 1896 and 1901, the number [illegible] Canadian West dream by [illegible] which fostered confidence in the future of the [illegible] Between 1896 and 1901 the [illegible] 7,855,274 to 26,11[illegible] with a cash [illegible] his pocket, the western settler [illegible] farming to a more [illegible] and homesteaders [illegible] long [illegible]

[illegible] a preferred [illegible] several [illegible] facilities [illegible]

[illegible] to overcome growing [illegible] T. Bates Co., [illegible] decided to [illegible] the manufacturing of [illegible] and simple [illegible].

[illegible] to mass production [illegible] tailoring, was [illegible] clothing for all [illegible] had not. Until [illegible] the mass-tailored suit for [illegible] or shirt, there had been little [illegible] than the wrapper which [illegible] a large scale.

[illegible] and [illegible] a return to the fitted [illegible] the fashionable silhouette for the [illegible] of the [illegible] army. Worn over the distorting [illegible] with voluminous skirts [illegible] waist, this new silhouette [illegible] dressmaker or experienced [illegible] smooth finish. Given the [illegible] and [illegible] well frequent [illegible] dress, manufacturing [illegible] fitted to a more loosely [illegible] controlled [illegible] a highly skilled craft

[illegible] characteri[illegible] [illegible] of the nineteenth century.

For men, the [illegible] accelerated following the American Civil War. [illegible] hundreds of thousands of measurements [illegible] in the Northern and Confederate armies. [illegible] measurements [illegible] peace returned, clothing manufacturers [illegible] a series of patterns and sizes [illegible] to the most frequently occurring body types, and, while these [illegible] meet everyone's exact requirements, they [illegible] helped to overcome the major obstacle to the widespread acceptance of the ready-made suit, that of poor fit.

Loosely fitted, [illegible] ready-made [illegible] "[illegible]", had been available in America since the [illegible] Brothers began to manufacture [illegible] at Baltimore. [illegible] made suits [illegible] tailor in America [illegible] [illegible] period [illegible] [illegible] Lewis [illegible] [illegible]

[illegible]

[illegible] from [illegible] Montreal [illegible] Montreal [illegible] the 1940s, they [illegible] expanding production [illegible] and exports [illegible] nearly half their [illegible].

[illegible] twentieth century wholesale [illegible] significant role in the [illegible] Montreal. [illegible], items for which census [illegible] available, [illegible] consistently outperformed [illegible] other [illegible] in the [illegible] in terms of value of [illegible]. [illegible] manufacturer, McFarlane and Baird [illegible] Hill St., manufactured clothing [illegible] the [illegible] and [illegible] markets. By 1966, [illegible] work for approximately 1,000 [illegible], [illegible] firms such as Hollis Shorey [illegible] great coats per [illegible] and tunics for the [illegible] alone employed roughly 150 [illegible] piecework to [illegible] within thirty miles of Montreal.

[illegible] not operated [illegible] the clothing. [illegible] on the method

[illegible]

[illegible]

[illegible] extensive network [illegible] made clothing [illegible].

Between [illegible] and [illegible] Montreal [illegible] $1,1[illegible],000.00, [illegible] names synonymous with quality, [illegible] H. Shorey to set up [illegible] brand of men's ready [illegible] St. Catherine street. [illegible]

[illegible]

[illegible]

[illegible] Canadian [illegible] industrial [illegible] only fitted garment other [illegible] produced in Canada [illegible] the Federal [illegible] led to set up [illegible] shirts and [illegible] was having [illegible] manufacturer. [illegible] intermediary, only one firm in [illegible] appears to have [illegible] before [illegible], and that [illegible] almost every size and type [illegible] offered bridal [illegible] covers, white and [illegible] children's white dresses, as [illegible] fitting [illegible] had been made for unknown [illegible] several dry

[illegible]

[illegible] comfortable garment [illegible]

From the [illegible] Zouave trousers [illegible] closely allied [illegible] the 1850s, little [illegible] dress. During the [illegible] able to emerge [illegible] in larger urban centers [illegible] and about independently. [illegible] a healthier lifestyle, [illegible] and Health or How [illegible] compilation [illegible]

[illegible]

> [illegible] the [illegible] until [illegible] be [illegible]

[illegible] from the benefits of exercise for [illegible] corset manufacturer who began [illegible] children in infancy in [illegible] French "[illegible]" [illegible]. On the [illegible] and instructions on [illegible] garment. During the [illegible] by the Rational Dress [illegible] the International Health [illegible]. A part of the movement for [illegible], the exhibit popularly [illegible] improve working and living [illegible]. An inset in The [illegible] The Cloak, Suit and Ladieswear [illegible] the ongoing corset [illegible].

[illegible] the use of bifurcated [illegible] skirts or loose trousers, they

[illegible] instead, [illegible] had to [illegible] similar [illegible] in [illegible] the 19[illegible] of necessarily imported, [illegible] costly, [illegible] hand [illegible] Arthur Liberty, [illegible] opulent, hardly [illegible] female.

According to [illegible] in Britain were still [illegible] from Paris, [illegible] husbands' income. [illegible] to have been widely accepted [illegible] a change in [illegible], [illegible] hardly ignore the latest [illegible] such as <u>Harper's Bazar</u> or <u>The [illegible]</u> [illegible] by Worth set off [illegible] <u>Le [illegible]</u> [illegible] Parisienne". [illegible] millinery novelties [illegible] Fig. [illegible], consistently [illegible] before the [illegible] to [illegible]

[illegible] would have [illegible] inspired garments.

[illegible] In both Britain and [illegible], the [illegible] changed. The middle [illegible] working and living conditions [illegible] and had begun to address the [illegible] by forming [illegible] the Protection of Women and [illegible] dismissed their efforts to [illegible] the Toronto Women's [illegible] female physician Dr. Emily [illegible] girl enfranchisement by forming the [illegible] association. As they entered the workforce [illegible] and began to make further inroads into the male [illegible] by attending lectures at universities such as McGill, their attitudes to fashionable dress definitely began to change, [illegible] their own homes and then within the [illegible] arena.

[illegible] photographs from the Norman [illegible] for the years 1895-1905, we can see how changing attitudes to women's role in society and the need for greater comfort and [illegible], inspired partially by the dress reform movement, were [illegible] into fashionable apparel. In

[illegible] C[illegible] dictate[illegible] under[illegible] back[illegible] line which [illegible] straight[illegible] in the waist [illegible] all calls for [illegible] Eaton's [illegible] ladies' [illegible] the tightly fitted [illegible] the next [illegible] years.

Toward the end of the [illegible] comfortable garments such as the wrapper [illegible] the privacy of their own homes. [illegible] ladies' print wrappers in dark and light shades [illegible] or "Mother Hubbard" style were available, [illegible] through the Eaton's Spring and Summer Catalogue. [illegible] specify their bust and [illegible] fitting was unnecessary.

In fig. VII, [illegible] clothing had begun to [illegible] tightly fitted [illegible] a more generous [illegible] manageable. Knit [illegible]

[illegible] pleated [illegible] skirt.

[illegible] in the workforce was [illegible] Fig. III-3 [illegible] and then with a tie or ribbon [illegible] attire and [illegible] competent efficiency rather than [illegible] and with the frivolities of high fashion. [illegible] opted for even greater freedom [illegible] wearing a simple shirtwaist, [illegible] tailored jacket.

[illegible] a loosely fitting garment worn [illegible] in the late afternoon gained acceptance by the [illegible] considerable suspicion by the [illegible] and at too much like a slovenly wrapper and, like the female [illegible] emancipation, a threat to the status quo and male [illegible]. Writing to The Canadian Queen in August of [illegible] the [illegible] expressed his opposition in the [illegible] manner.

> "If there [illegible] one thing to which a sensible [illegible], it's coming home to find his [illegible] wrapper or less they are ill. And, [illegible] whatever name you please, a tea gown is nothing more or less than a wrapper with [illegible] and [illegible]. Of course it's [illegible] but that isn't all of life, [illegible] must be observed. Loose dresses have a tendency to make young women [illegible] and are certainly not half as becoming and picturesque as more closely fitting garments."

[illegible]

[illegible]

[illegible] of mutton or gigot sleeves during the mid [illegible] stylistic variations that could be [illegible] the sleeve expanded, [illegible] the width of the bodice to counterbalance the broader shoulders. [illegible] 1890, [illegible] that the [illegible] underwent a complete transformation [illegible], but that the fitted bodice had reverted into [illegible] front above the waist to [illegible] inspired by the Art Nouveau movement of the late [illegible].

As female Modernism entered the twentieth century, it still wore the man-tailored suit for work and [illegible] had acquired a longer, leaner, and better silhouette [illegible]. In 1900, a new straight fronted corset [illegible] the distorting effects of the late nineteenth century, [illegible] introduced by a Parisian corsetière, [illegible], who had herself studied medicine. Initially, [illegible] fashionable women [illegible] not long [illegible] return of unnatural [illegible] and behind [illegible] to wear the [illegible]

[illegible]

[illegible] clothing related [illegible] manufacturers had not accumulated the [illegible] experience, the [illegible] they had for men during the [illegible] difficult to establish standardized [illegible] the [illegible] machine be the reality available, looser [illegible] had been produced by department stores [illegible] clientele, but not the more [illegible] By 1930 however, department stores were beginning to set up tailor-dressmaking services to better serve their clientele. Even smaller retailers such as Liquett and Hamilton [illegible] Notre Dame, were advertising that they were [illegible] their custom made garments in mind [illegible] "respectfully requested to give their orders early [illegible] the busy season".

According to [illegible] testifying to the Royal Commission on the Relations of Labour and Capital, there were two kinds of dressmakers in Montreal in the end of the 1890s, those who worked [illegible] shops and those who sewed in the workrooms of the larger dry goods establishments. Yet, these dressmaking departments represented only a partial step towards mass production in ladies' wear. The rest of the mid 1890s still required considerable

[illegible]

[illegible]

Given that [illegible] all traditions and [illegible] could be commenced, [illegible] Montreal department stores [illegible] as [illegible], although like [illegible] most likely [illegible] reason. [illegible] year made [illegible] offered a much broader [illegible] early 1900s, these decorators [illegible] exceptionally good product, capable [illegible] experienced and [illegible] decorators, [illegible] designers could make between [illegible] stores such as Morgan's in Montreal.

Since 1926, Montreal's [illegible] both Tucke Brothers and J.H. [illegible] as well as [illegible] Brothers at [illegible] Street, [illegible] Until the [illegible]

[illegible]

[illegible] appear to have been [illegible] the production of ready made [illegible] suits, blouses and skirts in [illegible] popularity from the early [illegible] increased their production of women's clothing. [illegible] Antoine [illegible] entered to women [illegible] and [illegible] in the "[illegible]". [illegible] between [illegible] and [illegible] there was [illegible] demand for the finer cloth used in the construction of ladies' non tailored suits, that Canadian manufacturers [illegible] a considerable proportion of their room [illegible] more refined fabrics. With [illegible] which consisted of a simple yet [illegible] skirt, [illegible] and blouse or shirt throughout the [illegible] that widespread acceptance of such [illegible] would precipitate the establishment of an [illegible] in Montreal in the first ten year. Of the [illegible] the construction of a blouse might require [illegible] lace trimming (fig.III-24), [illegible] necessary to complete such a loosely [illegible] production.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] manufacturers

[illegible] readily streamlined and [illegible] 1904, a raised waistline and all [illegible] in the [illegible] Fig.III [illegible] dispensed with, or reduced the need for a bone bodice, women's formal gowns were still a long way from being [illegible]. Mrs. McFinney, a Montreal dressmaker, was still making quite gowns such as the two piece pale satine [illegible] finished with hand applied fine black lace (Fig.III 29). A wedding gown in panné velvet overlaid with fine lace and individually applied pearls by her contemporary, Vere Goold (Fig.III 31), would have required hours of hard work. F. Phaneuf, working from 141 Bleury Street, whose business continued as late as 1907, was producing elegant yet simplified one piece gowns such as the reception dress in Fig.III-32, yet a black scallopped bodice (Photo 55) recently acquired by the McCord Museum, which was painstakingly created in her shop from several different patterns of overlapping Malines lace, would have required an extremely skilled and centre 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, mass production of ladies' dresses other than the loosely fitted wrapper or [illegible] remained outside the realms of possibility as styles were still too complex to allow for efficiency of production. As women integrated into the mainstream of Canadian life, the effects of the Dress 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 shirtwaist industry and an easing of the fitted bodice in [illegible] outlines, was flounced all around and mounted on a fitted combination of lighter silk without boning, development of the ladies' ready to wear industry in this period was held back because women's fashions continued to be controlled by the corset throughout the period under discussion.

Notes:

1.P.B. Waite, Canada 1874-1896, Arduous Destiny (Toronto: McClelland and Stewart, 1971) 74. Waite suggests that when compared to the GDP for the United States which was approximately 100% per annum during the same period, Canada's economy moved, appearing lugubrious.

2.A.H. Blakeby and E. Willis, Report relative to the Manufacturing Industries in Existence in Canada, Sessional Papers, VIII, 10 (Ottawa, 1885) 25. In 1878, Canadian knitting mills had produced $579,500.00 worth of goods. By 1883 production had increased to $1,753,500.00.

3.ibid., 26, [illegible] and J.Ferland, "Le Pelerdes Determinisme [illegible] Dans le Développement des Forces Productives de l'Industrie Textile au Canada, 1870-1919", M.A. Thesis, McGill, [illegible], [illegible] and [illegible]. According to Ferland, Canadian producers broke [illegible] at this time 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 pattern cards for use on industrial looms which depicted the latest styles and textures being produced in Europe and the United States. [illegible] manufacturers could have easily adapted their [illegible] to produce comparable cloth.

4.Blakeby and Willis, [illegible].

5.The Canadian Journal of Fabrics, [illegible].

6.W. King, "The Wholesale Dry Goods Trade in Canada Through Fifty Years", The Canadian Textile Journal, [illegible].

7.The Canadian Journal of Fabrics, [illegible].

[illegible]

[illegible], (Montreal: C.E. Pratt, 1902) 24.

[illegible] Hudson's Bay Company, Ballantyne Fonds, [illegible] W.F. Brock papers, [illegible] History of the Business, Written ca. 1903. According to the firm's ledger, for 1897-98, annual sales to [illegible] generally ranged between $1,000.00 and [illegible] Some of the customers, such as The Stone and Whyte Co. of London, Ontario, purchased as much as $20,000.00 worth of goods. At the height of the Gold Rush in 1897, sales to the Klondike Trading and Outfitting Co. of Vancouver B.C. reached $17,750.00.

[illegible] Hallman, The Roman History of Canada (1969;Markham, Ontario: Pocket Books, [illegible] 190-191.

[illegible] Fry, Winnipeg 1874-1974: Progress and Prospects (Winnipeg: Winnipeg Board of Industry and Commerce, 1974) 24.

[illegible] Hallman, [illegible].

[illegible] Brown and [illegible], Canada, 1896-1921: A Nation Transformed (Toronto: McClelland and Stewart, 1974) 54-55. Although roughly [illegible],000,000 acres had been granted to the railways, only a small percentage had been turned for railway construction leaving considerable tracts of fertile land closed to settlement. By the time Sifton resigned in 1905, most of this restricted land had been made available to homesteaders.

[illegible] interested political appointees in charge of the Winnipeg Land Office had apparently fallen behind in the processing of new homestead applications, so that potential settlers had to wait up to [illegible] to be assured of their claim.

[illegible] Bellan, Winnipeg: First Century An Economic History (Winnipeg: Queenston House, 1978) 65.

[illegible] Prosser and [illegible], [illegible].

[illegible] Bellan, [illegible] In 1[illegible] the Traders Tariff, or tariff 490, [illegible] Winnipeg's leaders, a 15% discount on goods shipped to any western destination, [illegible] Eastern wholesalers at a distinct disadvantage.

[illegible] Braun-Ronsdorf, Historical Costumes of England 1066-1968 (Amsterdam: Heritage, [illegible]) 1[illegible]. During the Directoire and Empire periods [illegible] high waisted unboned muslin gowns [illegible] which could be adjusted to fit most [illegible] by merely gathering in fullness under the bust.

[illegible] Kidwell, and M.C. Christman, Suiting Everyone, The Democratization of Clothing in America (Washington: Smithsonian Institution Press, 1974) 19. According to Kidwell, 3 or 4 styles and [illegible] and jackets as well as 4 kinds of overalls were [illegible] to fit everyone.

20. Sandra Ley, [illegible] The Story of Beauty for Real, [illegible] (New [illegible] [illegible]).

21. J.E. Pope, The Clothing Industry in New York (New York: Burt Franklin, [illegible]) [illegible].

22. Tulchinsky, G., The River Baron, Montreal Industrial Development and the Growth of Industry and Transportation, [illegible] (Toronto: University of Toronto Press, [illegible]).

23. G. Tulchinsky, "Hidden among the [illegible]", Old Ontario, Essays in Honour of J.M.S. Careless, D. Flaman and [illegible] Read, ed. (Toronto: Dundurn Press [illegible]) [illegible] Table [illegible]: Value of Clothing Production in Four Leading Canadian Centres.

24. Chisholm and Dodd, Commercial Sketch of Montreal and Its Superiority as a Wholesale Market, [illegible].

25. NAC, Mackenzie King Papers, pp. [illegible].

26. G. Tulchinsky, Canadian Dictionary of Biography (Toronto: [illegible] 1970. and RCRLC, Quebec Evidence, Vol III, [illegible].

27. W.L. Mackenzie King, Report of the Honourable the Minister General on the Methods Adopted in the Carrying out of the Government Clothing Contracts (Ottawa: [illegible]) [illegible].

28. ibid., 16.

29. J.E. Pope, 70.

30. Canada, Report Upon the Sweating System in Canada, [illegible], 11, [illegible] 45 and 47. In the course of his enquiry, Mackenzie King found that both contractors directing operations in their contractors' [illegible] as subcontractors farming out work to piece workers, working 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: History and Organization", Manual of the Textile Industry of Canada [illegible]

32. G. Tulchinsky, "Hidden among the [illegible]", [illegible], Table [illegible]. Based on census data, Tulchinsky [illegible] the value of clothing produced in Toronto [illegible] $[illegible] in 1901 and $6,647,000.00 in [illegible].

33. Tulchinsky, Canadian [illegible], (Toronto: University of Toronto Press, [illegible]) [illegible], Spring and Summer Catalogue, [illegible], [illegible].

34. Exhibition Critic Illustrated [illegible] September 14, [illegible] A.M. [illegible] Montreal, dry goods [illegible] or single garments made up [illegible] of tweeds, [illegible].

[illegible] Montreal [illegible], [illegible] March [illegible], 1901, 4. Like John Northway in Toronto, Henry Birks [illegible] the [illegible] early brand of clothing appear to be one of the [illegible] merchant companies to have operated a series of branch stores [illegible] the [illegible] community. By 1901 they had opened outlets as far away as Barrie and Winnipeg.

[illegible] Birks Brand Catalogue, [illegible], [illegible].

[illegible] Cottrill, 107.

[illegible] The Montreal Gazette, Saturday February 1 (1896) 5.

[illegible] Holme and Dodd, [illegible]

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

41. Ibid., [illegible] and [illegible].

42. Alison Adburgham, Shops and Shopping 1800-1914. Where and in What Manner the Well Dressed Englishwoman Bought Her Clothes (London: George Allen and Unwin, 1981) 90, and Montreal Today (Montreal: Trade Promotion, [illegible]). By 1872 30 cars and 317 horses provided service to Montreal's Jean Baptiste, Notre Dame, St. Catherine, St. Antoine, and St. Denis streets as well as Dorchester Ave.

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

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

45. J.M. Newton, [illegible], 104 and 116. Briefly, the Rational Dress Society protested against any fashion which deformed the figure, impeded movement or in any way tended to impair health. Corsets were shunned as were high heeled or narrow toed boots or shoes and heavily weighted skirts which rendered healthy exercise virtually impossible.

46. "Rational Dress", Canadian Journal of Fabrics, III, 5, February 1, [illegible], [illegible].

47. The Aesthetic Movement reached its height in 1877 with the opening of the Grosvenor Gallery in London which provided a venue for artists such as Burne-Jones and Whistler. While there is no evidence that artistic dress was widely adopted in Canada, one could find [illegible] scanning photographs for the years 1885-[illegible] in the National Photographic Archives. Artistic dress seems rather to have [illegible] the acceptance of the less structured tea gown.

48. A. Adburgham, [illegible].

49. J.M. Newton, [illegible].

50.E.A. Coleman, The [illegible], [illegible] Worth's gown by [illegible] appeared in [illegible] of Harper's Bazar from the late 1880's, [illegible] peak in 1895 when thirty eight issues incorporated [illegible]

51.Ti[illegible] et Ho[illegible], [illegible]

52.E.A. Coleman, 15[illegible].

53.The Canadian Magazine [illegible].

54.Montreal Life, IX, 1, September [illegible], [illegible], [illegible]. While women had been allowed to attend classes at McGill for [illegible] years, it was not until 1899 that Victoria College for Women was opened providing a means for women to obtain a university degree.

55.E. Collard, The Cut of Women's Nineteenth Century Dress, Vol. I, the Rise and Fall of the Bustle Burlington, Ontario, 19[illegible].

56.The Canadian Journal of Fabrics, [illegible], February [illegible]. Women's World was a British publication sympathetic to both the dress reform and aesthetic movements. In [illegible], editor Oscar Wilde who was married to a reformer, wrote an article lamenting the fate of the civilized woman who still felt compelled to hang on to a bustle, but while her mind had her waist into a fifteen inch circle.

57.E.Collard, 29.

58.A. Brish, "Changing Women's Fashion and Its Social Context, 1870 1905", Material History Bulletin, 14, Spring 1981, 41.

59.The Canadian Queen, [illegible], 2, August, 1891: [illegible].

60.Waugh, Nora, The Cut of Women's Clothes 1600 1930 London: Faber and Faber, 1968, 229.

61.N. Waugh,, Corsets and Crinolines London: Batsford Ltd., 1954, 85.

62.N. Waugh, The Cut of Women's Clothes, [illegible].

63.C. Ridwell, 1[illegible]

64.The Montreal Gazette, [illegible] 1.

65.PCPLC, II, 11[illegible].

66.C. Ridwell, 1[illegible].

67.As an indication of the [illegible] dressmaking department, [illegible] the century, [illegible] department for the month [illegible], with a further [illegible] dressmaking section. [illegible]

[illegible] mail order. For the mail order department [illegible] approximately to $1,[illegible]0.00. Total [illegible] amounted to $[illegible],425,590.00 in 1901 [illegible] 4,[illegible]4, [illegible]4.6 [illegible]. In the mail order department, [illegible] jumped from [illegible] to $[illegible],[illegible],[illegible]1..00. Eatons Archives, [illegible] 1[illegible], vol. 2[illegible], [illegible].

69. Montreal [illegible], 1[illegible], Contract Book. Employment contracts from 1[illegible]4 indicate that Mr. [illegible], chief cutter and designer earned $1,[illegible] per annum while the forewoman in charge of her dre[illegible] making division made $[illegible]4.00. A mantle cutter could earn $[illegible], whereas a lowly mantle fitter only received $312.00. For an indication of the quality and elegance of made-to-order dresses from Morgan's, see Fig.III [illegible] taken from the 1907 Spring and Summer catalogue which appears to be the earliest catalogue from the store to have survived.

70. Montreal Illustrated, 1891, 137 and 206, Dominion Illustrated, 1891, [illegible], and Montreal the Metropolis of Canada, 144.

70 The Delineator, [illegible], 4, October, 1891, 537. Amoung the seasons new [illegible], The Delineator mentioned that young ladies would be wearing silk blouses and shirtwaists beneath jackets instead of bodices or bloque[illegible].

71 Book of Montreal (1903), 196.

[illegible]. Canadian Journal of Fabrics, V, May, 1902, 150.

7[illegible]. Gault Bros. was one of Montreal's largest wholesale dry goods merchants. [illegible] 1870 they had established a permanent sales office in Winnipeg. Carried along by the upswing in the western economy from 1896, they were amongst several firms who built large [illegible] warehouses in Winnipeg during the first five years of the 19th century to better serve their growing western clientele.

[illegible]. Trades of Montreal, I, 4, 1900, 136.

[illegible]. Canadian Journal of Fabrics, 18, 4, April, 1901, 178.

[illegible]. The Canadian Journal of Fabrics, 18, 12, December, 1891, 355.

[illegible]. The Canadian Journal of Fabrics, 19, 3, March, 1902, 83.

[illegible]. A. Wilson, John Northway, A Blue Serge Canadian (Toronto: Burns and McEachern Ltd., 1965) 10[illegible].

[illegible]. NWC, Canadian Manufacturer's Association, MG 28 I 129, 59 and 61, memorandum to the Tariff Commission, November 11, 1905.

80 NWC, MG [illegible] 129, vol. 59, 15. Minutes of the meeting held on Dec. [illegible], 190[illegible]. Styles for the Fall 1901 season were to be distributed through the Dry Goods Review. The coat length was to be from 28" to [illegible]" with a down fitting back, a loose front, and close wristed "[illegible]" sleeves.

[illegible] The Globe [illegible] Wholesale [illegible] trades, stylish [illegible] the ladies' [illegible] manufacturing [illegible] business practices [illegible] eliminate [illegible] competition. [illegible] Harrison for example controlled [illegible] the cotton production and distribution through two companies, the Dominion Cotton Mills and Canadian Coloured Cottons.

When innovative retailers [illegible] methods failed to succeed [illegible] their competitors, [illegible] their own practices, smaller merchants banded together [illegible] the unfair competition by demanding [illegible].

83. HBC, MG 28 I 120, vol. [illegible], [illegible]. While none of these [illegible] were located in Toronto and seven in Montreal, [illegible] also claimed wholesale manufacturing facilities for ladies' ready made suits, jackets, [illegible].

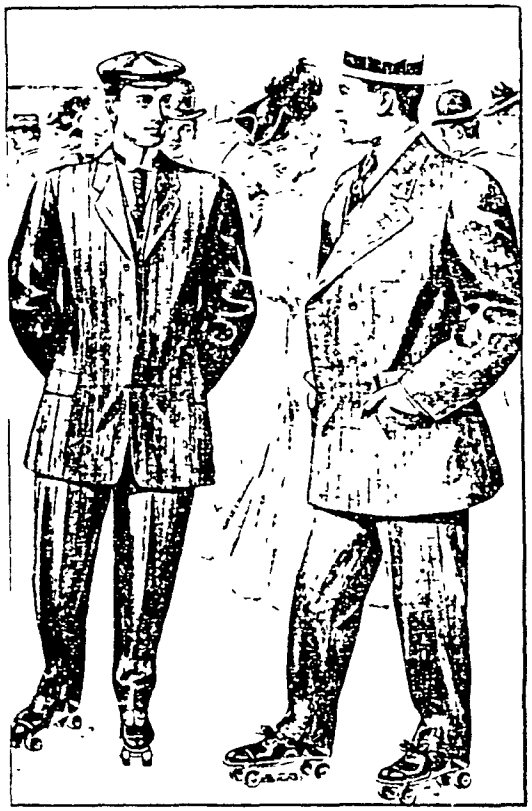
84. McCord Museum of [illegible], Gibb Papers, [illegible].

84. Gibb Papers, folio 1005, inventory, [illegible], [illegible].

85. J.H. Crocker Ltd., Spring and Summer Catalogue, 1905, [illegible] this stage one find a simple breasted man's jacket listed in both a sack and a raglan coat.

Trade Mark

Registered

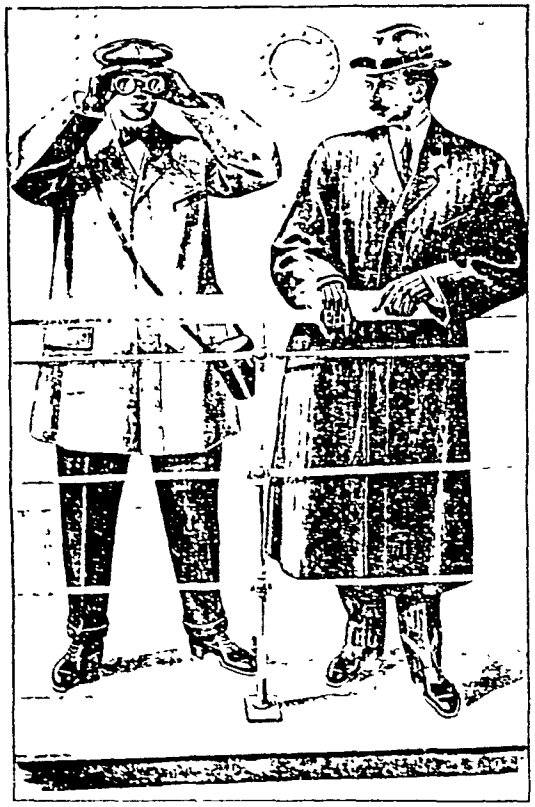


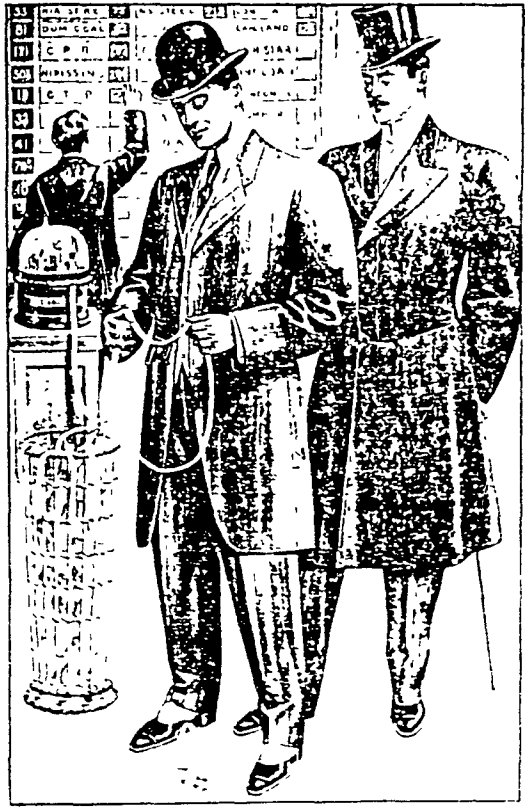
THESE are the most popular of our sack coat models for this season. Either will look well on you, but try both styles—*one* of them will suit you a little better than any other coat you've ever worn.

THE monotony of wearing the same suit day after day 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 sportively inclined.

Fig. III 1
Progress Brand Clothing





ARE your boys too *strenuous for their clothes?* Instead of blaming the youngsters, why not get clothes that will stand the abuse

Progress Brand "boy-proof" clothes will hold them

THESE fancy suitings are just the thing for children from the time they graduate from dresses until they are old enough for pickets.

PROGRESS GUARANTEE

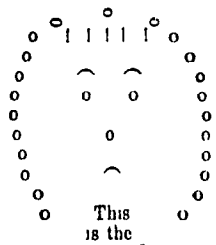
Every dealer in "Progress" Brand clothing is authorized to guarantee each garment bearing the "Progress" label to be free from imperfections in material and workmanship, to be sewed with pure dye silk, tailored by skilled workmen, and made of dependable cloth, thoroughly sponged and shrunk.

Should any "Progress" Brand garment prove unsatisfactory and not as above represented, it may be returned and money paid for same will be refunded.

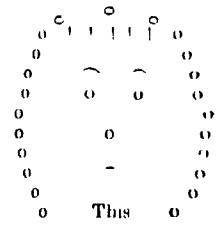
Fig. III-[illegible]
Progress Brand Clothing

Of Corset Is.

BY H. C. DODGE.



This
is the
shape of
a woman's waist
on which a corset tight
is laced. The ribs deform-
ed 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 ape



This
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 vile
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 Fashion
III, 12, June, 1886
page 233

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

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

Fig.III-7
Miss Douglas
Notman 92698
June,
1890

Fig.III-9
sitter unknown
Notman [illegible]
September, 1990

Fig. [illegible]
Mr. [illegible]

Fig. [illegible]
Mr. R. Masterman
and friend
Notman 115991
July, 1896

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

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

Fig.III-13
Mrs Murphy
Notman 119777
June, 1897

Fig.III-14
Mrs. Shaltry
Notman 126967
December 1899

Fig.III-15
Mrs. Duckling
Notman 129311
April 1899

Fig.III-16
Sitter unknown
Notman 130786
October 10, 1899

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

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

Fig.III-19
Mrs. Mailer
Notman 141809
May, 1902

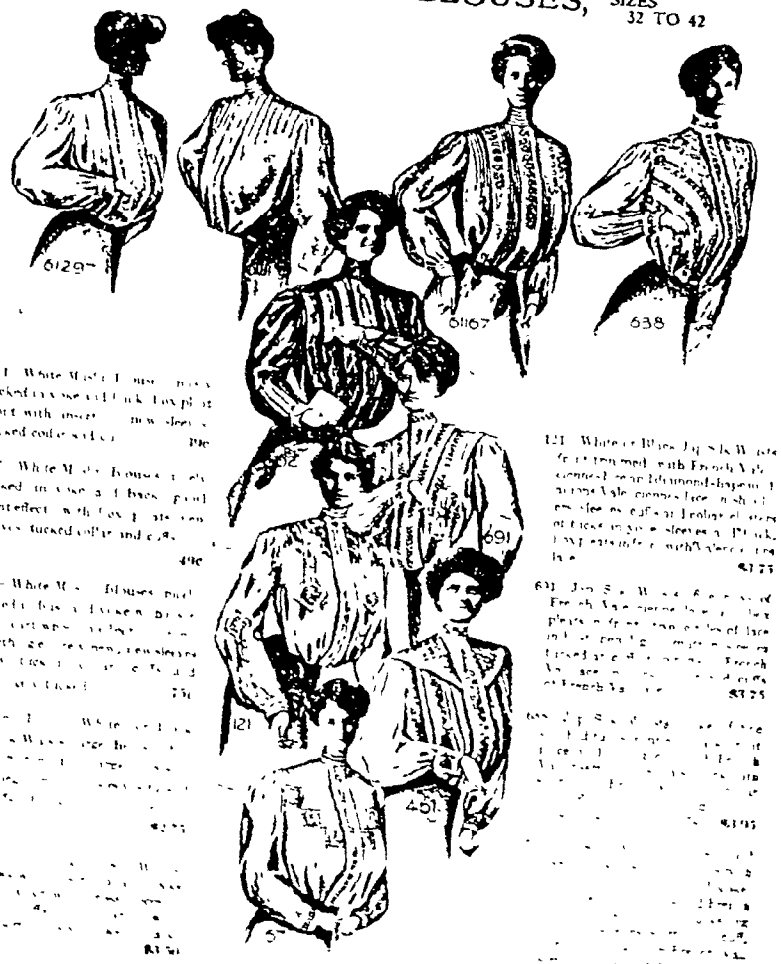
Fig.III-20
Mrs. McKeon
Notman 142212
1902

Fig.III-21
Lola Deguil
Notman 142066
1902

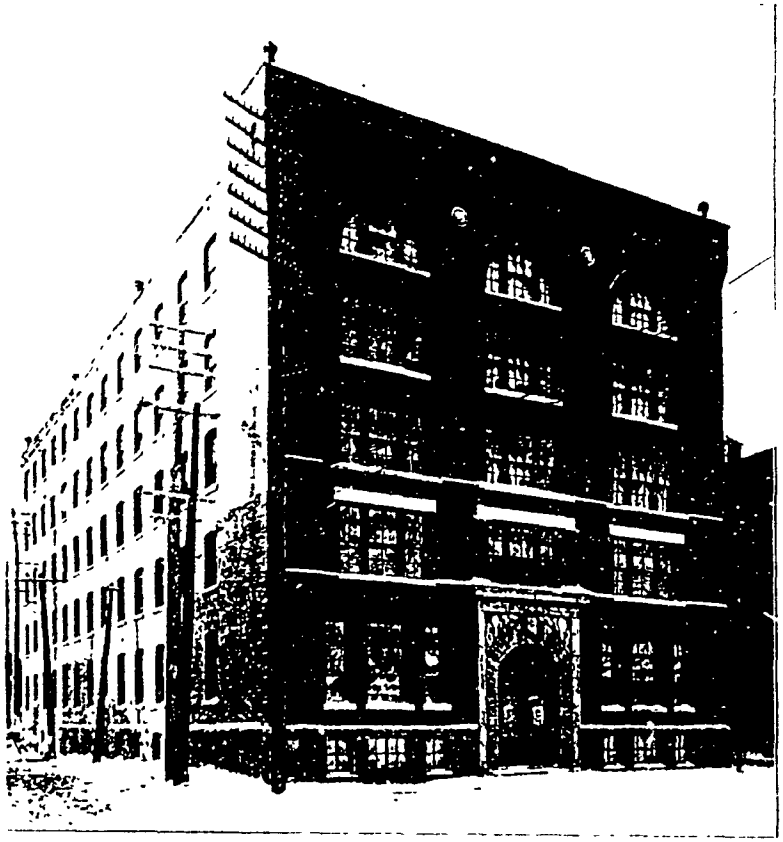
Fig.III-22
Tissus et Nouveautés
I, 10, Octobre 1900

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

LADIES' MODISH BLOUSES, SIZES 32 TO 42



LADIES' SHIRTWAIST SUITS



The Crescent Manufacturing Company

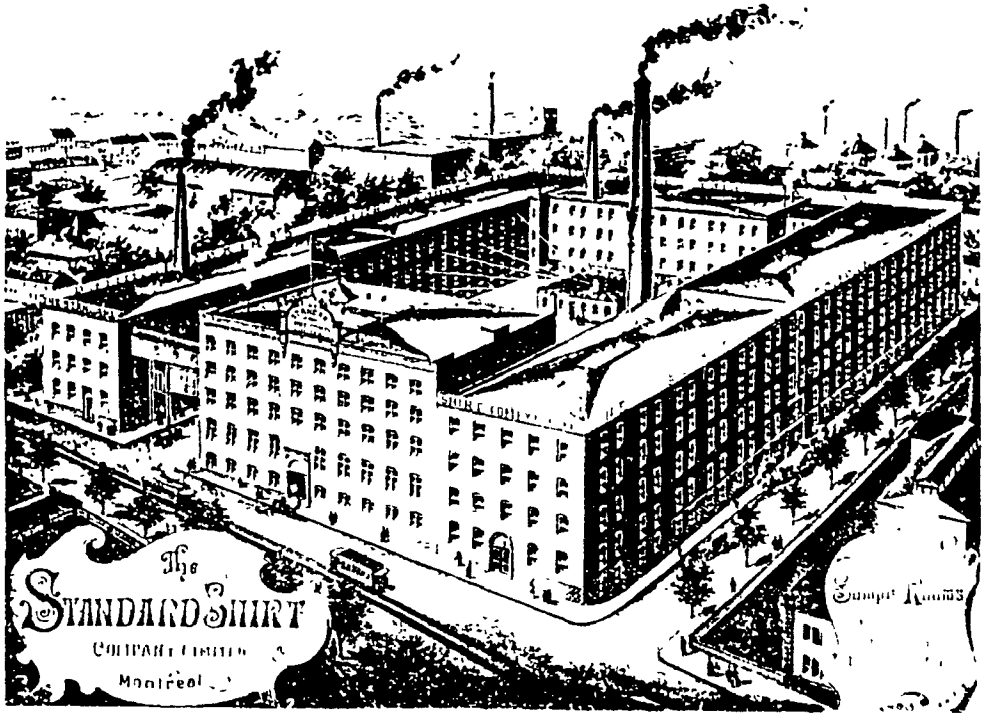


Fig.III-25
The Crescent Manufacturing Co. and The Standard Shirt Co.

SATISFACTION OR MONEY REFUNDED

Notre assortiment dans les.....

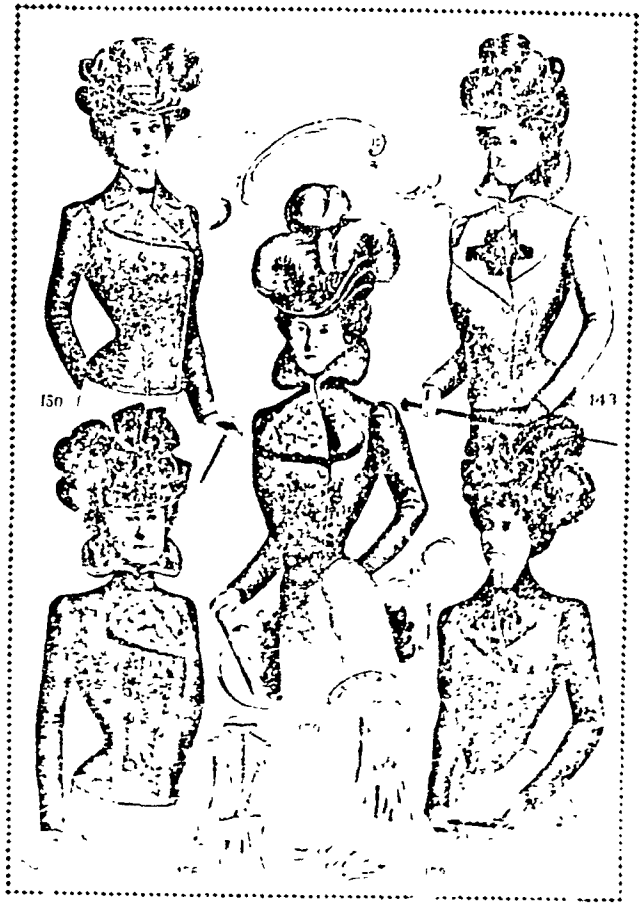
Costumes du Printemps

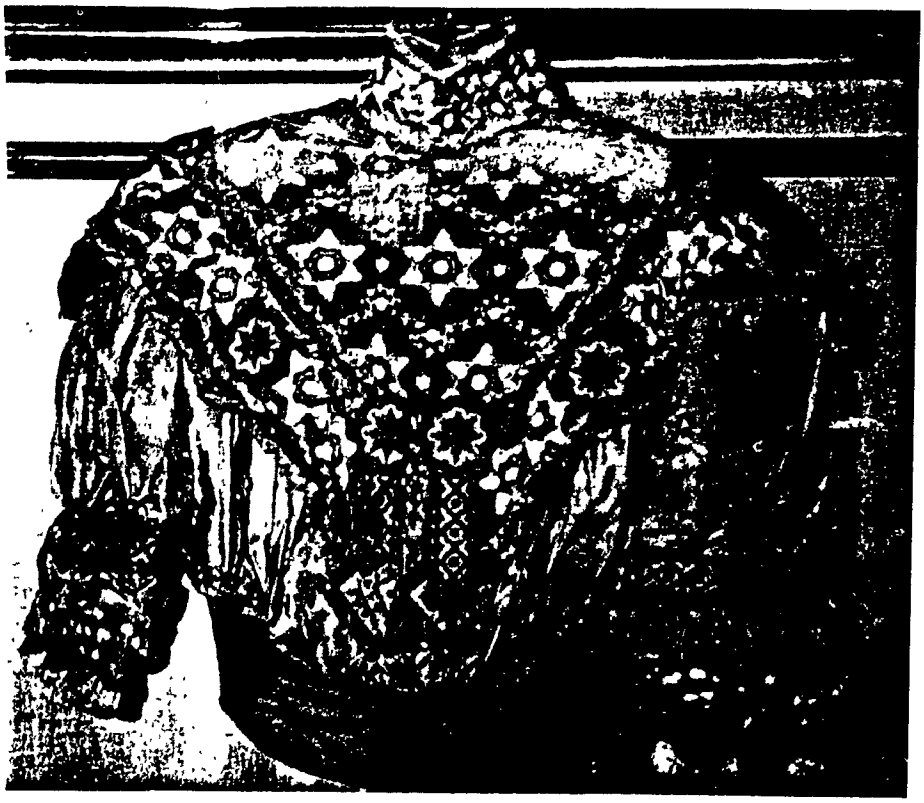
Pour Dames et Jeunes Filles

DANS LES

Jupes séparées et les Crashs

VOUS ETONNERA.





Front

Back

Fig.III-29
Windsor Beige
Afternoon Dress
ca. 1904
M977.44.4

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

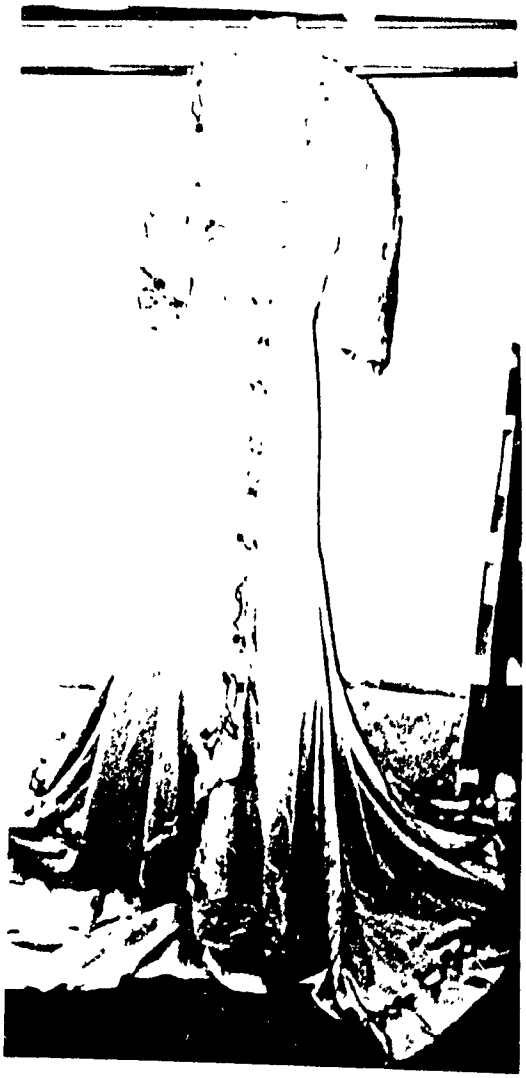
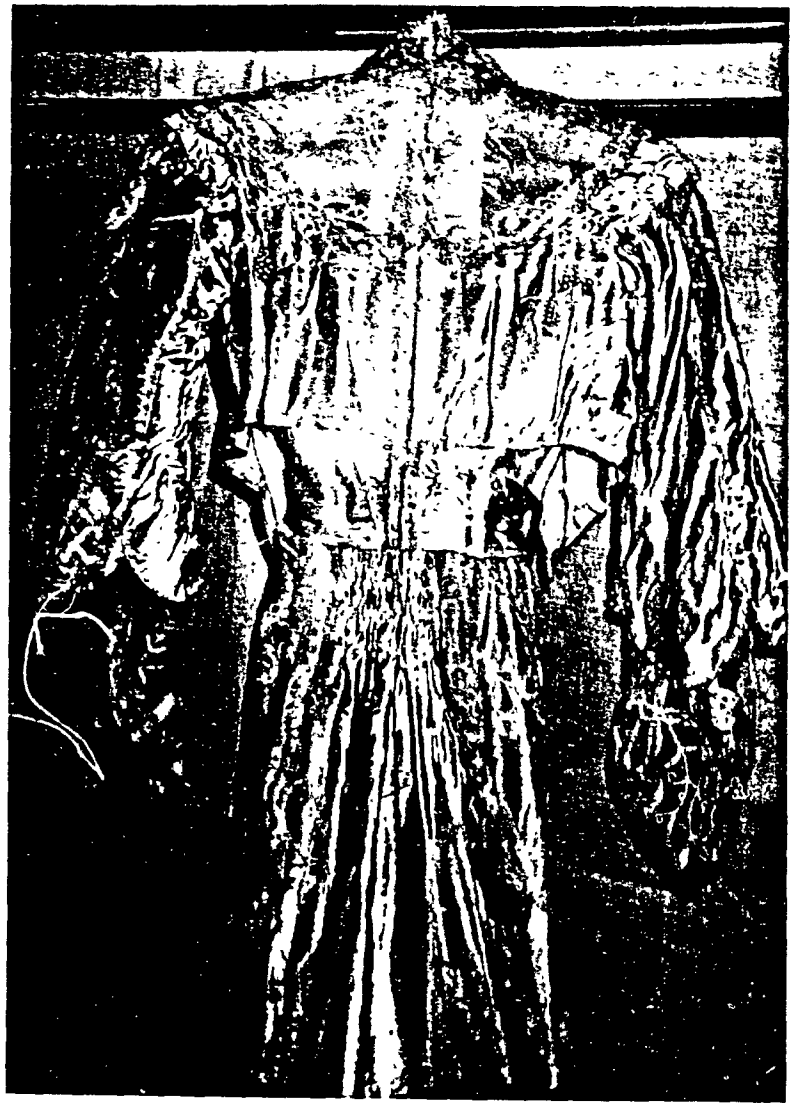


Fig.III-31
Phaneuf
Reception Dress, 1900
M21400

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



Conclusion

From 1885 to 1905 fashion in Montreal [illegible] according to the precedents established by [illegible] subject to the personal [illegible] leaders of the fashion industry. [illegible] entrepreneurial spirit of the times, dress [illegible] makers and distributors, dry goods merchants [illegible] only too pleased to reinforce the need for seasonal [illegible] as it insured their continued growth and economic [illegible] last fifteen years of the nineteenth century [illegible] democratization of fashion [illegible] trend reached a wider audience and departed [illegible] the means to realize, or even order, the latest [illegible] ready-made, [illegible] Montrealers [illegible] farthest reaches of the Dominion.

[illegible] women entered the [illegible] fashion in Montreal reflected the [illegible] practical mode of dress [illegible] but failed to achieve [illegible] represented too [illegible] norm. In Montreal, the [illegible] tailor-made suit [illegible] suits from the early 1900's [illegible] ladies' ready-to-wear [illegible] shirtwaist and [illegible] society.

nineteenth century [illegible] [illegible] [illegible], [illegible] created for the [illegible] [illegible] [illegible] husband. [illegible] clothing [illegible] [illegible] [illegible] [illegible].

While the Dress Reform Movement may have facilitated acceptance of the less structured and simpler [illegible] in the privacy of one's own home, it was not until women began to enter the workforce in significant numbers, demonstrating their capacity to contribute constructively to society, that resistance to change started to decline. From the [illegible], the tailored [illegible] bodice, [illegible] the [illegible] or man-tailored suit, [illegible] the [illegible] the shirtwaist at the turn of the century. [illegible] silhouette gained acceptance [illegible], [illegible] one piece dresses [illegible] in the hands of skilled [illegible] well into the twentieth century. [illegible] on Vionnet's chemise sparked the [illegible] industrialized dress production.

[illegible]

[illegible] increased soon after the [illegible] of the National Policy, but until markets expanded and [illegible] were modified to include easily produced [illegible] and [illegible] for women, Montreal manufacturers lacked the incentive to expand into ladies' ready-to-wear. As tailors such as Henry [illegible], and later the nascent shirtwaist industry, began to eliminate the contract system by moving production of mass produced apparel, but into established workshops or factories which could be more closely regulated, working conditions began to improve as the prevalence of sweated labour was reduced.

Throughout the period under discussion, Montreal continued to influence fashion in the country. Wholesale men's wear producers such as Semi-Ready and Business Brand Clothing, distributed their product across Canada through numerous Montreal based wholesale and retail dry goods merchants. One profited from improved communication and transportation since the Canadian Pacific Railway was completed. Toward 1900, there appears to have been a shift away from European styles to a preference for New York inspired fashion as both merchants and manufacturers highlighted their latest [illegible] and emphasized the New York training of their [illegible].

[illegible] in exploring certain aspects of the [illegible] of fashion in Montreal towards the end of the nineteenth century such as the democratization of fashion through the [illegible] department store and the development of the ready-to-wear industry, there are still many questions left unanswered

particularly will [illegible] yet [illegible] who were their clients [illegible] acknowledged by their contemporaries. [illegible] of the nominal census manuscript returns, [illegible] directories, would be helpful in [illegible] research into the McCord's [illegible] collection. [illegible] of The Monetary Times, [illegible], [illegible] the Municipal Archives might also improve our understanding of late nineteenth century retailing and clothing fashions, enhance the wealth of information as yet to be discovered in the pages of contemporary newspapers.

In 190 , the editor of The [illegible] of Montreal, commented the cosmopolitan nature of fashion in Montreal [illegible] the strength of her fashion industry. [illegible] 1900 in the following manner

> " The fashions for Montreal are like the law of the Dominion, a combination of the English, French and American. Canadians are admittedly well dressed, never flashily but in good taste and in the best of materials. Tourists always find it advantageous to put in a supply of clothes. Dress in Montreal is the price is lower and the workmanship superior to that of other cities on the continent."

While such a flowing [illegible] exaggerated particularly [illegible] sophistication of American [illegible] or Philadelphia, [illegible] growing self [illegible] metropolis [illegible]

[illegible] :

1. [illegible], [illegible], [illegible], [illegible], [illegible], [illegible].

. [illegible], [illegible], [illegible].

Fig. I-1, M[illegible] of a [illegible] trim on [illegible] which flows to a train. [illegible] with beaded [illegible] and a fringe of [illegible] of [illegible]" wide tulle which [illegible] a centre back [illegible] embroidered with beading, [illegible] left to right across the front of [illegible] pleat, which are lined with [illegible]
Provenance: Miss Mabel Nelson, Montreal, [illegible]
Mrs. [illegible]

Fig. I-2, M[illegible] Designed by Worth, this [illegible] enhanced by bold dark blue [illegible] blue flowers consist of [illegible] front [illegible] a train. Elbow-length sleeves, finished [illegible] to an inset of lace which forms the [illegible] ribbons are used to make the belt and [illegible] the two bands which [illegible] finished by a band [illegible]
Provenance: Miss Mabel [illegible], Montreal, [illegible]
Miss [illegible]

Fig. I-3, M[illegible] Vere Gould, date [illegible] floral carpet-patterned silk taffeta [illegible] with black [illegible] sleeves are of [illegible] the wrist with [illegible] of moiré and [illegible]
Provenance: Mrs. [illegible]

The [illegible] made by Miss [illegible] Ross, at one time, the [illegible] bodice, when possible [illegible] As a result the [illegible] hold an extension [illegible]

Fig. [illegible] It [illegible] finished [illegible]

[illegible] her. The bodice incorporates a [illegible] down the sides and around the [illegible] popular during the 1-90s.
Provenance: Lady [illegible], Montreal.

[illegible] by Mrs. McKinney ca. 1900 to 1910, [illegible] and long flaring trained skirt in deep [illegible]. [illegible] and skirt are trimmed with ivory [illegible], [illegible] and [illegible]. Like the two dresses from [illegible], [illegible] back.
Provenance: Mrs. [illegible]

Fig A-1
Windsor Bazaar Evening Dress c. 1895 Lady McPhail

Fig. A-1
[illegible]
Evening Dress, [illegible]
[illegible]

Appendix B
Reform Garments

In order to be recommended to wear the distinctive garment of the reform, the chemilette, Fig.1, over a gauze merino vest [illegible]. The chemilette was made from an ordinary high-cut waist or [illegible] which extended five inches below the waist and was fitted to the body with darts. Buttons, both in front and behind along the lower edge of the chemilette secured loosely fitting cotton drawers. In the pattern sent by the Boston committee, the front of the drawers was cut in the same piece as the legs of the drawers.

Fig. 2 incorporates a narrow gored skirt faced with tape which was buttoned to the chemilette. A second version of the waist includes a full pleating or puffing 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 an unpleasant "droop". It starched, it filled out the undeveloped figure eliminating the need for artificial padding which dressmakers apparently insisted on using.

Over this, the reformer could wear a second waist attached to a skirt cut in a semicircle which was finished with a flounce around the bottom, Fig.4. The dotted line represents the position of the waist band of the overskirt which was to be supported by a pair of suspenders. Readers were cautioned to bring the suspenders down almost 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 rather than all entreaties from one's dressmaker who would undoubtedly bewail the fact that one no longer had any figure.

In cold weather a woolen woolen undergarment, Fig.6, was to be worn under a woolen chemillette which buttoned to ankle-length bloomers.

Alternately 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 [illegible] 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.[illegible].

Source: Dress and Health or How to be Strong: A Book for Ladies, Montreal: John Lovell and Son, 1876, 136-147.

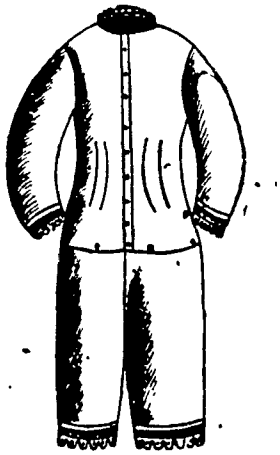


FIGURE 1

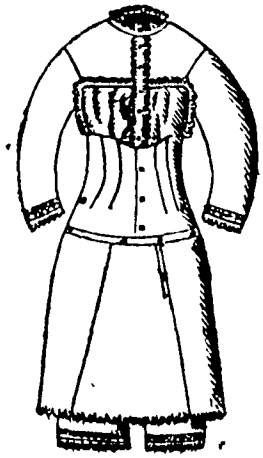


FIGURE 3

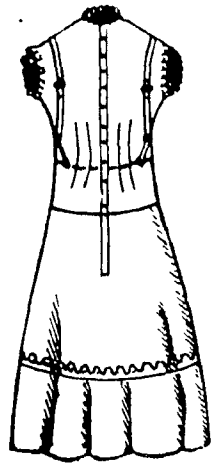


FIGURE 4

FIGURE 6.

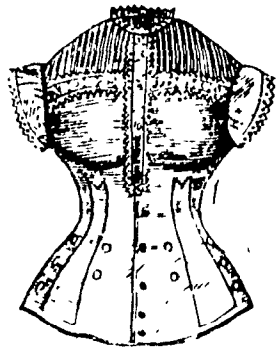


FIGURE 7

THE EMANCIPATION WAIST

Ref. in Gatmeh

Early shirtwaist
Miss Moore
Notman 92849
July, 1890

Tea Gown
Mrs. [illegible]
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. [illegible]
Notman 102419
September, 1893

Dresses Reflecting the Movement for Reform

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[illegible]

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