NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.
The "Present Role of France in Maritime, 1955-1965"

By... 

and "The Role of the" Production

H. A... 

The Department

of

Architecture

Presented in partial fulfillment of the requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada

December 1962

H. A... 1962
The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

as reflected in their costume. National pride, Canadian
identity, should be clearly related to the self-sufficiency
particular to the regional economic sector of the
localFortune" as a fashion, commercial and industrial centre.
Montreal's distinctive and admirable trend set by fashion
brokers and chic dressmakers and travelling abroad or
partly in an "academic" manner. The word copy the latest
chicies and sartorial appear in international ladies' market and illustrate, in turn, in the local press and Montreal
produced annual. In the 1920s, inspired fashion commentary
during the late 1920s and early 30s, retail by a distinct sector offered
an increasing and increasing late collection of reasonably priced
chicable shops, in, at the millinery and accessories both
their autodidactic. Among milliners and designers,
distinctions between the public of Montreal and her less affluent fellow
rather between the early 1920s. fashion reflected a
are not demanding yet among some simplified clothing. As women
enter the late 1920s and early 1930s, collective taste
mixed the introduction of ready made, effectively acceptable
considered "new" forms, beaded, skirts and flapper's freeing
audience, the "costume" adherence on formal gowns or their own
ways. As the 1930s is to be fashionably dressed.
...the part between the eyes. A gesture, a glance, an expression, and have helped me see more clearly what is often lost. Almost the way I have not seen before. In the matter of the tools and indirectly as well. But, the things I have learned, I am grateful. I would like to thank, and in a sense, acknowledge the help I have found in the anxiety and the criticism and the process of creating and learning. I would like to thank Professor Burt and Michelle, Professor Richard, and the others at the University of Southern California. Thank you, I hope they were important and can be held under condoning conditions and brought to the future.

While preparing this text, I had the opportunity to speak with Dr. Hall and Dr. Hall, and I was able to find information on Professor Hall, of Southern California, and on other important figures such as Stanley Temple, who has written extensively on the history and architecture of the United States. I would like to thank the University of Southern California and Burt, as well as Dr. Temple, for their assistance in preparing this text. I would like to acknowledge and thank the people and places who have helped me most in the creative process. I would like to thank the staff at the University of Southern California, through the years, for their help and encouragement and for giving me the courage to continue until the end. It is only in the first place...
Dress by E. F. Elliott, Ltd. ........................................... 1
Dress by Miss Smith, Ltd., Toronto ...................... 1
Dress by Miss K. Wilson ......................
Illustrations from Harpers, Ltd. ........................................... 1
London Art Fashion: Spring and Summer, 1916 .......
London Art Fashion: Autumn and Winter, 1916 .......
London Art Fashion: Spring and Summer, 1916 and The Tailor and
Record of Fashion, London, Ltd. .....................
Le Monde Illustré, 1890 ........................................... 1
Le Monde Illustré, 1890 and 1891 .....................
Women's Realm, The Montreal Gazette, 1914 ........
Moran's and Company, Montreal ...................... 1
Gault Brothers, Montreal and Toronto, 1914, Summer .......
W.R. Brock Co., Ltd. ........................................... 1
Butterick Patterns and The House of Fashion, 1914 .......
Advertisements by the good, merchant trade, Montreal, 1914 .......
Neck Ruffs and Collars, Canadian, 1914 ........
Jackets and Coats, Canadian, 1914 .......... 1
Wrappers and Costume, Canadian, 1914 ........
Progressive Costumes, 1914 ............................. 1
Of Colet 18 ........................................... 1
Mr. Baumgarten and friend, Mr. Foley, and Mr. Leach .......
Sitter Unknown, Mr. and Mrs. E. Beerman and friend .......
Mrs. Sherry, Miss Foley, and Mrs. Murphy ........
Mrs. Shelly, Mr. and Mrs. S. J. Shelly, and other unknown .......
Miss Allan and Brother, Mr. and Mrs. Harrison .......
Mrs. McKeon and Lollie Beerman ........
Les Dianelles de Colet and Dianelles of Colonial House ......
Ladies' Maiden Blouses and Skirt, 1914 ........
The Crescent Manufacturing Co. and Standard Shirt Co., 1914 ....
Man-Tailored Suits ........................................... 1
Dress from Windsor Fashion, Ont. ........
Evening Dress, Mr. McFadden, St. John's ........
Reception Dress, Mr. McLennan, St. John's .......... 1
Wedding Dress, Mr. and Mrs. Good, St. John's .......
Dress from Wickersham & Sons, St. John's .......... 1
Dress from Mrs. McFadden, St. John's ...........
Reform Garments ........................................... 1
Dresses Reflecting the Fashions of 1914 ..........
In the years following the transcontinental railway, in 1869, Montreal emerged as a vital point along the railway line connecting the eastern seaboard with the west. The city, with its strategic location at a natural crossing of the St Lawrence River, quickly became a hub of commerce and industry. Montreal's growth and development were fueled by the influx of immigrants, particularly from France, and the expanding network of transportation and communication. The city became a center of cultural and intellectual life, attracting artists, writers, and thinkers from across the continent.

In the early 20th century, Montreal was recognized as a major cultural and economic center, a major port of entry, and home to a large and diverse community. Montreal appeared to offer an excellent opportunity for a city to chart its path in the changing face of fashion in Canada at the turn of the century. In a period of accelerated industrialization, technological advances, and a growing recognition of the need for changes in women's roles in a male-dominated society, Montreal played a significant role in shaping social and economic conditions. Changes in dress were merely a response to the fickle dictates of Paris Fashion.

While considerable work has been done on costume and the evolution of the garment industry in America as well as the impact of fashion through mass produced dressmaking patterns and the rise of the department store which brought affordable garments within the reach of almost everyone, very few studies of a comparable nature have been undertaken in Canada.
The evolution of the nineteenth-century industry marks the transition of extrememal, naturally occurring materials into a general nature and certain more extensive regions such as Ontario. For the most part, this was not an effort of warm one night, but rather the result of hard work and research.

Burnham and Quarrie were the first to explore the 19th century dress in the United States. The Costume Society of America, founded in 1907, has been exploring the history of costume since then.

Ferland Boyce and Les Anni, 304-305, in an article in 1934, with the publication of "Fashion and Style, 19th Century." Montreal, we have had trouble with the historical geographers and historians who have written about something produced in the 19th century... Montreal.

In the geography of B. Heinz, the city is described as having abundant cheap rural labor working in the clothing industry. Even when production was relatively lower in the 20th century, labor was more plentiful and skilled than it was in the past, with lower property prices and greater freedom to compete with higher overhead.

With the decline of the clothing industry, the city has pioneered new areas of economic development...
Montreal by the 1870s had seen the establishment of numerous small factories and the trade of sitting tailors and master tailors. Apprenticeships were common, particularly in the larger dressmaking establishments. However, they were increasingly substituted for the personal guidance and the more personal master-apprentice relationship once valued as an integral part of the trade. As early as the 1870s, apprentices could no longer be assured of acquiring the skills that could enable them to set up as independent dressmakers upon completion of their training.

Examining the history of the Montreal garment industry from 1871, historian Micheline Beysse-Daoust produced a comprehensive study of the men's ready-made clothing sector in 1986. In the era, 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, led to labourers being alienated and downgraded from 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 1870s, both were still fundamentally based on labour relations and the changing organization of production within the industry. In *Skill and Gender in the Canadian Clothing Industry 1890-1940*, Michele Stedeford explored the systematic gender discrimination which had relegated women to the unskilled lower
paying only in the 1870s and 1880s, and even then, the nature of the employment remained much the same. In the 1880s, 1890s, and early 1900s, the situation in many urban areas worsened, and many workers found themselves in even more precarious positions.

The development of the garment industry in the city was closely tied to the industrialization of the city. The establishment of factories and the growth of the population led to an increase in the demand for clothing, and the garment industry was able to respond to this demand by expanding its operations. The factories were able to employ large numbers of workers, and the garment industry became one of the major employers in the city.

The growth of the garment industry also led to the development of new technologies and processes. The use of new machines and techniques made it possible for factories to produce clothing more quickly and efficiently than ever before. This led to a decrease in the cost of clothing, and made it more affordable for people to buy.

At the same time, the growth of the garment industry also led to the growth of the railroad industry. The railroads were able to transport large quantities of goods, including clothing, across the country, and this helped to increase the availability of clothing in different parts of the country.

Despite these changes, the garment industry remained a major source of employment for many people in the city. The industry continued to grow and evolve, and it remained an important part of the city's economy for many years.
During the 19th century, there was a significant movement towards the establishment of co-operatives. These co-operatives were formed as a response to the growing industrialization of society, which led to the exploitation of workers. The concept of the co-operative was based on the idea of collective ownership and decision-making, aiming to provide a voice for workers and improve their working conditions.

One of the most well-known co-operatives was the Rochdale Pioneers, founded in 1844. This group of workers in a cotton mill in Rochdale, England, sought to improve their lives by forming a cooperative society to purchase goods in bulk and sell them at reduced prices. This approach allowed them to eliminate middlemen and gain economic power.

In the United States, Henry Ford and the Country Store Association were instrumental in promoting the idea of co-operatives. They believed in the power of local communities to come together and control their own destinies. This movement spread to various sectors, including agriculture, where farmers formed co-operatives to buy and sell their produce.

These early co-operatives were not without their challenges. They faced resistance from established businesses, who saw them as a threat to their profits. Additionally, many co-operatives struggled to achieve financial stability. Despite these obstacles, the movement continued to grow, inspired by the idea of social justice and mutual support.

The success of these early co-operatives laid the foundation for the modern cooperative movement, which continues to thrive today. Co-operatives are now found in various industries, providing goods and services to their members while adhering to the principles of self-help, self-ownership, and democracy.

In conclusion, the early co-operatives were a significant step towards the democratization of economic power. They demonstrated the potential of collective action to improve living conditions and create more equitable societies. As the world continues to face economic challenges, the principles of co-operatives remain relevant, offering a model for sustainable and inclusive economic development.
as far back as any private enterprise can be traced, the
and tobacco trade... of the state; and a number of
central businesses, have been a subject of discussion
which we touched on in the introduction to the
chapter on the history of the tobacco industry. They are
an example of the... the industry, and to... appeal to
the tobacco grower, the manufacturer, and the consumer who
is interested in these events.

In the beginning, there were tobacco enthusiasts
who... of the problems that... that tobacco... by the
state... established as... the con... people were eliminated. In the... due to the... million... Kind as... when the state... it is different
to the... the tobacco trade on the total number of
establishments now engaged in the... the number of... employees, and even more... on the... present... painstaking... in... the numbers. As... available... exist... the... for the... the... the... the... the... as... to... the... for...
In contrast, the one and best fashion in Montreal at the turn of the century was the major difficulty encountered was the emphasis on dress and culture on ladies' wearing apparel before dawn, particularly in the manufacturing sector. While clothing manufacturers, were well represented in some albums, late-nineteenth-century periodicals and the press, were the ideal fashion, patterns and advice on women's and children's clothing, textile, and fabrication appear to have advertised in contemporary publications. Perhaps, due to the small size of their establishment and the individual nature of their profession, fortunately, the Seaborn Museum of Canadian History houses numerous works produced by recognized couturiers working in Montreal at the turn of the century. Social and costume historians are now more insight into the nature of dress during that period, although provenance and the name of the original producer are generally difficult to establish after an interim of more than one hundred years.
Fashions in costume in the 19th century have been examined in various contexts. In the late 19th century, the appearance of the dress was influenced by external factors. Different perspectives suggest that the social and economic changes that occurred were influenced by cultural factors.

Since the late 19th century, fashions have been analyzed from several perspectives. Some scholars have taken an approach where clothing is seen as a product of cultural and economic changes. This approach recognizes the influence of external factors on the evolution of dress. The study of dress in the 19th century reveals a complex interplay between cultural, social, and economic forces.
society, the centripetal as opposed to centrifugal force which
precipitate a new fashion or produced a modified form or changing
in a new economic situation. In the first instance, theorists
asserted, early in 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 matching the clothing worn by one's
social superiors. While Herbert Spencer assumed that most
fashions would eventually trickle down through all levels of society leading to a
demonstration of fashion, Thorstein Veblen believed that frequent
and more changes only served to entrench divisions between the
upper and lower classes of society. In his view, nineteenth
century fashion was the product of a society based on conspicuous
cumulation and where the clothing worn by the wives of a newly
established industrial and mercantile bourgeoisie provided a
blatantly obvious, barometer of their husband's economic success.
Denied the same financial resources, members of the working
class could never hope to keep up with the latest trends.

For many on how fashion evolves, rather than the social
consequences of change, a second group of fashion theorists have
asserted that change is precipitated from within any given style.
Subverting the theory that fashionable forms, like civilization
require a long and slow evolution, anthropologists Jane Richardson
and N. L. Thomas have empirically found that certain stylistic elements
are not uncommon such as a high waist, a low or wide neckline
or a full bust area for the period to recur roughly every one
hundred years. This could not be the imperceptible rational order which
did not seem to be easily attributed to large-scale events. Recurring cycles of fashion, some of which were based on demonstrated that despite general saturation, three distinct types existed. One with back hair, one without, and one with long hair. Tended to dominate fashion for periods of roughly twenty or more between 1760 and 1800.

But such interpretations based entirely on temporal considerations treated fashion in relation to cost without taking into account changing social or economic conditions, or shifts in collective taste and manners, or the manner in which culture forms the costume of art historians today, noting that no definite methodology for the study of costume has as yet been established.

In the late nineteenth century writer such as Born, Bazar and attempted to equate fashion with the "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 costume, new theories have emerged as the fundamental driving forces behind the historical evolution of fashion. In 1965, for example, Berger suggested that at a certain point in history, a seven different eras now classified as stages, with the periods to occur when society became more tolerant on the marriage currently in vogue and the following ones, the one of the marries shoulders of that dominant era to the next era, the next.
While I support "quasi-in evolutionary" theory that once a direction is more or less 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 local and regional markets into a national market based economy which culminated perhaps at the turn of the century, several factors, as yet not fully explored may well have had a marked effect on the outward appearance of the fashionable silhouette. To what degree for example, did mechanization 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 1850's and 1870's? What was the nature of fashion commentary in the local press or Montreal based journals? How did the development of a nascent ladies' ready-to-wear industry in Montreal in the first years of the twentieth century effect clothing production and pull the trend, to what extent did the male ideal of romantic beauty influence the developing silhouette by continuing to suppress the movement for health, comfort, and reform by the means of the restrictive corset?
Notes:


3. For an in-depth study on the development of the ready-to-wear industry in the United States, see Claudia B. Kidwell, and Margaret C. Christiansen, Cutting Everyone, The Democratization of Clothing in America (Washington: Smithsonian Institution Press, 1974).


11. Jacques de Menil and Rosalind Rose, Form and Fashion: Nineteenth Century Montreal Dress (Montreal: McCord Museum, 1993) 51-5. Considering the evolution of style from the High Renaissance to the Baroque period, Wollheim suggested that forms developed according to an independent, predetermined pathway already established by past trends. While external factors might accelerate or retard the process, the resulting changes were inevitable.


13. "Valerie Steele, 19..."


25. Valerie Steele, 97.


28. Both Valerie Steele and Elizabeth Anne Coleman in her The opulent Era, Fashions of Worth, Dancet and Fragon. (New York: Thames Hudson and the Brooklyn Museum, 1986) have stressed that it was not always members of the social elite who first adopted the latest fashions. On the contrary, in France where haute couture and the clothing industry played a significant role in the country’s economy, it was actresses and high class prostitutes, dependent on their physical attractiveness for their survival, who were the first to try the latest trends.
Chapter I

The Lure of Urban Life, French-Canadian

The late French-Canadian Fashion Trends

In 1845, Montreal was one of Canada's largest manufacturing centers, and it stood at the head of navigation for ocean-going vessels and served as the pivotal point for Canada's recent, completed rail and communications system. Thirteen early lines connected Montreal with ports in the Maritime provinces, as well as international trading centers such as Liverpool, Glasgow, London, Antwerp, Le Havre, and Rio de Janeiro. Over $1,000,000 had already been spent on deepening the St. Lawrence shipping channel between Quebec City and Montreal to allow passage of larger ocean-going vessels, leading to a significant increase in the volume of trade through Montreal. According to William W. Allan, merchant and shipowner who represented the Allan Royal 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 sons and daughters of Montreal's haute bourgeoisie living in the exclusive mansions of the Square Mile, life followed a well-schooled pattern, filled with a cycle of official functions and social occasions, requiring attire suitable for each occasion. While the wealthy were able to have their clothing custom made while traveling in Europe, patronizing European couturiers or choosing from a expanding trade of fashionable ready-made garments offered in respectable salons, such as London's Debenham and Freebody or
Finch Hall, a late 19th-century mansion, stands tall by the River Thames in London. However, in the late 19th century, one such event took place. N. Hopkins at 157 St. Catherine Street, was employed as a competent and highly trained dressmaker. With a shop in the heart of London, the street described in the Bodleian library, she, in recent years, returned from New York. Introducing the latest in fashion and the York design, she amazed doors to a close, and the elite returned to Montreal, seeking from polite society. Indeed, let her meet their annual visit to their preferred dressmaker to be outfitted in the latest fashion, in preparation for the season on.

While we knew from the counter notes of the Bodleian library that members of Montreal were not only lavish in their cost but also, the fact that at least two dresses, toned to the hues of both in Paris, were sold and had, and that several amount, from the collection, can be tried to the cloak, mantle, and capes, the finest materials. Until the department of several Parisian retailers, Montreal's elite was well-reasonably well served by their own dressmaker's community.

One dressmaker, a name short and recorded in the Bodleian Library, 157 St. Catherine Street, by the name of Mathieu, was once employed by Canadian Schmertz, a firm, prominent in the fashion, and a shop to achieve. Although, let Mathieu, more a house, at some point, she no longer appeared as her, one of the few, was of such exceptional import, the shop was inaugurated exhibit of Mathieu, more, more, more, more.
The McNaught Museum is said to hold several examples of the production of a Mr. H. Somelin from a dressmaking establishment known as "Somelin's." From 1981, Somelin's Factory was located at 3512, Catherine Street moving to 201 to 205a, The Lindsay Building, at 51 St. Catherine Street in 1897. Two evening dresses from this time belong to a Mr. Lionel Lindsay are reported to have been made in Montreal by a Lady McPhail before 1909.

Mr. Van Horne, son of railway magnate Cornelius Van Horne, patroned a Mr. E.C. M. Kinney during the early years of the twentieth century. In 1904, Mr. Kinney was listed as working from his home at 51 Union Street but moved into his own independent shop on Union Street in 1905. One of his creations, fig.1-4, which he made for Mr. Van Horne, is made of silk printed with pale-purple circles on an ivory ground which produces a honeycomb effect. While it is merely a day dress, it serves as an excellent example of the skill, sensitivity, and detailed workmanship both in the materials required in the construction of a couturier gown at the turn of the century. In the bodice for example, two panels of onyx-colored and headed net extend from the hand-pleated belt over the shoulders to meet at center back at the waist. Several rows of jet set ribbon in old rose overlaid by the same headed bodice, are hand-stitched into placed Y's at midway between the base of the collar and the belt. The sleeves have been hand laced and fastened with tiny hook and eye. At both center front and
During the last quarter of the nineteenth century, Ottawa 
Maurice continued to evolve according to the dictates of a 
established by a fashion committee, white hopping about in 
patronizing their preferred Montreal dressmaker, while each 
dressmaker would often produce pieces that were fashionable 
the most fashionable dresses, and that sold the most expensive 
gowns illustrated in fashionable ladies' manual, such as *Harper's 
Bazaar* from New York, or *Godey's Lady's Book* published in 
Philadelphia. In her "Fashion Notes: Paris, London and 
Fashion", Horace Burton claimed that Montreal was now 
modelling their own costumes after such plates appeared in 
internationally circulated fashion periodicals and catalogues. 
Once a weekly mail service was established between Montreal and 
Liverpool in 1856, the fashionable women were able to receive 
abundant of ready-to-wear attire, and the best wares were more 
readily on sale. The fashionable decorator, *Harper's 
Bazaar* incorporated a section by Julius Caesar: "*La Mode* in 
*Journal Moniteur de la Mode*". Montreal was now the 
better access to fashion, but the mail service. Once the *Godey's Lady's Book* came to 
Paris, the fashion trend continued to flourish in Montreal.
...
...
Until the last quarter of the nineteenth century, domestic servants and maidservants had provided virtually the only employment opportunities for working women who were forced to earn a living. For women with little education, 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 consented to earn at the barest feasible level. Once women were assured of steady employment and a regular, albeit modest income, working in the domestic service sector, they found they could require hope that one of the comfortable, yet often more fashionable colleagues. For the lessclerical assistant, it might only be a complete restoration of the latest hat, or a change of trim on her dress. But, at least, she would look as if she was aware of the most recent fashion trends.

An subscription to Harper's Bazaar might seem a bit pretentious or 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 decade of the nineteenth century catering to the demand for practical advice on fashion at all. The first, Le Monde illustré, which between 1891 and 1892, featured fashion plates.
and a detailed description of the choice and kinds of fabrics, as well as the trimmings used in their construction and laying, while there was no pattern set as offered, columnar columnar columns did provide advice on how to cope with frequent occasional style changes. In the November 12th issue, suitable advice that included "the use of silk plastron, which is a material of natural color. Although it might not always the latest trend to the more expensive fur coats worn by wealthy women, which might cost between $150 to $200 per garment, silk plastron could certainly provide a pleasing and more reasonably priced alternative.

From 1897, Le Figaro, a weekly journal, offered reproductions of elegant French-Fashion, in its feature "Les Broches, la Mode," (fig. 1-12 and 1-13), appropriately named "Up to Date Patterns," provided a practical means to achieve a smooth, satisfactory and were accompanied by suggested patterns of many of the fashion. Readers were encouraged to send in a coupon with their own measurement, and were informed they could expect their pattern within one week.

During 1892 and 1901, The London Lady presented the latest in fashion, literature, and ideas for a British reader. In addition to fashion commentary reflecting the style currently in vogue in England, while occasional plates were reproduced from The London Lad's Illustrated, by "in the area," and other works from The London Queen. These illustrations included in the June 12, 1892 edition for example, expressions of "The London Lad's Plastron," and described in detail, what the Royal Court dress of the time would wear while visiting at the imperial court.
Although the Montreal daily, La Presse, contained fashion columns and printed the most recent dress patterns from France. Known as the Far Eastern company for the first eleven months of 1865, The Montreal Gazette provided considerable insight into the style and clothing worn in the city from 1865 onward. However, with nineteenth-century fashion plates or illustrations, one cannot confidently state what the arbiters of fashion felt or hoped would be accepted as the latest trends but with some evidence of what was actually worn, it is difficult to assess to what degree these recommendations were followed. With the Gazette's columns "Men's Wear" and "Ladies'," one not only find out what was de rigueur in both Paris and Montreal, as well as in the European capitals during the mid-1860s, but one can also trace what was being worn in the streets of Montreal at the same time (fig. 1-16). Identifying herself only as the "Informer" M.A. or the author of this column, she refers to the readers of the Montreal shops sketching what she has seen to what extent they are different.

The women's column was written by a Mary Dean corresponding to the A. Y. W. C. A. in a similar manner. Fashions were still important and she directed her comments to those shopping
in this area, there was a sense that by 1890 Bennett, as close to the time of settlement experience, clearly the east had been secured by the high society and the wealth of the easterly families, which by the end of the 19th century disappeared and there was a severe general nature. In other words, the very wealthy preference to live during the 1850s, even

been prior to 1880, Hamilton was considered untamed, westward, and most sophisticated. At the beginning of the period under discussion, families with eastern Canadian roots raising their children in these cities and in the Wabash and Mackinaw rivers, still had a tendency to send their daughter to Montreal, if not Paris, to ensure the receipt of a proper high education. While Montreal, as a centre, had been able to procure fashionable garments from both foreign and local countries or custom makers, by the end of the century, the latest ranks of the new middle class were to the latest development on the European fashion scene through fashionable society newspapers, in the local press, or modem retail stores like such as 

Illustré, Le Saint on The outside.

Notes:

1. 

2.
In the fall there, shops and shopping, 1889-1904, there and in what.

Mackintosh: the 211 located haberdashers bought her clothes, (London: Joseph Allen and Son, 1904). From 1895, Debenham and Freebody have been offering ready-made and partially completed costumes, which were popular for particularly convenient for those imitating, 5 each a set of , knits suited to any degree of its manner, an outfit of allowing the customer to have a bodice or to fit up according to her own measurements in the store's own workshop or her notice.


The Trades, Late, 9, 3, September 29, 1886, 18.

See appendix 5 for a detailed description of these two dresses.

The trade: garments. It is the collection are of British or American names. The date from a relatively simple mantlet ca. 1885, in black cotton trimmed with passementerie and lace from J. Fielding of "The British M., in Glasgow, to a full length, grey, corded silk screen covering an applique with lace ca. 1890, and a printed silk, lace and chiffon afternoon dress ca. 1900-1905 from Peterborough."

"J. M.," Montreal street and business directory (1894-5) 655 and that 1914. See Appendix 5, for a detailed description of this.

Heffley's Directory 1899 and (1903-4) 1834.

Appendix 8 for a description of these two dresses.

H. Heffley & Company (Montreal: 1910-4) 1200 and (1905-6) 1214.

Mr. and Mrs. A. J. F. Macdonald, folio 531, Receipt, Mar. 9, 1900. Mrs. Hamilton Gibb, etc. one of the partners of Gibb and etc., Hamilton, etc. etc. etc. etc. etc. etc. Round. Had at least one dress made up by Mr. M. Bogue et al. at Vale Terrace, Blackheath, London from a garment in a London shop while Mrs. Gibb was in England.

H. Heffley, Ltd., May 15, March 27, 1886, 212, detailed scene from a costume, and illustrations of costumes by the House of Norman and Heffley another Hamilton country.

H. Heffley, "Fashion First: source for Canadian Fashion", The Montreal daily herald, Apr. 1, 6 (1913) 107-110. In February of 1913, The M. A. Macdonald was photographed by the Norman "Fashion First: source for Canadian Fashion" and assuming virtually the same pose. In a later photo appear me in the November 1896 issue of The
Englishwoman's Domestic Magazine


17. Prior to the establishment of a fixed and legal tariff, Maine an ice-free port, lost much of its former business and trade. The town still bristles the winter season when the sea was frozen, with large vessels and their cargoes, and shippers could launch them on the ice, which was often broken through the United States "in the free and open wharves."

18. Ibid. v. 1 (a 1904 and 1907), According to the report of the 1904 Federal Census, as international copyright laws were not well established until the 1890s, editors such as Louis A. Ducas, occasionally printed illustrations from British fashion plates without acknowledging their sources.

19. Canadian Queen, 1877, 1, October, 1, 11. 2. Then on daring color combinations, for his own, he thus quotes a preference for the water-tones of nature found in sea, lake, and fountain, and the kind of colors rather than those, which he found a bit garish. According to the same article, green once again "led the procession of color," for the Autumn of 1877 with the new shade, described as a pale, clear green of a soft, sheepish green, closely resembling a deep, more vivid olive green. For illustrations, were much, in color, at first difficult for the modern reader to fully appreciate, several color variations which were described in rather vague terms. There can be no doubt, however, that in 1877, color can be brought with distinctive new shades which it can, and immediately identify, the wearer as fashionable up to date.

20. Harper's Bazaar, 1877, 4, November 1, 22, 190. From an announcement that the new number would contain a pattern sheet supplement with a large variety of repeating patterns, which were all issues for the year 1877, the pattern sheets, some of these pattern sheets appear to have been prepared.

21. Canadian Queen, 1877, 7, February 13, 1, 11. 16, 190. In Harper's Bazaar, the British royal family and their attendants at various social functions, such as the tea, the opera, and the balls, were depicted. In this particular case, Harper's Bazaar had captured the first dinner dress worn by the Prince, Korea, the evening dress, for the London Society in 1877.

22. Harper's Bazaar, 1877, 1, February 1, 22, 190. In Canadian Queen, Harper's included comments on that mode, of the British royal family and their attendants at various social functions, such as the tea, the opera, and the balls, were depicted. In this particular case, Harper's Bazaar had captured the first dinner dress worn by the Prince, Korea, the evening dress, for the London Society in 1877.

23. Harper's Bazaar, 1877, 6, February 19, 1, 11. 16, 190. In Harper's Bazaar, the British royal family and their attendants at various social functions, such as the tea, the opera, and the balls, were depicted. In this particular case, Harper's Bazaar had captured the first dinner dress worn by the Prince, Korea, the evening dress, for the London Society in 1877.
Llull, L. I beg you then, working in private homes for a salary of 10 sous, women's work is often appalling. As smaller shops are, according to the regulations concerning working hours and conditions, so are the factory. The Factory Act of 1886, employees frequently, and the girls, when working in overburdened and poorly lit premises, where there is little fresh air, might well serve as bedding. But under the factory conditions of 1851, this was of particular concern. In most cases, the people of Montreal were terrified of encountering such a protection. '56, even asked to consider moving themselves to another position in Quebec City.

"Work de femmes", Jean Baptiste Gagné, "Les Travailleurs

According to Jean Baptiste Gagné, writing on the industrial working class in Montreal at the turn of the century, a painter living in Montreal in 1850 received 7,500 franc that was considered an above average annual income of 1850. It was difficult living within his means spending about 40 francs, or $0.60 per month on rent and a standard 1,200 calorie diet of bread and food. On average, 30 meals were taken each meal when he was left with a deficit of 4 franc.

"Work de femmes", Jean Baptiste Gagné, "Les Travailleurs

"Work de femmes", Jean Baptiste Gagné, "Les Travailleurs

"Women working in an industrial Montreal Laundry, shirt and collar factory, were enclosed in a photographer Richard Smith's 1901 as seen the shirt, the apron, printed cotton, full length gathered skirts and shoulderless, lovely livered blouses under protective aprons.

C. B. A. Minten, D. F. MacAulay, and D. F. Robert, "Quebec A History

"Women working in an industrial Montreal Laundry, shirt and collar factory, were enclosed in a photographer Richard Smith's 1901 as seen the shirt, the apron, printed cotton, full length gathered skirts and shoulderless, lovely livered blouses under protective aprons.

C. B. A. Minten, D. F. MacAulay, and D. F. Robert, "Quebec A History
Both La France and La Patrie have featured poetries from time to time.


47. F. Light, and J. Paton, eds., Canadian Women on the Home Front: A Memorial to Their Efforts, 1914-1918.
Fig. I-3
Vere Goold
M970.25.1, ca.1897-1898
photo courtesy of Jacqueline Beaudoin Ross

Fig. I-5
The Canadian Sheet
Vol. III 3. p.132
Harper's Bazar, XVIII. 4, Saturday, January 24, 1885.

Reception Toilettes
THE LONDON ART FASHIONS FOR AUTUMN & WINTER

1890-91.

Fig.1-3. McCord Museum Archives. Gibb Papers. folio 473.
LA MODA

ROBE EN sicilienne et pekin. Le unique de sicilienne est de motifs
ou de pas-ementerie. Corset avec petit
comporté lacé devant et orné de petites boucles de polacche.

Coupé—Le corset plisé sera entièrement droit, en prélevant pour cela les longs
d'une demi-vague qu'on placera de plus touchés
larges d'un pouce. Cela fait, on appiendra sur ces
les plis d'un patron de corset et on découpera
les contours.

Jupe de pekin composée d'un tablier, long
de 30 pouces, et de cinq drapés de pouces.
La unique, faite en sicilienne, est composée d'un
le long de 34 pouces, formant tablier, tapis en reta-
issant légèrement du côté droit, et de cinq les
hauts de 32 pouces. Ces les seront pliés de plus
touchés larges de 2 pouces. Le corset plisé sera
levé en drapant derrière, le côté droit sera arrêté
sur le teint du tablier par quatre de ces motifs de
pas-ementerie.

L'étoffe nécessaire à la construction de cette robe
va être 7 verges de pekin pour le corset, 11,2
verges de sicilienne, dont 7 versées sur la unique
et 1 verger pour pouces pour le tablier, 2
verges pour les touchés de 2 pouces, et 3
verges pour les drapés du tablier, 1,2 versers de
face et 3 versers de revers.

Fig. 1-11
Le Monde Illustré
Vol. II — Le 27 mars 1886, p. 376
LE SAMÉDI
MODÈLES PARISIENNES

Collet de chiffon en taffetas noir formant de mouchoir de face avec boucle en amande incrustée de diamant de taille et longue crosse, simple petit gant de soie.

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

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

Patrons "Up to Date"

Ne 114
- Cette robe est en camelie bleu pâle, la robe n'est pas un dessin faite sur la jupe et deux pièces sur le dos, elle est faite sans doublure en employant des motifs de tissus de soie, les pans sont formés au sommet et à la couture, et la jupe est en tissus mélangés de velours satiné et brocart. Pour faire une robe presque et doublure, et sur le dos, un cercle de ruban en satin givré est attaché sur la robe pour faire une robe plus courte. La robe est ornée d'or et de diamants, formée au jupon par une bretelle. La robe est ornée d'une couronne de diamants, de faucilles, de rubans, de perles, de rubans, de rubans, de rubans et de rubans.

Ne 121
- Cette robe est en camelie bleu pâle, la robe est faite sans doublure en employant des motifs de tissus de soie, les pans sont formés au sommet et à la couture, et la jupe est en tissus mélangés de velours satiné et brocart. Pour faire une robe presque et doublure, et sur le dos, un cercle de ruban en satin givré est attaché sur la robe pour faire une robe plus courte. La robe est ornée d'or et de diamants, formée au jupon par une bretelle. La robe est ornée d'une couronne de diamants, de faucilles, de rubans, de perles, de rubans, de rubans et de rubans.

COUPON—PRIME DU "SAMÉDI"

PATRON No.

Mémoire de Bottes
Mode de la Toile
Nom
Adresse
Droits, 10 centimes

1 franc pour une robe donnant à un patron de 12 ans, l’adresse de 8 à 12 ans.

COMMENT PROCÉDER LE PATRON "UP TO DATE"

Toute personne désirant se procurer ce patron pour elle-même, devrait se procurer la robe de 12 ans et suivre les instructions ci-dessus. Cette robe est faite sans doublure en employant des motifs de tissus de soie, les pans sont formés au sommet et à la couture, et la jupe est en tissus mélangés de velours satiné et brocart. Pour faire une robe presque et doublure, et sur le dos, un cercle de ruban en satin givré est attaché sur la robe pour faire une robe plus courte. La robe est ornée d'or et de diamants, formée au jupon par une bretelle. La robe est ornée d'une couronne de diamants, de faucilles, de rubans, de perles, de rubans, de rubans et de rubans.
No. 1—Travelling Costume. Full bodice and long sleeves with plaited capelet, in heliotrope and white. Skirt pleated in front of the waist to match, corset, upright; collar, and hem band in white silk embroidered in gold and heliotrope. Belt and hems in white velvet, from the latter droopy frillings in Irish lace. Capote in white Bengaline silk with gold and white frills of heliotrope, fastened with a clasp in front.
LA MODE

Le style Temps a vu une grande révolution dans les conceptions de la mode. Les femmes ont commencé à porter des habits plus libres et plus confortables. Les costumes de genres masculins ont commencé à être portés par les femmes, ce qui a créé une nouvelle façon de penser sur le genre.

Fig. 1-15,
Le Passe Temps
Vol. 1, 1, le 2 février, 1895, p.7.
Fig. I-16, Women's Realm

The Montreal Gazette, 1895
Chapter II

From Early Scottish Roots to a Demonstration of Familiarity with Fashionable Attire: More Options for the Home

The gender 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 embedded in the rise of the department store which truly led to the democratization of fashion in Canada and the western world toward 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 shoddily and cheaply made during the early stages of the industrial revolution, once the aesthetic movement swept Britain during the 1830s, sensitizing the public to the merits of craftsmanship and decorum as well as the subtleties of natural dyes, the quality of mass-produced consumer goods improved dramatically.
Catering to an evolving market spearheaded by an elitist bourgeoisie, businessmen strove for the admiration of influential merchants such as Asa粥the Percival's in Boston, John Hancock, John Winthrop, and Alexander Turney Stanton. Even so-called "humble" dry goods merchants, like Timothy Eaton or Henry Tatham at home, established retail empires within a relatively short time. Starting as humble dry goods merchant, but success in the public desire to replace last season's, or, in other words, the constant consumer goods with the latest novelty, the dry goods firm offered a limited supply of staple goods, in a sort to quicken and hold on long-term credit, to a few more efficient terms 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 honorable 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 ensured that no merchant a producer would encroach on the trade of his neighbor. Profits were generated through charging high prices for individual purchases, followed by a prolonged bargaining over baking. Einen when lengthened the sales process and reduced turnover. Upon entering a retail establishment, a customer was expected to pay a deposit or no recourse to recover a portion of goods, with the
short, shopping was not a particularly pleasurable or consumer experience.

To compensate for this, many retailers sold goods on the credit system, a system 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 of 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, a trend that set the tone for the 1880s. 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 1871, 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 & Co., Quebec suffered to a far greater degree than the rest of Canada. Between 1872 and the end of 1873, wholesale merchants and manufacturers tailed in Quebec, while
Following the lead of other countries in the early 1900s, merchants such as Harry Lightman decided to open stores of their own. These stores were small and shabby in appearance, and they did little more than merely sell goods. However, they provided greater purchasing power for the merchant and were in direct competition with the need to borrow money to finance new purchases and in bulk or acquiring job lots. Thus, the storekeeper passed on further savings to the customer.

Attracted by lower prices, women and men used advertisements as well as the appeal of an environment that moved away from the haphazard, unorganized, and disorderly conditions of street vendors. The new store was a place where local specialized merchants had been superceded by the new local department stores. Women, in particular, flocked to the stores to see new fashions and to try on dresses. In many cases, the store was a place for the woman to spend any free time she had. She could meet and compare fashions with other fashionable females who had the same concerns as she did about the latest novelties.

In France, the women's magazine industry began in 1876. Between 1886 and 1888, a host of women's magazines were created which were primarily aimed at the middle-class female. Magazines such as "la femme moderne" and "la femme actuelle" were created to cater to the needs of the growing number of women who were entering the workforce and seeking new ways to express themselves.
It was a quiet morning in the city after the usual rush of business. The streets were deserted, and the shops were closed. The only sound was the gentle hum of the traffic lights and the distant chimes of the church clock. People were out early, taking advantage of the coolness of the morning.

As the sun rose higher, the city began to come alive. The streets were filled with people, and the shops opened for business. The hustle and bustle of the city was in full swing, and the day was off to a busy start.

Throughout the day, people went about their business, some rushing to get to work, others taking their time to enjoy the day. The city was a buzz with activity, and the energy was contagious.

As the afternoon wore on, the sun began to sink lower on the horizon, casting long shadows across the streets. The city was bathed in a golden glow, and the air was filled with the scent of baking bread and the sweet aroma of flowers.

At dusk, the city was illuminated by the warm glow of the streetlights and the cool blue of the night. The streets were still busy, but the energy had shifted to a more relaxed pace. People took the opportunity to spend time with their families, to visit friends, or to simply enjoy the beauty of the city.

As the night wore on, the city became quiet again, and the streets were once again deserted. The shops were closed, and the traffic lights were the only signs of life. The city was quiet, peaceful, and content.

And so the cycle continued, day after day, month after month, year after year. The city was a living, breathing entity, always changing, always evolving, always full of life.
Alexander Turner spent a weekend at a factory in the United States, where he had observed and learned about the production methods. He decided to build a similar factory in his own country, but he realized he needed more space. Therefore, he decided to acquire an entire block. By this time, he had already had two of the first purpose-built department stores, one in London and another in Paris, and he believed that a large store would be more in line with the growing business. He had acquired a building in a central location in London, which was eventually sold to a partner, but he returned to London and established his New York branch in 1900.
one of the earliest dry goods establishments to be classified as a department store. "B. H. Botan and Co., established in 1845 at number nineteen on the comer of Main and King in the heart of the commercial centre of Montreal, was conducted by importers of staple and fancy dry goods from France, Germany, Switzerland, England, Scotland and Ireland. The business moved to larger quarters at 305 McGill in 1853 and then to 125 James St. at Front St. Square in 1860. At this stage the store employed 100 men, when the younger Botans, James Jr. and his cousin Louis became equal partners, the store was already
department medical.

In 1869, B. Altman opened his first store at 56 East 15th Street. He began with a capital of $500, which he raised by soliciting money from friends and relatives. The store was originally located at 28 West 13th Street, but in 1873, it was moved to the present location on Broadway and 14th Street. The store was intended to be a competitor to department stores in New York City, offering a wide selection of general merchandise, such as clothing, shoes, textiles, and stationery. The store was designed to cater to the needs of shoppers who were looking for a wide variety of goods in one location.

On the second floor, the department store offered a variety of goods, including books, while the third floor was dedicated to the sale of dry goods. The store was known for its emphasis on quality and customer service. B. Altman's ability to cater to the needs of his customers allowed the store to grow and expand over time. The store was later joined by other department stores, including the nearby Macy's, which helped to establish the area as a hub for shopping in New York City.
a wide assortment of furs, silk, lace, and silver, as well as laces, ribbons, and gay trimming. L. C. C. at St. Catherine Street, near the corner, where it adapted itself to the needs of a young family, the travelling to buy things on any occasion became unnecessary.

Sheath & Sons, Ltd., which opened in 1911, remained in their original location at the corner of St. Paul and St. James Street, near the railway station, where they offered a wide range of goods in both city and residential areas. By 1825 they had established a reputation for quality and service, offering a wide variety of goods, including clothing, notions, and home furnishings. Women were able to purchase a wide range of items, from walking to bathing clothes, all kinds of household goods, laces, ribbons, and other accessories, reflecting the daily life in the Montreal market.

In the late 19th century, attention was focused on simulating the same high standard of quality promoted by European firms in New York, which they six or seven firms in Canada. While Canley's did not extend its operations to other parts of the country until 1890, it did provide a wide variety of goods and excellent service in a wide range of categories.
July 16, 1869

The gentleman in the front office appeared startled when he received the telegram from the distinguished businessman in Paris, declaring his arrival in the city and his intention to buy.

"Messieurs," he said, "I have been instructed to meet the distinguished personage at the hotel and accompany him to the leading jewelers, silversmiths, and manufacturers of the city."

This was not an easy task, as the hotel was situated far from the center of the city. The gentleman in the front office had to hire a carriage and send for the distinguished personage to meet him.

The distinguished personage was a man of great wealth, and his presence was an event that would be remembered for years to come.

The hotel was a large, opulent establishment, with a grand staircase and large reception rooms. The distinguished personage was received in the grandest manner, with music and refreshments provided.

After the initial reception, the distinguished personage was taken to the jewelry department, where he was shown a vast array of fine diamonds, rubies, and emeralds. The prices were exorbitant, but the quality was second to none.

The distinguished personage was impressed, and he purchased several pieces of jewelry, which he planned to give as gifts to his friends and family.

The gentleman in the front office was pleased with the outcome of the afternoon, and he knew that this was just the beginning of a series of events that would change the course of history.
The Canadian production of machinery has increased in recent years, and a number of companies have established factories in various parts of the country. These factories have been able to produce machinery that is comparable in quality to that manufactured in other countries, and they are able to sell their products at lower prices than their foreign competitors. The Canadian machinery industry has grown significantly in recent years, and it is now a major contributor to the country's economic development.

In the past, Canada has been known for its production of textile products. However, in recent years, the industry has faced significant competition from imported textiles. As a result, many Canadian textile manufacturers have had to adapt their production processes to remain competitive. Some companies have invested in new machinery and processes that allow them to produce higher-quality products at lower costs. Others have focused on niche markets, producing specialized products that are difficult to import.

Despite these challenges, the textile industry in Canada remains an important part of the national economy. The industry employs thousands of workers and contributes significantly to the country's GDP.
By 1858, the Canadian Pacific Railway helped settle in
Canada, reducing the isolation experienced by earlier
colonists. To encourage further settlement and to promote
self-sufficiency, the government incorporated the
Canadian Pacific, which could then use their resources to
settle and improve the land. In order to attract settlers, the
Canadian Pacific offered:

But...
to create a type of the red, cloth, capable gait.

As one more tip, the ears are armed in the area of

final decisions, but it is sure to

make a delicate and refined, if

possible. As both ready-

made gowns and petticoats, or linens were scarce and very

expensive, if available, one was encouraged to bring along a sewing

machine, or it was prepared to meet most of one's own families'

clothing requirements, especially in remote areas.

Through Harper's, illustrated, a magazine designed for farming

families, as could the newer American publications such as

Harper's, Lizzie Langley, Harper's Bazaar, Lady's Book, Demorest's Family

Magazine, or The Ladies' Home Journal. So, we know that even those

in the remote North Territories could be kept abreast of what

they thought to be desired, if they so desired. Yet according to

Miss Mary Hall, correspondent from a farm sixteen miles outside of

Saskatoon in the same article, one's "racy" gowns were generally

reserved for Sunday, when one received visitors. For everyday

practical attire in the summer, for instance, a woman had to

return to her older tricks, large aprons and sun bonnets.

While the wealthy city dwellers could patronize a highly

refined couturier and the middle class work with their less

reputable local dressmakers to recreate the fashion plates published

in international haute couture journals, those in rural areas had to rely

on their own skill and resource. The McPhillip's Alphabetic

and Farmer's Directory for Saskatchewan for the year 1888 for

countryside only one tailor and two dressmakers, who doubled as
milliners, for the clothing retailer. For the clothing retailer, retail stores such as those that make up the main street of the typical small town a hundred miles from the big city, the cost of materials was increased. But for instance, arrive only once a week after a 100-mile round trip truck and trailer. To get to one and 1/2 miles of the local Hudson's Bay Co. post or a downtown drapery store. A. E. Peck, the owner of Battlefield, who not only ran one of the local hardware and lumber agent but sold a variety of goods, ranging from hardware and dry goods to hardware, crackers and chocolate at both wholesale and retail prices.

For the home dressmaker, it became necessary to have available through dressmaker and linen store, or since the mid-1850s, but frequently failed to make one's own clothes in different sizes and proportions, then the time for a different garment, especially when a complete outfit of paper making deciphering and interpretation of a pattern for all but the experienced professional. Instead of a jacket required close fitting, a dress could develop a shape not finishing, or an outfit, a more modest line, the individual was at a disadvantage in the eyes of the professional dressmaker, despite many years of training in cutting and patternmaking. The approach of the modern era was to move from perfect. For any mending and alterations, a piece by piece, followed by a lengthy process of reassembly provided the only practical solution.
one of the most successful and innovative efforts to promote dressmaking pattern work made by Ellen Louise Demorest during the late 1830s. Together with her husband, William, who had already worked in both dressmaking and clothing, she ran a popular fashion emporium offering the latest fashion 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 her newest, sold in her New York emporium, her husband began publishing the "Ellen Demorest's Quarterly Mirror of Fashion," containing fashion plates, original designs as well as information on the latest fashions from New York and Paris. To ensure the circulation, premium such as patterns and group rates were advertised. Advertising in domestic journals and fashion magazines encouraged distant clients to purchase patterns by mail or patronize an increasing number of accredited stores who could provide a custom garment made up from her
pattern of the print was placed onto a piece of wrapping paper and a trace was made. The traced pattern was then cut out from the wrapping paper and pinned in place on the dress pattern, which was placed on top of the tracing paper. The tracing paper was then removed, leaving the pattern tracing in place. The pattern tracing was then cut out and used as a guide to cut the dress pattern pieces to size.

For Blaine Tupper, early pattern tracing did not come from the experience of dressmakers and print designers. It was not until the mid-19th century that pattern cutting began to be formalized. The knowledge of standard dress cutting techniques combined with the demand for fashionable and reliable line-up pattern that was produced, dependable paper patterns began to be used. Dress patterns were taken apart and modeled on a form, and then the pattern was traced onto the pattern paper. The traced pattern was then cut out from the tracing paper and pinned in place on the dress pattern, which was placed on top of the tracing paper. The tracing paper was then removed, leaving the pattern tracing in place. The pattern tracing was then cut out and used as a guide to cut the dress pattern pieces to size.
From a special edition of the quarterly Delineator distributed by James and Kerr in St. John's, New Brunswick, we find that buttered or unbleached Cambric damask through a warehouse at 614 Main Street in Montreal. Twelve pages of ladies' patterns included petticoats, plumes, or pleated crinolines or loosely fitting home dresses, bodices, or bodices, at $0.25 to $0.40, and a variety of petticoats, skirts, and overskirts from $0.50 to $0.60. Among other items were mantillas, travelling cloaks and a short opera cloak while for more intimate apparel one could order patterns for night dresses, gowns, knickers, and drawers. Eleven pages were devoted to men's and children's patterns, ten to boys, but only one to men's coats providing a strong indication that by the end of the century, at least, the able to buy a fairly broad range of ready-made garments through their local merchant.

From the outbreak of war period, Montrealers could easily obtain Mrs. Pommelet's or Burton's pattern through La Presse which included a weekly column called "Journal de la Mode" (fig.II-4). Mrs. Pommelet's pattern were also available at La Maison Belle. An edition of La Presse, dated December 14, 1881,
The Labor of the American People...
For instance, it is not uncommon to see various designs and shapes, including floral and tapestry patterns, in addition to striped, polka-dotted, and checked fabrics. These patterns are often used in children's clothing, baby clothes, and even in home decor items like blankets, pillows, and curtains. The designs are often intricate and colorful, adding a touch of personality and style to any room.

In addition to traditional patterns, modern trends often incorporate bold colors and unusual shapes. These designs can be found in a variety of clothing items, such as dresses, skirts, and tops, as well as in home furnishings like rugs, curtains, and wallpaper. The use of these patterns has become more widespread in recent years, with designers and consumers alike embracing the creativity and boldness that they bring.
Despite a lack of tangible visual evidence such as mail order catalogues or illustrations in newspaper advertisements, we know that at least one major retailer, Samuel Carsley, was aware of large enough mail order service to warrant the introduction of ready-to-wear in early 1905. In larger urban areas, such as Hamilton, men, women and children would have been familiar with the ease of ready-to-wear clothing at a growing chain of department stores. Though the more affluent would have continued to patronize their favourite dressmaker or tailor for all aspects of the nobility of owning a custom-made garment, members of the middle class would have been able to rely on a store that stocked ready-made and custom made garments through the mail department store. For those living in rural areas, who spent the winter, as well as the swelling population in cities, with the harshness of winter weather and hardship in the remote area, the wholesale mail order was a greater variety of products at relatively affordable and wholesome alternative to the relatively limited range of garments and yardgoods offered by local retailers.

---

used in textile manufacture, were composed of natural vegetable dyes known as "common," "native," and "local." Frequently, the "local" dyes were cheaper and more readily available.


5. C. Antink, "The Department Store in America," 1873. A more frequent method of ticketing was a secret code indicating the lowest price acceptable on a given article. As the codes were deciphered by the individual only, an aura of mystery and excitement was added to the purchase. Clients had to rely on the honesty and integrity of the individual merchant to ensure they were paying a fair price.


12. Ibid., 1873.

13. R.H. Hower, "The History of the Department Store in the United States," 1873. Allowing it to gather dust and become obsolete, time would bring about change and the emergence of a new system. As a result, a quick turnover and frequent changes in the product line occurred.

14. Ibid., 1873.

15. J.C. Ferris, 1873.


The Montreal Daily Star, like all newspapers, Cadby’s advertised daily in that newspaper, in a full column to promote special sales. The price was a popular feature. It regularly stocked merchandise, such as small articles and clothing. The advertisement contained public service messages such as notices about lost and found, the lost and found, and the fact that during the small price period it was the time as well as all current events of interest to read.

- J.H. Green, "The advertisement during the 1880s were old fashioned. They were crowded onto the back of today's advertisements and made it hard to read. To make his publicity stand out, he placed timetables to isolate and highlight his message by using a different color, a bold print and repeating advertisements that were well received in the middle.


34. "The Illustrated, Vol. 5, No. 5., June 1880, p. 24, and in a magazine entitled "The Illustrated Gentleman" in the Canadian West, 1903, p. 31, and being one of the earliest numbers of the Illustrated Gentleman, it was published in May, 1866.


36. Susan Jack, ed., "The Illustrated Gentleman," in Canadian West, 1903, p. 31, and being one of the earliest numbers of the Illustrated Gentleman, it was published in May, 1866.

37. Ibid., p. 5.


39. Susan Jack, ed., "The Illustrated Gentleman," in Canadian West, 1903, p. 31, and being one of the earliest numbers of the Illustrated Gentleman, it was published in May, 1866.

40. The McPhillip's, Alphabetical and Price Index, for Saskatchewan, 1928, p. 3, and in a magazine entitled "The Illustrated Gentleman," in Canadian West, 1903, p. 31, and being one of the earliest numbers of the Illustrated Gentleman, it was published in May, 1866.


45. Missgee's Illustrated, III, 1, January 1901, p. 2.
40. In 1867 the central pattern involved a painstaking exercise of experimental design. Each day, stitch by stitch, to avoid tearing the fabric, each pattern was completely disassembled, the home dresser would lay each piece of the length of cloth destined to be sent up into a pattern box, by producing an exact copy of the original. As clothes changed, one often remodelled an entire pattern to conform to the latest fashion.

The Noon Day Museum held an afternoon dress, M 14766 (1-2) in purple faille trimmed with black satin and écu lace. The existing pelisse and robe were remodeled ca. 1880, but the original was apparently made between 1860 and 1870.

43. Ibid., 1961.
44. Ibid., 1961.
45. Ibid., 1961.

By 1867 his factory in Brooklyn produced 23,000 patterns daily. From 1850, when he moved into a modernized seven story building which included a spacious salesroom and showroom, as well as improved mail order services, service was improved even for clients, unable to reach one of his 1,000 agents across the U.S.

46. Ibid., 1961.
47. Ibid., 1961.

5. Eaton's Archival Series, Box 1, letter from T. Eaton to the Butterick Publishing Co., December 19th, 1880. The Delineator was a comprehensive fashion journal which included fiction, articles on home decoration and costume, as well as information on and patterns for current fashion 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.

5. Eaton's Archival Series, Box 1, letter from T. Eaton to the Butterick Publishing Co., April 22, 1890.
5. Eaton's Archival Series, Box 1, letter from T. Eaton to the Butterick Publishing Co., February 25th, 1890.
5. Eaton's Archival Series, Box 1, letter from Austin, Heir and Co. to the T. Eaton Co., March 25th, 1890.
5. Eaton's Archival Series, Box 1, letter from Austin, Heir and Co. to T. Eaton, February 25th, 1890.
5. Ibid., 1961.
5. Ibid., 1961.

60. Montreal the Metropolis: A half-century of the Supreme Salve of Canada, Charles d'Armes, Charles d'Armes, 1975, p. 56. The city's early history centered around the development of textile and sewing machines. While the machines were produced in the United States, Domestic Patterns and accessories were manufactured at the Montreal location. By the early 1900s, the Robert Company in Toronto had assumed exclusive rights to distribution in Canada.


64. Ibid., p. 28-

65. Ibid., p. 12.


67. Ibid., p. 46.

68. Ibid., p. 32


70. Montreal the Metropolis of Canada, p. 56.

71. Taken from instructions on how to place an order for patterns at the front and back covers of Coquillette, Opaline and Other Patterns, 1905.

72. Ibid., p. 12.
COLONIAL HOUSE, PHILLIPS SQUARE, MONTREAL.

HENRY MORGAN & CO.

Scroggie's

Fig. II-1. The Henry Morgan Co., 1892
Fig. II-2. W.H. Scroggie, 1903
Figure 3. Gault Brothers, Montreal, and Winnipeg.

The Gault Brothers Company Limited, Winnipeg, 1878.
The W. R. Brock Company Limited

Travellers' Sample Room Here Travellers' Samples are assembled Second Floor Annex

Fig. 11-4 W. R. Brock Co., Montreal, Toronto and Winnipeg
EVERY DRESSMAKER IN AMERICA

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

"As necessary as the sewing machine."

"Enterprising Dressmakers will consult their own and their customers' interests, and test this wonderful machine at once for whole new orders, without further delay. McDowell Garment Drafting Machine Co.

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

RULUS.

Regarding the question of how are prices to maintain to give better to poorer people in poor in the poor.

One would think the answer is to give poor food and wages. But in the case of the case, the answer is not."-

SATURDAY HOLIDAY RECOVERY!

We sought to recover half yearly by giving a temporary salary to employees in the shops. The answer was yes that day. That is the answer to the question: How are we to increase the price of food in the poor?

SPECIAL REDUCTIONS AT ALL STORES.

A large number of special reductions are available at the retail stores. This is the answer to the question: How are we to increase the price of food in the poor?

BLACK HEMP BLEND

A blend of Black Hemp and wool. This is the answer to the question: How are we to increase the price of food in the poor?

ASK FOR OUR BLACK HEMP BLEND AT ALL STORES.

SAIL PLASHER.

Sail plasters are the answer to the question: How can we get a more efficient sail in the poor?

SAIL PLASHER.

No sail in the shop is made in the shop. It is made by John Murphy & Co.

JOHN MURPHY & CO.

The answer is: Sail plasters are made in the shop by John Murphy & Co.

JAN MURPHY & CO.

Advertised.

Lady's Clothing. Quartered from 30c. to 20c. We are John Murphy & Co. Improved Building Contractors.

Building Contractors.}

ATTENTION!

To those who are interested in sailing and the poor.

We are pleased to announce the establishment of the Poor Sailing Society. This is the answer to the question: How can we get a more efficient sail in the poor?

SAIL PLASHER.

No sail in the shop is made in the shop. It is made by John Murphy & Co.

JOHN MURPHY & CO.

The answer is: Sail plasters are made in the shop by John Murphy & Co.

JAN MURPHY & CO.

Advertised.
LADIES' JACKETS
No. 175. Ladies' chocolate serge jackets, Chesterfield fly-front, plain step collar and bound seams, $2.25 each

No. 176. Ladies' Vagogne cloth jackets, double-breasted revers 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, m fawn, drab, navy and black, blazer style, lined with fancy silks, $8.50 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 trim.

LADIES' CAPES
No. 255. Ladies' box cape, green, green striped, lined with white muslin.

No. 257. Ladies' box cape, black, black striped, lined with white muslin.

No. 258. Ladies' box cape, black, black striped, lined with white muslin.

THE COMPANY'S SMALL WARES ARE OF THE BEST QUALITY, ALWAYS CHEAPER THAN EVER.
LADIES' WRAPPERS AND TEA GOWNS.

Ladies' Wrappers

No. 178. Ladies' fancy pointed lawn wrappers, full front, gathered back, lined and faced waist, in pretty shades of rose and blue, 40 to 42 inches. 50c each.

No. 179. Ladies' fancy pointed lawn wrappers, same as above, without pointed front, 40 to 42 inches. 30c each.

No. 180. Ladies' fancy pointed lawn wrappers, same as above, without pointed front, and with full back, 40 to 42 inches. 40c each.

No. 181. Ladies' fancy pointed lawn wrappers, same as above, without pointed front, and with full back, and faced waist, 40 to 42 inches. 50c each.

No. 182. Ladies' fancy pointed lawn wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 60c each.

No. 183. Ladies' fancy pointed lawn wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 70c each.

Ladies' Fancy Wrappers

No. 175. Ladies' fancy pointed lawn wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 50c each.

No. 176. Ladies' fancy pointed lawn wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 60c each.

No. 177. Ladies' fancy pointed lawn wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 70c each.

Ladies' Muslin Wrappers

No. 184. Ladies' muslin wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 30c each.

No. 185. Ladies' muslin wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 40c each.

No. 186. Ladies' muslin wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 50c each.

Ladies' Cambric Wrappers

No. 187. Ladies' cambric wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 30c each.

No. 188. Ladies' cambric wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 40c each.

No. 189. Ladies' cambric wrappers, same as above, without pointed front, and with full back, and faced waist, and with full skirt, 40 to 42 inches. 50c each.
...
The effects of the new production are not as easily demonstrated, included in this category are the hat producers, corset and undergarment manufacturers, shirt and collar makers, as well as the makers of men's and women's clothing, overall trousers, hats, and all the subcontractors.

The British hat factories have been operating since 1570, providing employment and income, and increasing the value of production over the years to 1870,000 hats. An article in the British Journal of Fabrics states that these products have been created as the direct effect of the demand for various hats and caps, as well as corsets for women. In the 1850s, the rise in male shirts had been

The new factories were established in the 1860s with the introduction of new techniques. The production of these new products had
rock a little...}

In the early 18th century, before the great entrepreneurial spirit was common, the merchant of a large city dealt with local merchants through agents and could command a merchant in a large city. He might order the wholesale dry goods merchant to send merchandise direct from the manufacturer.

Until 1781, the wholesale and retail trade in goods distinction was the same. The development of the wholesale and retail trade, the retailer with a great stock in the city, could deal with the manufacturer direct, and could send the goods to the retail merchant in the country. The retail merchant could sell the goods fashioned and the retail merchant could send them direct to the consumer.

Fabric was made of wool, linen, cotton, and silk in the English factories. (Continued...
The rise of the department store was to be the heir of the wholesale dry goods merchant. The merchant's competitive spirit, learned and honed, became the hallmark of the department store. The store was more than just a collection of goods; it was a place where customers could see and touch the goods. The store became a place of social interaction, a place where customers could meet and interact with each other. As the department store became more and more popular, there was a growing demand for more and better goods. The department store responded by expanding its offerings, offering more and better goods to its customers. This expansion was possible due to the increase in the demand for goods, which was driven by the growth of the middle class. As the department store became more and more popular, it became a symbol of affluence and status. The department store became a place where people could see and be seen, a place where they could impress their friends and neighbors. As the department store became more and more popular, it became a driving force for change and reform.
curses. Rather than see a complete failure of the
Prairies.

In the meantime, the postwar years were different. In
Canada, under the leadership of Prime Minister Mackenzie
King, the government pursued a policy designed to attract
people to the prairie provinces. This policy included the
sale of land at low prices and the provision of credits to
farmers. The government also encouraged the use of new
 agricultural practices and the development of new
markets. Between 1918 and 1931, the number of
Canadian farmers increased from 1.3 million to 2.2 million,
which led to a significant increase in the amount of acreage
planted. Between 1918 and 1931, the amount of land
planted increased from 7.9 million acres to 20 million acres,
with a significant increase in the production of wheat.

In his pocket, the farmer was able to save a small
sum, allowing him to invest in new farming equipment
and household improvements. This, in turn, led to long
term prosperity.
The introduction of mass production into the clothing industry, particularly for tailoring, was
realized at the turn of the 19th century. Clothing for all
had been custom made to fit, regardless of size. Until
the early 19th century, the term "tailored" suit for
men had been or remained simple, consisting of a coat,
with little else to provide basic measure than the suspenders
which could be adjusted to prevent a lapel gap.

Contrary to what was believed, the tailored suit for the
balance of the 19th century, while possibly more flattering
than the preceding styles, still required the services of a
skilled tailor or experienced dressmaker to achieve a smooth
finish. Given the
shape of the suit, and
with well-fitted ankle
dress, manufacturing
the

...
tend to be worn with a pair of
chaps or a pair of boots.

Thank you for your interest and support.

Best regards,

[Signature]
The early 19th century witnessed a significant role in the textile industry, particularly in Europe, where cotton, linen, and wool were the dominant materials. However, the cotton industry led the way, outperforming other textile products in terms of value and production. In the United States, Eli Whitney invented the cotton gin in 1793, revolutionizing the cotton industry. This invention allowed for the efficient separation of cotton fibers from the seeds, substantially reducing the labor needed to process cotton. By 1850, the cotton gin had greatly increased the supply of cotton, leading to a peak in production. The cotton gin made it possible to turn out thousands of pounds of cotton per day, which in turn fueled the growth of the textile industry. Cotton became the dominant crop in the Southern United States, and the industry expanded rapidly. The mechanization of textile production continued to evolve, with innovations such as the power loom and the spinning jenny, which further reduced the labor required and increased productivity. The growth of the textile industry had significant impacts on the economy, employment, and social structures of the time.
the benefits of exercise for children. Children who begin
early with regular exercise have stronger muscles and bones.
And remember, exercise is not just for adults. Children need
regular physical activity to maintain their health and fitness.

The International Health Council supported the movement
for children to exercise regularly as part of their daily routine.
Throughout the years, they have published reports and pamphlets
on the benefits of exercise for children. These efforts have been
recognized by many organizations and institutions.

As part of the ongoing campaign to promote

The use of bi-convex lenses is recommended for those who currently wear convex lenses, they
The middle class also began to fight for better working conditions, and the women's right movement had begun to address the need for cooperation rather than competition, by forming associations. One of these was the Protection of Women and Children Act, which was introduced by the efforts of the Toronto Women's Temperance Union. This was led by the female physician Dr. Emily Murphy, but rather than political engagement by forming the Canadian Women's Suffrage Association. As they entered the public arena, women and men began to make further inroads into the male-dominated spheres of power. Attendees at universities such as McGill, the University of Toronto, and the University of British Columbia, began to change their attitudes. The women at these institutions, particularly in the fields of medicine and law, began to challenge the traditional gender roles. This change was not only within academia but also within their own homes and then within the broader society. The end of the 19th century and the beginning of the 20th century saw a significant change in the way women were perceived and treated in society. In particular, the role of women in the workforce and their contributions to the economy and society were recognized, and the women's right movement gained momentum. The women's right movement, led by women such as Florence Nightingale and Susan B. Anthony, fought for women's suffrage, equal rights, and better working conditions. These women were at the forefront of the women's right movement, and their efforts were instrumental in changing the course of history. The movement for women's rights was not only about political engagement but also about the need for cooperation rather than competition. The women's right movement was a turning point in society, and it paved the way for future generations to come.
Toward the end of the 19th century, there was a great deal of new clothing introduced, which changed the style of men's wear. These new styles were influenced by the fashion of the time and the changing social norms. The clothes were more fitted and tailored to the body, and the use of new fabrics and colors became more widespread. The Spring and Summer catalogue, which featured more options and specific styles for each season, became more important. A complete fitting was done.

In the early 20th century, clothing had become a key part of a man's total appearance. The suits were tightly fitted and tailored to create a more general impression. Despite the changing fashion, it was important to maintain a certain level of manageability and comfort. The suits were designed to be both stylish and practical.
women of the workhouse was not.came to be out in the open. Some of the ill-3
erly were no longer left in the cell and the others in ribbon
in the market. Some were made to work in a bare and
uncomfortable market, none of comfort or efficiency rather than
the apparel, and only the necessities of life would fill the
place. Women, instead, sought for even greater freedom.
This movement towards comfort, towards a simple shirtwaist,
but in the city market.

1891 the countenance of a loosely fitting garment worn
with some effort in the late afternoon gained acceptance by the
labor market. It was put on with some effort for a comfort or
convenience that was much like a closely wrapped and,
like the corset, a symbol of consumption, a threat to the status
quo and male dominance. Referring to The Canadian Queen in August of
1891, an editor of the Daily Chronicle expressed his opposition in
the column.

"It is the one thing to which a sensible
woman is entitled. Coming home to find his
laundry in the room, a little girl, they are ill. And,
and the little ones are pleased, a tea gown
bathrobe more or less than a wrapper with
respiration and comfort. Of course it's
comfortable but that isn't all of life,
totally not be diverted. Have dresses
and the tendency to make women
more certainly not half so
beautiful and picturesque as more closely
fitted garments."
In 1906, the bustles of 1880 were recapitulated in a rather serpentine manner, with knee-length skirts, and the effect was quite the opposite of the 1880 style. The underruched bustle, with its thighs and hips, was relatively short and narrow, and this led to a more slender silhouette. The waist was much lower than before, and the sleeves were expanded, with a high collar and the lower part of the dress cut on the contour of the body, shorter on the sides and lower in back.

In 1896, the bustle was still in vogue, and the fitted bodice had replaced the loose, boxy style. The fitted bodice was further elaborated, and the waist was tied with ribbons at the front, above the white, tailored, short, high-waist skirt, inspired by the Art Nouveau movement of the late 1890s.

As female locomotion improved, the bustle was still worn, but it was less extreme, and the bodice had acquired a longer, lower, and lower ruffle. In 1906, a new straight-lined bodice design, with a high waist, introduced by a fashion designer, Delaunay, was adopted. The trend was towards a more naturalistic silhouette, with a soft, flowing line. The sleeves were often quite long, and the bodice was often decorated with lace or embroidery. The return of naturalism was a response to the excesses of the 1880s, and led to a clarification of the silhouette, with a focus on the graceful curve of the woman's body.
According to the Royal Commission on the Relations of Labor and Capital, there were two kinds of employees: patterners and those who worked in the workrooms of the larger establishments. Yet, these dressmaking departments were called "centers of fashion," step towards mass production in ladies' wear. The rise of the mid-1890s still required considerable
Given that there is a need to establish a
illuminating unit that is portable and
could be assembled, it was decided that the interior
footprint be taken into account. As a result, although it was
not likely modeled at the moment, it was
expected with time that a solution that
would not require much space could be used in an
temporary setting. These demands are
exemplified and could be discussed in a
broader context. When a designer could take between
stores such as Home, it is

Once left, Mr. Smith took his place back in the

both Toc & other. He and Mr.

as well as all the other people at the

Brother at home. And, every evening.

Street, where a...
and for a time the, too, was quite a bit less in 1927, 1928, and 1929. In 1928, the production of some 65,000 tons of coal from the only mine in the area. The production of coal increased again in 1929, reaching 80,000 tons. Although the need for coal increased, it was not enough to meet the demand for coal in the “coal country.” In 1929, and 1930, there was an increase in the number of coal miners employed in the area. The coal miners were the backbone of the economy of the region. The demand for coal increased with the rise in population. The demand for coal, or a simple yet reliable source of energy, continued throughout the 1920s. The widespread acceptance of such energy sources is significant in the establishment of an energy framework. The construction of a coal mine might require extensive safety measures and must be carefully planned. The 1929-39 period was a time of rapid growth and development in the area. The years 1929-39 were a time of change and progress.
In the 1870s, the silhouette was more evenly streamlined and simplified. The bustle of the 1850s and 1860s, although still popular, was replaced in the late 1870s with a more natural shape. Mrs. McPherson, a Montreal dressmaker, was still making exquisite gowns such as the two-piece dress with matching shawl that she designed. A bodice was in palline velour overlaid with fine lace and intricately appliquéd by her contemporaries. Vere Gould then, in 1913, would have required her own handwork. F. Phaneuf, working from 141 Bleney Street, whose business continued as late as 1951, was producing elegant yet simplified one-piece gowns such as the reception dress in Fig. 114-52, with a black scalloped bodice with a small, originally purchased by the McCord Museum, which was later altered and created in her shop from several different patterns of overlying mantilla lace. Each would have required an extremely skilled and intensive handsewing, as well as an appreciation for balance and design.

Until 1914, when the fashionable silhouette changed to a more tubular shape, as ready-associated with the twentieth century, man production of ladies' dresses other than the loosely fitted wrappers of earlier remained outside the realms of possibility as styles were too complex to allow for efficiency of production. As women integrated into the mainstream of Canadian life, the effects of the Pre-Raphaelite and Aesthetic Movements began to have an effect on the constantly evolving fashionable silhouette as a more practical attitude was adopted at home and later for
street ten. Yet, despite the rise of the automobile industry and an easing of the tariff barriers in the 1920s, inflation was heightened around and mounted onto a tariff retaliation of lighter and smaller. The development of the textile mills to an industry on which the Laperre textil trade continues to be controlled is the recent history throughout the period since street ten.

Notes:

1. F.E. Laffer, Canada 1894-1914, Montreal: Bernard, Feltland and Stear, 1971: 61. Lafe adds that when compared to the BAH for the United States, which was approximately 1.5% per annum during the same period, Canada's economic growth appears much slower.

2. A.H. Blakely and E. Williams, Report relative to the Manufacturing Industries in Britain in Canada, Part II. Paper, VIII, 19, 1929 (Ottawa, 1889) 25. In 1928, Canadian knitting mills had produced $57,500.00 worth of goods. By 1932, production had increased to $1,750,500.00.

3. Libid., 26, 33, and J. Feltland, "Le Périmètre et l'Urbanisme Canadien dans le Développement des Forces productives de l'Industrie Textile au Canada, 1870-1919," M.A. Thesis, McGill, 1971, 69 and 77. According to Feltland, Canadian production boomed even at this time from producing simple fabrics to those requiring complex designs, finishing and polishing techniques. For the benefits of Canadian textile manufacturers, "The Canadian Journal of History" also notes to include detailed instructions and patterns used for the industrial looms manufactured in Europe and the United States, but that no one could have easily adapted them to operate to produce comparable cloth.

4. Blakely and Williams, ibid.

5. The Canadian Journal of History, August, 1929, 75.


The Flodike Wholesale and Distribution Co., of Vancouver, B.C., reached $1,775,000.

H. I. Miller, The Dominion History of Canada (1961; Markham, Ont.: McClelland & Stewart, 1961).


14. H. B. Thatch, A Nation Transformed: British North America, 1867-1921 (Toronto: The MacMillan Company Limited, 1954) 64-65. Although roughly 1,000,000 acres had been turned over to the railways, only a small portion had been selected for railway construction leaving the rest to be developed by private and public investors. By the time that a second act in 1871, most of the restricted land had been made available to settlers.

The interest of potential applicants in charge of the Winnipeg Land Board had apparently fallen behind in the processing of new homestead applications, so that potential settlers had to wait up to ten years before satisfying their claim.


15. H. B. Thatch, v. The Trader’s Tariff, or tariff 45°, in the Canadian Pacific is the same as the discount on goods shipped to any system of railway eastern wholesalers at a distinct advantage.

H. J. Leuchtenberg, Historical Costumes of England 1766-1968 (Toronto: McGraw-Hill Ryerson, 1969) 74. During the Directoire and Empire periods women’s hats were usually high and squared off at the crown, with a band which could be adjusted to fit most head sizes. The band, gathered in fullness under the chin.
23. Talikinsky, J., "The Early Editor, Porters to the Men and the
Growth of Industry and Transportation," Toronto University

24. Chisholm and Dodd, "Commercial Sketch: Business and Its


26. G. Talikinsky, "Canadian Literature of the Nineteenth

27. G. Talikinsky, "The Hon. J. M. McCrae's Speech on
the Methods Adopted in the Textile Industry of the

28. ibid., 16.

29. J. E. Pope, 1896.


32. G. Talikinsky, "Hidden Worlds and Their Life," Toronto,
1927.

33. G. Talikinsky, "The Canadian Industry of Textile Film and
Clothing," Toronto University Press, 1930.

34. Exhibition Catalogue, Toronto, 1930.

September 14, A.M. Sketch of the
Montreal, Dry goods: A.M. Sketch of the
of single factors, e.g., 1.00 of the
of the day, 1930.
Like John Hothway in the 1840s, such movements and every brand of clothing appeared to be one of the key moral challenges. The dress reformers had operated a series of a periodicals on the subject and society. By 1901, they had opened a store at 127 Bay Street and Simcoe Street.


4. For a description of reforms and movements see Appendix B.

4. A. Eaton, Health, Art and Fashion, 1850-1912. Priestsly, the Rational Dress Society protected against the fashion which deformed the figure, impeded movement, and was felt to be injurious to health. corsets were shunned in favour of high necks, short, natural, and dress, and shoes and heavily weighted skirt, which rendered healthy exercise virtually impossible.


4. The Rational Dress Movement reached its height in 1877 with the opening of the G. Eaton Gallery in London which provided a venue for artists such as and became known as the "Tall-Hunters". While there is no evidence that "women's" in was widely adopted in Canada, one can also be found in the Provincial Archives in the years 1885-1910 in the Eaton Archive. At this time seems to have had the acceptance of the less structured tea gown.


North, David, "The Art of the Nineteenth Century," Toronto, 1914;
Bass, From the late Victorian to the present day in Canadian life, 1927, page 300;


54. "Montreal Life," 1845, September 1, 1845. It was not until 1839 that Victoria College for Women, an institution for women, was opened to provide a means for women to obtain a university education.


56. The Canadian Journal of Literature, 1920, p. 100. Collard, a British publication, sympathizes with the dress reform and aesthetic movements. In 1837, a woman who had married to a reformer, wrote a letter to The Times on the fate of the honest woman who fell into a trap by a man in a trap, but was not able to help her child into the trap in which she was held.


64. The Montreal Gazette, 1845, September 1, 1845.


67. As an indication of the scale of the country, the designating department, a new department of the century, has recently been established in the designating department for the third or fourth time. It is charged with a further division of the country, to be designated as the designating section, 1920, p. 110.
...Montreal Illustrated, 1841, 187 and 186, Dominion Illustrated, 1891, 187, and Montreal the Metropolis of Canada, 144.

...The Canadian Journal of Fabric, 2, May, 1862, 150.

...The Canadian Journal of Fabric, 4, April, 1891, 178.

...The Canadian Journal of Fabric, 18, 4, December, 1891, 355.

...V. T. Hall, John Hackett, A Blue Serge: Canadian (Toronto: Burns and Froebel, 1841, 186).

...The Canadian Manufacturers' Association, 1891: 126, 54 and 55, as recorded in the Fair Commission, November 11, 1895.
8. The circle of trade 1901-1914. Movers to a much broader market, developers in the larger cities, manufacturers of textiles, textiles, and manufacturers continued to use mass production and distribution through their own retail outlets, the Department Store and Canadian Coloured Cotton, and when innovative retailers such as Roosevelt. Their goal is to undercut their competition, instead of eliminating them own practices, smaller merchant, landed together to form a union. They have competition hounding on, but they are more strong.

82. I.BAC. RG. 28 1 L29, vol. 37, 1910. At the same time, there were located in Toronto and other cities, and in the Maritime provinces.


85. J.H. McCred Museum, v. 1906, Chapter 1, vol. 41, 1906-1912. This stage one finds a simple, braced man, not only in coats, both a suit and a single coat.
THERE are the most popular of our sock or cloth models for this season. Either will look well on you, but try both styles—some of them will suit your little better than any other socks you ever wore.

THE monody of wearing the same suit day after day is readily relieved with a change of wash out.

We make them in a variety of patterns from the most subdued to those that will please the most sporty of men.

Fig. 1
Progress Blane of Hand
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 sewn 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. 11-
Progress Brand Clothing
Of Corset Is.

By H. C. Hoole.

This is the shape of a woman's waist, on which a corset tight is laced. The ribs are formed by being squeezed press on the lungs till they are diseased. The heart is jammed and cannot pump.

The liver is a top-pit lump, the stomach crushed cannot digest and in a mass are all compressed. Therefore this silly woman grows to be a fearful man of woe; but thinks she has a lovely shape, though hideous as a crippled ace.

This is a woman's natural ways, which corsets never yet disgraced. Inside it is a mass of health. Outside of charriot it has a wealth. It is a thing of beauty true and a sweet joy forever new. It needs no artful padding vile or haste-hog to give it "style." It's strong and solid, plump and round, and hard to get one arm around. Also, if women only knew the matchet that these corsets do! They'd let Dame Nature have her way and never try her "waste" to "stay."
Fig. III-11
Mrs. C.L. Shorey
Notman 113549
January, 1896

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

Fig. III-13
Miss Murphy
Notman 119777
June, 1897
Fig. III-17
Miss Allan
and brother
Notman 133570
n.d., 1900

Fig. III-18
Mrs. LeMaistre
Notman 134831
August, 1900

Fig. III-19
Mrs. Maile
Notman 141802
May, 1902
Fig. III-25
The Crescent Manufacturing Co. and The Standard Shirt Co.
Notre assortiment dans les.....

Costumes du Printemps
Pour Dames et Jeunes Filles
DANS LES
Jupes séparées et les Crashes
VOUS ETONNERA.
Fig. III-30
Mrs. McKinney
Evening Dress, 1905
Ms 9951.13f (1.2)

Fig. III-31
Phanwuf
Reception Dress, 1900
Ms 1400
Conclusions

From 1885 to 1920 fashion in Montreal reflected the demands and needs of a growing market. The city was subject to the same influences as other major cities, with leaders in the fashion industry incorporating the entrepreneurial spirit of the time. The innovations in clothing, making and distributing new looks, only too pleased to reinforce the need for societal change, as it insured their continued growth and eventual prominence. In the last fifteen years of the nineteenth century, the democratization of fashion was spearheaded by the haute couture trend, reaching a wider audience and department stores in the masses. The ready-to-wear, or ready-to-go, the mass-produced, was the norm. In Montreal, this trend took off, with fashion houses like Laroche, Pallu, and others offering the latest in women's attire. The difference in fashion trends of the Dominion.
The line between the two...
After 1840, the demand for men’s wear increased significantly, and enterprising Montreal manufacturers responded to this growing market. Montreal manufacturers, like their counterparts in London, began to experiment with the use of thread to create ready-to-wear suits. Tailors in London were also adapting to the new market by moving production of mass-produced garments to larger-established workshops or factories which could be more easily regulated, resulting in improved working conditions. As a result, the prevalence of child labour was reduced.

Throughout the remainder of the century, Montreal continued to influence the male fashion industry in the country. Wholesale men’s wear peddlers such as Joseph Dolan of the Terry Brand Clothing, distributed their products nationwide. In numerous Montreal-based wholesale and retail clothing enterprises, the profits from improved communication and transportation, especially the Canadian Pacific Railway, were realized. Indeed, there appears to have been a shift away from European design to a preference for New York inspired fashion. Both wholesale and manufacturers highlighted their New York training as they emphasized the New York training of their salesmen.

Where to proceed? This is evident in exploring certain aspects of the emergence of fashion in Montreal towards the end of the century. A better understanding of the acceleration of fashion through this period, the location of these changes, and the development of the ready-to-wear market, could still many questions left unanswered.
In 1860, the editor of the Daily News, aware of the cosmopolitan nature of fashion in Montreal and the strength of her fashion industry, wrote in the following manner:

"The fashion for Montreal are like the fashions of the London, a mixture of the English, French and American. Canadian are admittedly well dressed, not only beautiful in good taste and on the best of material, but also in a supply of clothes that are, in fact, at the price a little lower than the fashion for superior to that of the other cities on the continent, and while such a thing does not happen in these cities of Philadelphi, New York, or Chicago, one can say, as regards Montreal, a more.
Fig. 1. 2. Illustrated by A. L. Bowman. 

Fig. 1.1. M. H. and Mrs. H. and their children. Postcard. 

Fig. 2. A. L. Bowman. 

Fig. 3. M. H. and Mrs. H.  

Fig. 4. A. L. Bowman. 

Fig. 5. M. H. and Mrs. H.  

Fig. 6. A. L. Bowman.
The polonaise incorporates a"crinoline" effect much used during the 18th century. The crinoline, or "hoop skirt," was in fashion from 1745 to 1780. The hoops were replaced by steel hoops and busks in the late 18th century, and the crinoline became a favorite dress style for women.

Mrs. Shirman, 1800 to 1810, wore a crinoline.

Her dress included a full, flowing skirt in deep red satin, with the bodice and skirt trimmed with ivory lace. Her bodice was cut into a square, and the dress finished with a long sash.
In order to create a distinctive garment of the return, the chemisette, Fig.1, over a gerse merino, rear was cut at center front and center back. The chemisette was made from an ordinary high-quality muslin and was cut on the line; the waist was cut to the body width plus three, buttoning both in front and back. The bottom edge of the chemisette was secured loosely to the inner edge of the chemisette. The chemisette, Fig.2, was made in the same piece as the rest of the dress.

For the bodice, a tailored, gored skirt faced with tape which was buttoned to the chemisette. A second version of the waist included a full pleat at the hip of the same or lighter material over the foundation to the center lateral was cut out. This served two purposes; it filled the bust and prevented any unpleasant "watt". It zipped up the undeveloped form and eliminated the need for artificial padding which she claimed to be apparently included in the lining.

On this, the return could be a second waist attached to a skirt cut in a completely different way, finished with a flounce around the bottom, Fig.1. The dotted line represents the position of the waist band of the skirt, which was to be supported by a pair of suspenders. The bodice was cut to bring the suspenders down almost under the armpit and injury to sensitive tissue.

To complete the return 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. The bodice in all cases was from one's dressmaker who would undoubtably know the fact that one no longer had any figure.

The bodice was to be worn under a return chemisette which buttoned to ankle-length perfection.

Alternatively, one could wear a Gabrielle or gored dress which would have required too much, covered by a short, closely fitting jacket devised of heavy trim. For those not wishing to adopt the return, the chemisette, but who still wanted to avoid heavy skirts and a tightly fitted bodice, there was the recently patented Emancipation bust of double cotton, Fig.17.

Source: Dress and Health or How to be Strong: A Book for Ladies, Montreal: Jean Bernard and Son, 1866, 136-137.
Early shirtwaist
Miss Moore
Notman 92849
July, 1890

Tea Gown
Mrs. Miller
Notman 91704
February, 1890

The type of garment suggested by reformers
Miss M.A. O'Plien
Notman 99556
May, 1889

Empire Revival (unsuccessful)
Mrs. D. Kearns
Miss B. Little
Notman 102419
September, 1893

Dresses Reflecting the Movement for Reform
Bibliography

Nineteenth Century Periodicals:

The Antelope
The Canadian Queen
The Canadian Electrician
The Dr. Good Ladder
Le Paque-Terre
Le Canadien
Le Monde Illustre
Montreal Mirror
The Ladies' Journal
Canadian Journal of Education
Dominion Illustrated
The Delphite

Government Documents and Publications:


Canada, Report Upon the Carrying System in Montreal, Oct. 11, 1896.


Texas and Mexican:

Canadian West, Toronto, 1876.
142


James, Julian. From the Elizabethan Age to the Recent Day. London: T.F. Tatlow Ltd., 1921.


Theses and Dissertations:


