

Reviews / Comptes rendus

Costume in Canada: An Annotated Bibliography

Jacqueline Beaudoin-Ross and Pamela Blackstock

The documentation of Canadian costume began in Quebec at the turn of this century when historians started to focus on costume of the French Regime and rural Quebec dress in short articles derived from notarial sources. It was not until 1966, however, that interest, particularly in recreating costume for Centennial festivities, launched special exhibitions and publications on costume in English Canada, starting a trend that accelerated through the 1970s. The majority of these English publications are from Ontario and have been written by museum curators who use as a reference their own or other collections. In general, most Canadian publications deal with a small geographical area, specific group, or time span. Writers in one language have seldom consulted work in the other official tongue, and French- and English-language literature on costume has developed in two largely isolated streams. While this may be considered as a problem of language, the question of different traditional approaches has also proven a barrier. In fact there are a number of approaches to be considered in examining costume publications.

This bibliography draws together and reviews material published on costume up to March 1984 from both French and English Canada. The entries are organized alphabetically by author, or by title if no author is given, and then by date of publication to show the progression of work. "Costume" is the most typically used generic term in the museum field for those items in a collection which may be worn. For this bibliography we have defined the study of costume as the investigation of civilian clothing, both everyday and fashionable, worn in the past in Canada, primarily of European influence.

In addition to the bibliography itself, we felt it would be worthwhile to discuss the directions taken by researchers and to outline some of the resources available. For the material historian, we have included a number of entries describing museum collections and extant garments to give the reader an idea of the type of garments found in Canadian museums. As museum curators, our primary interest has been in the costume as artifact, with that study supported by pictorial and written documentation.

While some Canadian authors have published work with no Canadian content, we have limited the entries to

those which discuss clothing actually worn in Canada. To be included, costume did not need to be the whole subject of the work, but had to have a certain focus relevant to our mandate. "Passing references" were not included.

Certain types of publications have had to be omitted. Although they provide information essential to the understanding of costume, books on textile history have only been included if they contain information on identifiable garments. The body of literature on museological practices such as storage and conservation has also been excluded. The large number of references on Amerindian and Inuit, and the few on Métis costume, are not included for reasons of space. However, two unpublished bibliographies on this subject are on deposit at the McCord Museum, McGill University: Linda M. Lazarowich's *The Costume of the North American Indian: An Annotated Bibliography of Sources from Journals* (Winnipeg, 1981); and Betty Issenman's *Sources for the Study of Inuit Clothing* (Montreal, 1982). We did not have the expertise to annotate properly work on military and other uniforms, so we refer the reader to publications by René Chartrand, David Ross, and Jack Summers. A good starting point would be *Military Uniforms in Canada 1665-1970*, by Jack Summers and René Chartrand (Ottawa: National Museum of Man, 1981). Theatrical costume, the contemporary fashion and garment industry, the psychology and sociology of clothing in contemporary culture, and paper dolls in historic dress were all considered to be beyond the scope of this bibliography. Primary sources of interest to costume researchers are far too numerous to consider annotating. For this reason we have also classed as primary sources reprints such as Eaton's catalogue and have excluded them unless the content has been expanded and interpreted by the editor.

The variety and number of written offerings on Canadian costume history might well confuse the uninitiated researcher. Therefore, as possibly the best overviews we might cite K.B. Brett's *Modesty to Mod and Clothing Worn in English Canada: Fashions in the Nineteenth Century*. Since little work has been done in Canadian costume terminology, non-Canadian references will need to be consulted, and both British and American dictionaries should be checked since the terminology can differ. In general, English-Canadian terms are closer to British terms up until the twentieth century. We recommend C.W.

Cunnington's *A Dictionary of English Costume: 900-1900* (London: Faber & Faber, 1960) and Mary Brooks Picken's *The Fashion Dictionary* (New York: Funk & Wagnalls, 1973). The reader should also be aware that costume terms in the past, and especially fashion terms, were not always understood as they are today, and often evolved through time. Readers of fashion notes in ladies' periodicals, for example, will find a liberal use of French terms which might change from season to season. These can be searched in Maurice Leloir's *Dictionnaire du costume* (Paris: Librairie Gründ, 1951). However, for help with terminology related to Quebec garments, we recommend N.-E. Dionne's *Le parler populaire des Canadiens-Français* (Québec: Presses de l'université Laval, 1974, reprint of 1909 edition) or S. Clapin's *Dictionnaire canadien-français* (Québec: Presses de l'université Laval, 1974, reprint of 1894 edition).

We hope this bibliography reflects the current state of costume publications in Canada and would welcome hearing of any sources we have missed. We are indebted to Norma Morgan, whose work in the Art History Programme at Concordia University, Montreal, formed the nucleus for this project.

Resources for Studying Costume

Examples of dress from the early period of Canadian history are virtually non-existent. There are no rural costumes extant from the seventeenth and eighteenth centuries, and very few from later periods. Even everyday and occupational costumes are poorly represented in most Canadian collections. In fashionable costume, the earliest examples date from the eighteenth century, and are scattered among several institutions. The Royal Ontario Museum holds the best selection of eighteenth-century garments, although many do not have Canadian provenances, and will be opening its new costume galleries next year with an eighteenth-century exhibit. Nineteenth-century garments are well represented in most small and local museums, although in the west most collections lack garments earlier than the 1860s, which is natural considering settlement patterns. Men's clothing is scarce in all collections. Among the most prominent Canadian museum collections are the New Brunswick Museum, Saint John; McCord Museum, McGill University, Montreal; Royal Ontario Museum, Toronto; and Vancouver Museum. The Dugald Museum of Costume, Dugald, Manitoba, opened officially in 1983 as the first museum in Canada exclusively devoted to costume. There are also a number of private collectors in Canada who have been collecting for years, and who are only recently starting to receive popular media attention. Alan Suddon (Toronto), Ivan Sayers (Vancouver), and Serge Joyal (Joliette) are probably the best known. The "Souvenirs d'élégance" exhibit at the McCord Museum in 1983 spot-

lighted Montreal collector Andrée Murphy and included information on several other private collectors, some of whom donated their collections to help form museum collections of international note. This trend is starting in Canada; in recent years a few private collections have been quietly turned over to various museums across the country.

In past publications, artifacts and documents have been well used, to the relative neglect of pictorial resources. This is, of course, a problem in research into early periods, since very few non-religious visual resources exist before the end of the eighteenth century. Most painters in Quebec until that time were concentrating on religious subject-matter or portraits of members of the religious community. Visitors to Quebec in the latter part of the eighteenth century and later were the ones who recorded the distinctive rural costume. In the nineteenth century, we begin to find abundant visual documentation on costume, especially that of the fashionable variety, and as a result visual evidence for costume study is much richer. Secular portrait painting became more prevalent early in the nineteenth century both in Canada and internationally with the growth of a middle class which had the means to commission its portraits. Watercolourists, both British army officers and ladies, often give us a glimpse of domestic life. From the 1860s on, there is no paucity of visual documentation with the popular spread of photography. Here the Notman Photographic Archives at the McCord Museum are most useful since they hold hundreds of thousands of dated portraits from 1845 to 1951. William Notman recorded the Canadian élite in several cities, as well as the more ordinary person. During the mid-nineteenth century we also see the growth of ladies' magazines showing imported fashion plates, and later illustrated journals such as the *Canadian Illustrated News*. The emergence of pattern catalogues in the 1870s, and mail order catalogues such as Eaton's in the 1880s, add further visual resources. The twentieth century provides no end of visual material, and here oral histories also become useful.

The Toronto Metropolitan Library (Fine Arts Department) and the Public Archives of Canada (Picture Division's Costume Section) hold fine collections of costume-related primary material, and have the expertise to assist the costume researcher. In Quebec, the Centre de documentation en civilisation matérielle at the Université du Québec à Trois-Rivières, the Centre de documentation Marius Barbeau in Montreal, and the Centre d'études sur la langue, les arts et les traditions populaires des francophones en Amérique du Nord (CELAT) at Laval University, have useful holdings. Archival sources consulted for other research topics, of course, hold a wealth of costume information. Indeed, anything about people will usually yield information on clothing. Visitors and immigrants recorded considerable detail on dress suited to

our northerly climate. Diaries, correspondence, travel and business accounts, newspaper reports and advertisements, trade catalogues, periodicals, notarial and court records, ordinances, inventories, and registered designs can all be consulted.

The study of costume has been greatly encouraged by the founding of three costume societies in Canada. The Costume Society of Ontario, formed in 1971, is the most active, and includes in its membership representatives from the museum, theatre, fashion, and education fields, as well as private collectors. Its newsletter and seminars are invaluable to researchers. The newsletter, which appears two to three times a year, is probably the best source of information for activities in the costume field in Canada and abroad. The more recent Canadiana Costume Society of B.C. and Western Canada, and the Costume Society of Nova Scotia, also publish newsletters, but their interests seem to be more focused on the collector and local activities. The Apparel Studies Association of Canada, which is composed mainly of home economics professors, tends to emphasize the study of clothing in contemporary society, but has from time to time published material on costume history.

Past and Current Trends in Research

"Costume history" at its best is considered an academic discipline, whose publications began to appear after 1800, coinciding with the rise in interest in history and the development of anthropology and sociology. It has particularly had impetus as a field of study since the middle of this century. A number of costume historians have an art history background, and recently graduate costume history programmes have been established at the Courtauld Institute in London, and New York University in New York City, both leaders in the art history field. Ideally, the "costume historian" is an academically trained historian who specializes in the study of costume, but the term is more often loosely used to identify those who have an expertise in costume, whether or not they have the academic credentials.

However, the study of costume has also been seen by many as antiquarianism, owing partly to the fact that many of the earlier writers were collectors who wrote on the subject from their own fascination with the garments. Concurrently there were studies such as Thorstein Veblen's *The Theory of the Leisure Class* (New York, 1899), which saw dress as an outward indicator of social mores. The study of what people wore has also involved such disciplines as sociology, psychology, human anthropology, ethnology, social history, and the decorative arts, but the lines of demarcation are not always clear. With this mixed ancestry, costume research has followed a path similar to other research subjects which deal with material history.

Today, most museum costume collections in Canada are housed as part of history collections and most writers relate costume to its social history context. There are a few exceptions, for example, the study of minority group clothing, which is classed with folk culture collections and viewed somewhat differently. In examining the various entries in this bibliography, it is useful to consider the perspective from which each author has written. We will try to explain the different approaches taken in Canadian costume studies, through a very generalized categorization of authors.

As early as 1895 an article on costume was published in Quebec, entitled "Le capot d'écolier" by Ernest Myrand, but early writers on Quebec costume considered attire as only one area in their studies of traditional Quebec culture. Pierre-Georges Roy and Édouard-Zotique Massicotte were the most prolific and earliest authors, and Robert-Lionel Séguin and others followed their example later in this century. The fact that Quebec possessed a true folk culture and colourful costume allowed these writers to focus on this aspect. Very little was ever mentioned of such topics as fashionable costume in the nineteenth century, as their main interest remained costume of the French Regime and rural clothing. Having no extant garments and few visual resources of that period to consult, they relied on the rich notarial documents. Séguin later developed a collection of late nineteenth-century and early twentieth-century rural garments, which was turned over to the Centre de documentation en civilisation matérielle in Trois-Rivières after his recent death. Marius Barbeau, the well-known folklorist, was particularly interested in the *ceinture fléchée*; in fact the *ceinture fléchée*, one of the most "Canadian" of garments, has received more attention by Canadian costume researchers than any other garment. The craft revival of the finger-braiding technique, first in the 1920s and again starting in 1970 with the founding of the Association des Artisans de Ceinture Fléchée du Québec, is an indication of the importance of traditional craftsmanship in the preservation of a folk culture. Today at Laval University, CELAT follows the ethnological approach established by Barbeau, but students' work is now beginning to look farther afield to, for example, the costume of the Acadians and the Métis. Historians from both Parks Canada and the National Museum of Man are also making contributions of a more interdisciplinary nature to Quebec costume studies.

Researchers in Quebec have seldom compared Quebec costume to that worn elsewhere, but this is understandable since their intention always was to document and celebrate their own traditions. This exclusiveness in Quebec is also seen to a certain extent generally in Canadian costume literature, as most publications deal with a specific geographical area, cultural group, or time span. No author has attempted a comprehensive history of costume in Canada.

The folklore approach is also seen in Newfoundland, mainly through the work of faculty and students at Memorial University. Publications discuss garments in the context of the traditional craft, and research methodology often uses oral history. Elsewhere in Canada, dance troupes have kept alive the folk costume of various minority cultures, and a few publications examining the history of these styles are starting to appear, reflecting an interest in preservation of these traditions.

Lacking a distinct culture or costume to preserve, the work of writers in English Canada has followed other directions. A large percentage of the literature on English-Canadian costume has emanated from Ontario, and that work has influenced other writers. The pioneers in Ontario were in turn most strongly influenced by British authors. Blessed with good museum costume collections in Ontario in particular, most of these writers have been museum curators, again following the British tradition. Their interest then has naturally most often been in the garments themselves.

It is important to note that museum collections tend to hold examples of "best" rather than everyday dress, so these authors would understandably be influenced by having the best-quality fashionable dress as a research resource. Many publications therefore feature the evolution of fashion in a specific period, and draw parallels between Canadian women's interest in fashion and that worn elsewhere. The paucity of men's garments perhaps partially explains the disproportionate attention given to women's dress. Other reasons for this may be that the knowledge of tailoring required for in-depth analysis was lacking, or that authors have found the subject less interesting than women's dress, partly because change in men's styles was so much slower.

Elizabeth Loosely's article "Early Canadian Costume" was published in 1942, but no other work was issued in English Canada until 1966 when Katharine Brett's two pamphlets on Ontario costume were published. The early publications, and some more recent ones, tend most often to describe garments found in museum and private collections, with minimal interpretation of the context. It has been an important first step to issue catalogues of notable collections, and there remain a number of collections yet to have a published catalogue. *Modesty to Mod*, the first work of note on costume in Ontario, remains the best museum catalogue. This sort of descriptive publication concentrating on the artifact might be associated with literature by and for the collector or antique dealer. However, unlike other classes of artifacts which have excited a considerable body of literature on collecting, very little has been written on costume as a "collectible." It is only recently with skyrocketing antique prices that a general interest has developed. Popular collectors' guides have just appeared in the last year in the United States and Britain, but none has as yet been published in Canada.

A deeper analysis of the costume artifact, as conducted by the material historian, looks primarily at garment cut and construction. Here the curatorial staff at the Royal Ontario Museum have led, as almost all publications by Katharine Brett, Dorothy Burnham, and Mary Holford study garment design and dressmaking. Another pioneer in this form of study is Eileen Collard, founder of the Costume Society of Ontario and the costume collection at the Joseph Brant Museum in Burlington, Ontario, whose publications have enabled curators and researchers to identify and date costumes without provenance by providing them with a thorough explanation of how clothing was designed, cut, and constructed through successive periods.

A relatively recent phenomenon is literature related to the reproduction of costumes, directed towards the amateur re-enactor, historic site interpreter, or members of the public who wish to make and wear "authentic" costumes. Appealing to the desire in many of us to "dress up," they again concentrate on the "craft" of costume, studying garments from museum collections, their patterns and construction techniques. They follow the earlier type of popular publication intended as a guidebook for the stage designer. While never intended to be scholarly, since they often rely heavily on secondary sources and can be poorly documented, they sometimes also contain valid research, and so have a value, if somewhat limited, to the serious historian. Work of this type continues to be very popular.

The blending of artifact analysis into the larger social history context has been attempted, with varying degrees of success, by most authors. Most museums now display costume as a tool to interpret local history, instead of as an end in itself. Katharine Brett has been the leading authority in English-Canadian costume studies, perhaps because she has been able most successfully to combine disciplines and explain costume in the social environment, for example in *Clothing Worn in Canada: Fashions in the Nineteenth Century*. Although more of her work has been on fashionable costume, her work has also been more diverse in subject than that of other authors. Mary Holford's "Dress and Society in Upper Canada 1791-1841" shows a similar sophistication. Although best known for her work with her late husband Harold on handwoven textiles, Dorothy Burnham has contributed for many years to the study of costume through her discovery and analysis of handwoven garments related to early settlement, and through her exploration of garment cut in *Cut My Cote*. In examining clothing of different cultures, her approach also leans toward the ethnologist's, and her recent *The Comfortable Arts* additionally shows an interest in textiles as an art form.

The National Gallery's mounting of "The Comfortable Arts" exhibit in 1981 is significant because it recognized textiles as an art form for the first time in a major Canadian

art gallery. Costumes played a secondary role in this exhibit, and handwoven rather than fashion garments were featured. Some museums, for example the Costume Institute of the Metropolitan Museum of Art, see costume as a decorative art and pick the finest examples of design to promote in their exhibitions and publications. This is rare in Canada. While fine examples are always admired, and several exhibitions have been mounted across the country highlighting the aesthetic of costume, few authors have looked at dress entirely from this point of view. The McCord Museum formerly mounted most of its displays to accent the aesthetic, and this is reflected in past catalogues; the museum now combines the former approach with a deeper investigation into social history. While the McCord and the Royal Ontario Museum still tend to feature costume worn by the élite, other museums, by the nature of their collections, show garments worn by average people. Now that the basic studies examining fashionable costume have established the framework in which to compare the dress of the ordinary person, the more difficult research into everyday costume is starting to proceed.

While costume history is taught in a number of colleges which conduct fashion design programmes, until recently Canadian universities only recognized costume studies under the mandate of theatre or home economics. Of the home economics programmes, the University of Alberta, Edmonton, and the University of Manitoba, Winnipeg, have produced student contributions of interest. Laval University (CELAT), Memorial University (Folklore), and Concordia University (Art History) now consider costume a valid subject of study. Contributions in Ontario continue to emanate from the Royal Ontario Museum, the Costume Society of Ontario, and professionals in the museum field. Other museums are following suit, using similar approaches to discuss regional-specific costume. Of note is the fine interdisciplinary study from the Nova Scotia Museum, *Handwoven Hats*.

Directions for the Future

Having gone through the process of searching and annotating these entries, it has become apparent that the study of costume in Canada is emerging from its infancy. Some of the groundwork has been established, and the work has evolved, if somewhat unevenly, from a descriptive nature to a more interpretive scholarly approach. Costume of the French Regime and rural dress in Quebec, and women's fashionable dress in Ontario, are the areas most thoroughly covered in published material; there remains a host of topics and resources yet to be explored. Appealing topics for future attention include men's clothing, occupational costume, religious dress, the domestic clothing industry, nineteenth-century fashionable costume in Quebec, a comparison between the stylishness of different centres, and the cross-cultural influences of specific items of clothing. A glossary of Canadian costume terms would

be advantageous, particularly a bilingual one. A comprehensive survey of Canadian costume would be a challenge, and would help reconcile the regionalism of the literature.

Of importance for future work is a more interdisciplinary approach to using research resources. To better interpret the wealth of resources that exist for costume research, established methodologies must be followed. It is important that published research be properly documented. The researcher must see costume in the social and historical context, and must read the available literature not only on Canadian garments but on clothing worn elsewhere for a valid perspective. Pictorial and written documents and artifacts should all be consulted. The results of serious research may then be built upon to deepen the knowledge of Canadian costume. Based on current research on costume, the future looks encouraging.

ARCHIBALD, Mary, Elizabeth de Molitor, and Cathy Holmes. *Loyalist Dress in Nova Scotia 1775-1800*. Shelburne, N.S.: Shelburne County Museum, 1982. 67 pp. Documents the costumes designed for the Shelburne Bicentennial Celebrations. Like other publications for re-enactment costumes, this presents a cursory background of the clothing of the period and concentrates on notes for the seamstress, ideas for compromise, and guidelines on supplies. Information is given for men's, women's, and children's costumes for the upper and lower classes, as well as for the Black Loyalists. It does not give patterns but comments on those available commercially. It does however, provide some valuable primary Nova Scotia research material, and is an excellent example of how local research can be used to take costuming one step beyond the usual. Since some of the secondary sources used are unreliable or outdated, there are a few inaccuracies, and other references should also be consulted. Line drawings and photographs.

ARSENAULT, Jeanne. "À la recherche du costume acadien." *Material History Bulletin* 4 (Autumn 1977): 46-56. Describes male and female Acadian traditional costume, both "Sunday dress" and everyday garb. Includes discussion of cut of garments. Except for one note, not documented, but reliable. For extensive list of literary and visual sources, and preserved costume items, see the author's *Le costume traditionnel acadien*. Bibliography. Photographs and reproductions of art work.

———. *Le costume traditionnel acadien*. Village Historique Acadien: published by the author, 1979. 64 pp. A research paper to assist traditional Acadian costume reproductions at the Village Historique

Acadien. Utilizes travel accounts (seventeenth century to early twentieth), visual sources (mid-nineteenth century on), small number of preserved costumes or fragments thereof (late eighteenth century to early twentieth) and oral interview. Summary of costume and fragments on deposit in museums of Maritime provinces: descriptions and photographs. Also other photographs and reproductions of art work. Definitive.

AUDET, Bernard. *Le costume paysan dans la région de Québec au XVII^e siècle*. Ottawa: Éditions Leméac Inc., 1980. 214 pp. Focuses on description of male, female, and children's clothing, 1670-1710, on l'Île d'Orléans, Québec. Based on clothing entries from seventy-five notarial inventories after death, with further evidence from other writings of the period. Interpretation of costume terms used in inventories could have been more precise in a small number of cases. General commentary on costume with some sections of great interest, for instance the section dealing with "winter costume" entries, or lack of, which suggests that these early settlers ventured out little during the cold weather, a custom also seen in the French countryside. Publication provides an important and rare glimpse into seventeenth-century Quebec country costume. Glossary of some textile terms of the period and their appearance in the inventories. Bibliography. Illustrations of rural clothing from engravings of Quebec (1761) after Richard Short's drawings, also photographs of costume reproductions from Louisbourg National Historic Park (1740s).

BARBEAU, Marius. "Assomption Sash." Bulletin 93 of *Anthropological Series*, no. 24. Ottawa: National Museum of Man, 1937. 51 pp. Facsimile edition, 1972. Main text on the subject by this well-known Quebec folklorist. Discusses many aspects of the "ceinture fléchée." E.g., the problem of the genesis of the *ceinture fléchée*, its historical evolution, identification of different types of sashes, the weaving of the similar *jarretière fléchée*. Much of this material can be found in the later French publication by the same author, *Ceinture fléchée*, but this earlier one seems more clearly written. Illustrations (photographs, line drawings, reproduction of art work) are not entirely the same in both publications. For later important paper on the subject see Dorothy Burnham's "Braided 'Arrow' Sashes of Quebec."

———. "Ceintures fléchées." *Mémoires de la société royale du Canada*, Série III, 32 (1938), Section I: 109-14. General discussion of the *ceinture fléchée*. Most of the material appears in the author's 1937 monograph, "Assomption Sash," and his later publication, *Ceinture fléchée* (1945, 1973). Illus-

trated. Some photographs, line drawings, reproduction of works of art differ from those in the later publications.

———. "Sashes for the Fur Trade." *The Beaver*. Outfit 272 (June 1941): 24-27. Describes the different styles and construction of finger-woven sashes and the later machine-woven sashes still being sold by the Hudson's Bay Company at the time of writing. Suggests that the origin of the sash was Indian, but that its development was due to the influence of the fur trade. For more recent and more precise theories on the evolution of the *ceinture fléchée*, see entries by Dorothy Burnham, Jean Palardy, and Robert-Lionel Séguin. Photographs.

———. "Tisseuses de ceintures fléchées." *Maîtres Artisans de Chez Nous*. Montréal: Les éditions du zodiaque, 1942. Pp. 186-202. Most of the information is a rewrite in French of the author's definitive English Text, "Assomption Sash." Photographs.

———. "Ceintures fléchées." *Technique* 8, no. 3 (1943): 149-53. General commentary on the Quebec *ceintures fléchées*, much of which has appeared in other sources. Includes an interesting section on the buying and selling of this accessory at Saint-Jacques de l'Achigan. Discusses its genesis, believing that Québécois learnt the technique of finger-weaving from the Indians, but were responsible for the evolution of the *ceinture fléchée* to its characteristic large size. States that the design for the standard Assomption sash as we know it today appeared around 1820. Concludes with a discussion of the renaissance of the Assomption sash in the early twentieth century. Three photographs.

———. *Ceinture fléchée*. Preface by Marcel Rioux. Montréal: Éditions Paysana, 1945. 110 pp. Considerably enlarged French adaptation of the author's "Assomption Sash." Outlines its historical developments, emphasizing its decline and subsequent renaissance: discusses technique. Includes instructions for finger-weaving, and suggests manner in which to judge quality of the sashes. Discusses the manufacture of the *jarretière fléchée*. Author states that this version was specifically written with the weaver in mind. Publication is loosely constructed and text, although authoritative, sometimes repeats itself. Photographs, line drawings, and reproduction of art work.

———. "Ceinture fléchée." *Cahiers de l'Académie Canadienne-Française* 9 (1966): 71-76. With the exception of four one- or two-sentence paragraphs, the text is identical to that in the Paysana edition, 1945, of *Ceinture fléchée*, above entry.

———. *Ceinture fléchée*. New preface by Marcel Rioux. Montréal: Éditions l'Étincelle, 1973. 110 pp. Second French edition of 1945 Paysana *Ceinture fléchée*.

———. "Les Brodeuses." *Saintes Artisanes*. Cahiers d'art Arca, I. Montréal: Éditions Fides, n.d. Pp. 67-81. Using primary sources, concentrates on rural and fashionable costume of Quebec during the seventeenth and eighteenth centuries. Focuses on the taste for the luxury of dress (especially general embellishment and embroidery) for the élite in the French regime — also on similar trends in Indian dress, which were influenced by the taste of the ruling class. Embroidery was learned by Indian girls, at the time, from the Ursulines in Quebec. Evidence of the same tendencies in the clothing of the *coureur de bois* and *voyageur* are also suggested. No illustrations.

BATES, Christina. "Dressing Children in Late Nineteenth Century Ontario" (tentative title). *Microfiche Report Series*. Ottawa: Parks Canada, forthcoming 1984. Not seen. Discusses attitudes to children in late nineteenth-century Ontario, and how these were reflected in the way children were dressed. Based on an examination of photographs of Ontario children, with some comparisons to Eaton's catalogues. Information on all Parks Canada publications is available from Research Publications, Parks Canada, 1600 Liverpool Court, Ottawa, Ontario, K1A 1G2.

BATTS, Misao M. "Eaton's and Its Catalogues: An Expression of Canadian Social History." *Costume: The Journal of the Costume Society* 7 (1973): 68-69. A lightweight history of the T. Eaton Co. and the importance of its catalogues to Canadian social life and fashion. Line drawings.

———. "Clothing Style in Vancouver." *Costume: The Journal of the Costume Society* 8 (1974): 72-73. A brief general historical overview of costume worn in Vancouver. Imprecise; dates not mentioned in conjunction with observation on dress. Two photographs.

———. "Clothing Style of Japanese Immigrants in British Columbia, Canada." *Costume: The Journal of the Costume Society* 9 (1975): 51-52. Comments on the adaptability of the Japanese both in British Columbia and Japan to North American fashion in the early twentieth century up to World War II. Very general. Photographs.

BEARDSLEY, Linda. "Canadian Costume Collection in the Niagara Historical Society Museum, Niagara-

on-the-Lake." *Costume Society of Ontario Newsletter* 7, no. 2 (July 1977): 7. A note on the collection which comprises military costume as its strongest facet, some early nineteenth-century gentlemen's costume, and women's leisure fashion from the last quarter of the eighteenth century through the nineteenth. No illustrations.

BEAUDOIN-ROSS, Jacqueline. "A la Canadienne: Some Aspects of 19th Century Habitant Dress." *Dress: The Journal of the Costume Society of America* 5 (1980): 71-82; "'A la Canadienne' Once More: Some Insights into Quebec Rural Female Dress." *Dress: The Journal of the Costume Society of America* 7 (1981): 69-81. The first English-language survey of the distinctive rural Quebec costume from the eighteenth century to the late nineteenth century, providing for the English reader a synthesis of previously published work in French, as well as the most notable primary excerpts and visual resources. The 1980 article deals with the male habitant costume, in particular the evolution of the *capote* and the *ceinture fléchée*. The 1981 article discusses women's attire, concentrating on the Quebec version of the short gown and petticoat, which existed late into the nineteenth century. New observations on those garments, and comparisons with garments worn elsewhere in North America and Europe. Illustrated, with some illustrations in colour in the 1981 issue.

———. "Costume at the McCord." *Apparel Studies Association of Canada Newsletter* (Spring 1983): 3-5. The genesis of the McCord costume collection is discussed, as are also its major strengths. An outline is given of the general character of the Museum's deposit of dress, and the importance of the tandem Notman Photographic Archives housed in the same institution. The activities with which the Costume Department is involved are outlined. No illustrations.

BÉLANGER, Françoise. "Us et costumes." *L'archiviste* 5, no. 5 (1978): 9-11; "Costumes: The Record." *The Archivist* 5, no. 5 (1978): 6-7. A description of the little-known pictorial sources for Canadian costume in the Picture Division of the Public Archives of Canada. Discusses resources for civilian dress. Among others, mentions Krieghoff, who, we believe, may not be that reliable due to his custom of frequently repeating motifs over the years, including those of costume, revealing his activity as a so-called "pot-boiler." Also comments on resources for military, religious, theatrical, and Amerindian clothing. Two reproductions of art work showing military and Inuit dress. See similar article by author under her married name Françoise Bouvier.

- BÉLANGER, Léonidas. "Le capot d'écolier." *Saguenayensia* 15, no. 1 (1973): 29-30. An overview of the history of the uniform of the students of the Seminary in Quebec City and those of the same institution in Chicoutimi. Much relates to Ernest Myrand's earlier article on the same subject. In Chicoutimi, the traditional uniform was replaced with a navy blue jacket and grey trousers in 1950. Includes a photograph of Chicoutimi students in the traditional uniform.
- BERNARD, Carmen, Louise Lalonger, and Michel Laurent. *Tendre enfance*. La Malbaie, Québec: Musée régionale Laure Conan, 1980. 36 pp. Booklet to accompany exhibition of the same name. The object of the display was to reveal through objects associated with early childhood, the feelings of love and devotion of parents toward their young children. Fits appropriately into the category of material history. Over one-third of the publication is concerned with costume, specifically the layette of the newborn. General concept of exhibition and publication of interest. Line drawings and photographs.
- BLACKSTOCK, Pam. "A Stitch Takes Time: Recreating Period Costumes for Parks Canada." *Ontario Museum Quarterly* 11, no. 1, 2 (Winter/Spring 1982): 10-17. Explains the approach to reproduction costuming for National Historic Sites followed by the Parks Canada costume group in Ottawa, and the steps in planning a costume programme. No information on Canadian costume history, but briefly discusses the types of research sources which could be consulted. Included for its relevance to the costumier. Photographs.
- BORTHWICK, J.-D. "Le costume des patriotes." *Anecdotes canadiennes: suivies des mœurs, coutumes et industries d'autrefois*. Ed. E.Z. Massicotte. Montréal: Librairie Beauchemin Limitée, 1913. Chapter 10, p. 123. Discusses two *patriotes* at a sitting of the Quebec Assembly in 1837 during the rebellion: they were both garbed in *étouffe du pays* (homespun), characteristic dress for the Quebec *habitant*. Not illustrated.
- BOUVIER, Françoise. "Costume Illustration: The Role of the Public Archives in Canada." *Costume Society of Ontario Newsletter* 11, no. 1 (January 1981): 3-5. The Iconography Division of the Public Archives of Canada preserves costume illustrations and related documentation as a complement to the actual costume usually kept in museums. The article gives an overview of the types of documentation available in the categories of civilian, military, and religious dress, and native costume. In itself the article also provides a brief history of illustrators of Canadian costume. See similar article by author under her maiden name Françoise Bélanger. No illustrations.
- BOVEY, Patricia E. *Bustles and Rosepetals. Fashion Is Art: 1882-1910*. Winnipeg: Winnipeg Art Gallery, 1980. 48 pp. Catalogue to accompany costume exhibition. Discussion on the analysis of fashion as art using traditional art-history-oriented methodology. Also some text on the influence of art on fashion such as that of the Pre-Raphaelite and Art Nouveau movements. Likewise an outline of the evolution and changes in fashionable dress of the period — includes other related aspects such as social history and technology of the time. Not always reliable. Photographs, reproductions, and line drawings.
- BRETT, Katharine B. *Women's Costume in Early Ontario*. Toronto: Royal Ontario Museum/University of Toronto, 1966. (R.O.M. series What? Why? When? How? Where? Who?, no. 1), 16 pp.; *Women's Costume in Ontario (1867-1907)*. Toronto: Royal Ontario Museum/University of Toronto, 1966. (R.O.M. series What? Why? When? How? Where? Who?, no. 4), 16 pp. Early entries into the field of Ontario costume publications, these two booklets give a simple but comprehensive overview of fashion change in general, and in Ontario specifically, illustrated with garments from the R.O.M.'s collection. The first covers the period from the 1780s to 1867, and the second 1867-1907. The second work is more thorough, but both are somewhat limited by the format of the series. Short reading lists are appended. Black and white photographs, and some reproductions of art work.
- . "From Modesty to Mod." *Canadian Antiques Collector* 1, no. 5 (1967): 18-20. Related to the exhibition discussed in the catalogue below. This article focuses on the characteristic silhouettes and dressmaking techniques of the 1840s and 1850s. Also a valuable discussion on the remodelling of clothing in the mid-nineteenth century. Photographs of garments.
- . *Modesty to Mod: Dress and Underdress in Canada, 1780-1967*. Toronto: Royal Ontario Museum/University of Toronto, 1967. 71 pp. Catalogue of the major exhibition held by the R.O.M. to celebrate Centennial year. This exhibition featured fashionable and some rural costume from across Canada, including rare eighteenth-century attire and some handwoven garments. Text provides a definitive survey of fashionable Canadian dress, although it would have been interesting to compare the stylishness of certain areas such as Montreal and Toronto. Scaled patterns of thirteen garments, meticulously drafted by Dorothy

Burnham, highlight the importance of cut to the study of costume, and provide good material for the costumier. Foreword, text, and captions are bilingual but catalogue entries are English only. Black and white and coloured photographs. Regrettably, long out of print.

———. *Haute Couture: Notes on Designers and Their Clothes in the Collection of the Royal Ontario Museum*. Toronto: Royal Ontario Museum, 1969. 68 pp. Catalogue from an exhibit, but one which stands on its own as a publication. As the subtitle suggests, it is organized by designer and defines the R.O.M.'s holdings of their work. Most interesting are the biographies of the couturiers, prepared by members of The Fashion Group Inc. of Toronto. Notes on the garments and photographs from the exhibit are also included. Unfortunately the designers represented only include outstanding American and European designers, and no Canadians, but the garments were worn in Canada. With the introductory text, this makes a good introduction to the twentieth-century fashion industry and trends 1900-67. Black and white photographs and illustrations. In the process of being updated.

———. "Little Women, Little Men: 19th Century Children's Clothing in Canada." *Rotunda* 3, no. 1 (Winter 1970): 6-15. Nineteenth-century children's garments tend to be rarely found in museum collections compared to women's garments, and literature on children's clothing is even more rare. This article presents a survey of children's styles through the nineteenth century, viewing them as a reflection of adult fashions. Period photographs, and photographs of garments from the R.O.M. collection.

———. "McCord Museum Costume Display, Montreal." *Costume Society of Ontario Newsletter* 1, no. 2 (Summer 1971): 2-3. The McCord opened its permanent costume galleries in 1971. This provides a brief description of the ten dresses chosen for the first display, all worn by Quebec women from the eighteenth century to the early twentieth century.

———. "Recent Costume and Textile Accessions in the Royal Ontario Museum." *Costume Society of Ontario Newsletter* 3, no. 1 (January 1973): 4. Describes the highlights of the 1972 acquisitions, on display in the "Harvest '72" exhibit in the Textile Galleries. These included eighteenth-century garments: a Spitalfields silk overdress; a quilted cloak of woodblock-printed cotton; and a linen chemise. Rare finds were a few pieces of early nineteenth-century boy's clothes, and a man's violet cloth frock coat of the French type, 1770s-1880s.

———. "The Changing Silhouette." *The Canadian Collector* 10, no. 5 (September/October 1975): 78-82. Surveys women's fashions for the period 1837-87, with particular reference to Canadian style. Based on surviving clothes, the author found that the more conservative English styles, or styles even more restrained in line or trimming, prevailed in Canada, often owing to necessity rather than choice. Photographs of garments from the R.O.M. collection, which also appear in other publications.

———. "Country Clothing in Nineteenth-Century Ontario." *The Fourth Annual Agricultural History of Ontario Seminar Proceedings, 1979*. Guelph, Ont.: University of Guelph, 1979. Pp. 40-69. As a paper given to laymen, this article does not go into great depth, but is the first treatment specifically of rural Ontario clothing. It describes typical costumes of farmers and their wives, and points out the practical design and hard-wearing qualities. Some explanation of style change through the century is included. Emphasis is on the "homespun" and home-made. Examples of rare extant garments from several Ontario collections are illustrated and compared to contemporary illustrations and references.

———. "Clothing Worn in Canada: Fashions in the Nineteenth Century." *Canada's Visual History Series* 1, vol. 41. Ottawa: National Museum of Man/ National Film Board, 1980. 25 pp., 30 slides. "Évolution de la mode vestimentaire canadienne au XIX^e siècle." *Histoire du Canada en Images*, série 1, vol. 41. Ottawa: le Musée national de l'Homme/ Office national du film du Canada, 1980. 27 pp., 30 diapositives. Pivotal in the literature on Canadian costume history, and the fruit of the author's many years of research. One of the most comprehensive surveys of Canadian costume to date, although concentrating on the nineteenth century. Simple clear style. Emphasis is on social historical aspects of costume, and good attention is paid to visual resources not often enough considered. The commentary with the slides is as important as the text itself. Excellent bibliography focusing on social history and primary sources. One volume in which text is printed in English and French.

BROWN, Marion. Review of "Waisted Efforts," Vancouver Museum. *Material History Bulletin* no. 14 (Spring 1982): 96-98. This exhibit focused on the sometimes futile attempts to compress and distort the female figure, through such contrivances as corsets, wire bustles, and rubber girdles. While it presented a very low-key approach, the reviewer found it provided a sound chronology of the subject, as well as stimulating thought on how social and

economic conditions are reflected in fashion. Illustrated. See *Waisted Efforts* brochure.

BURNHAM, Dorothy K. *Costumes for Canada's Birthday: The Styles of 1867*. Toronto: Royal Ontario Museum/University of Toronto, 1966. 15 leaves. The author has chosen a representative selection of dresses from the Royal Ontario Museum collection suitable for making up as costumes for various Centennial celebrations and presented them in eight folders. Good quality scale patterns are given, and notes which discuss the cut and construction of the garments, but enlarging the patterns and making up the costumes will require a skilled dressmaker. The notes also deal with accessories, outdoor wear, and girls' dresses, but unfortunately, not petticoats or crinolines. Nevertheless a simple and useful guide to the costumier. Black and white line drawings.

———. "Braided 'Arrow' Sashes of Québec." *Irene Emery Roundtable on Museum Textiles 1976 Proceedings* (Ethnographic Textiles of the Western Hemisphere). Ed. Irene Emery and Patricia Fiske, pp. 356-65. Definitive paper on the *ceinture fléchée*, tracing the history of the textile, including descriptions of its technique. This expert states that the Quebec sash's technique of finger-weaving (braiding) is of North American Indian origin, was adopted by the French-Canadian women of Quebec, being then developed to produce an accessory of European concept (see Jean Palardy and Robert-Lionel Séguin on the subject in this bibliography), and was finally traded with the Indians as a trade item. In addition to her convincing thesis, the writer emphasizes that much work remains to be done on the subject from archival trade records, illustrations, and museum collections. Photographs, diagrams, and illustration of art work.

———. *The Comfortable Arts: Traditional Spinning and Weaving in Canada*. Ottawa: National Gallery of Canada/National Museums of Canada, 1981. 238 pp. *L'art des étoffes: le filage et le tissage traditionnels au Canada*. Ottawa: Galerie nationale du Canada/Musées nationaux du Canada, 1981. 238 pp. Catalogue of the travelling exhibition of handwoven textiles organized by the author for the National Gallery, Ottawa. Its particular significance was that it was the first recognition by the Gallery of textiles as an art form. The catalogue is divided into chapters based on various cultural traditions. The chapters, "French Traditions" and "Scottish, Irish, English Traditions" include sections on costume, while most other chapters illustrate one or two garments. The periods discussed stretch from quite early in the history of Canada to comparatively recently, but all examples illustrate the period of settlement for each

cultural group. Problems and methodology in the research of rare rural handwoven garments are discussed. Familiar and new examples are illustrated and described. Excellent quality black and white photographs. Separate English and French volumes.

———. *Cut My Cote*. Toronto: Royal Ontario Museum, 1973. 35 pp. Explores the theory that the material from which certain garments are made is the factor most influencing their particular shape. Using examples from the Royal Ontario Museum's collection of simple traditional garments from diverse cultures and periods, the author illustrates the similarities among them, and how the cuts could originate from either animal skins or the rectilinear form of loom-woven cloth. Line drawings and cutting schemes of the garments are given, but there is not sufficient information on their construction to reproduce them exactly. An enlightening and very important study which has received international recognition. Line drawings and a few black and white photographs.

BURNHAM, Harold B. and Dorothy K. "Costumes." In *'Keep Me Warm One Night': Early Handweaving in Eastern Canada*. Toronto: University of Toronto Press/Royal Ontario Museum, 1972. Chapter 4, pp. 61-82. Part of a comprehensive study of handweaving in Ontario, Quebec, and the Atlantic provinces, the chapter on costume illustrates fine and everyday quality handwoven garments from the nineteenth century. An analysis of fabric and garment construction is given, as well as interesting commentary on the provenances. The text discusses in general terms the fabrics of clothing in the "pioneer" environment, and development as settlement progressed. Good photographs.

BYRNES, Mary M. *Bibliography of Canadian Costume*. Toronto: Ontario Library School, 1931. 8 pp. Unpublished, on deposit at the McCord Museum. This is not a listing of books on costume, but of illustrations of Canadian costume. The author has indexed specific illustrations in books found in the Toronto Public Library, and has organized the titles by period from the time of Cabot to Confederation. The majority of the entries are fairly early romantic histories of Canada, but may provide some interesting material. Does not distinguish between primary reference illustrations and re-drawings which would not be reliable. Far from comprehensive. Not illustrated.

CHAMPAGNE, Edith. *Les vêtements dans les chansons énumératives*. M.A. thesis, in *Les arts et les traditions populaires*, Laval University, December 1980. 167 pp. An enumeration of clothing items mentioned in

thirty-six Quebec folk songs with definitions of the costume terms; survey extended to include other versions of these lyrics. Women's, men's, children's, and religious garb are covered. Jewellery is included in the survey. Some items of interest — for instance a *catalogne* coat, prunella boots, *bougrines* (a Quebec term for various items of dress including a woman's cape), *bouracon* or *bouragan* (a Quebec word for a rough wool, similar to camlet), *chausson de lisière* (list shoes) etc. Definitions could be more precise in some cases. Some errors. Reproductions of art work, drawings.

CHIASSON, P. Anselme. "La vie économique," *Chéticamp, histoire et traditions Acadiens*. Moncton: Éditions des Aboiteaux, 1961. Chapter 4: "Autre linge," "Les souliers." Pp. 51-53. Discusses traditional Acadian costume in Chéticamp. Light on documentation. No illustrations accompany this part of the text.

CHOUINARD, Yvan. *Disciple de Saint-Crépin: René Simard, artisan-cordonnier*. Série arts et métiers. Canada: ministère des affaires culturelles, 1977. A detailed study of the craft of a Quebec shoemaker through a series of ten interviews. René Simard, shoemaker, had practised his vocation for sixty years, and at the time of the interviews still used the same tools as he did initially. Includes interesting discussion of traditional Quebec footwear, with emphasis on the typical *botte sauvage* (boot with mocassin construction). Glossary of terms, bibliography. Photographs and line drawings. There are numerous other publications on the shoemaking industry in Quebec, which were omitted here since their emphasis is on the industry and technology rather than the history of the artifact.

COLEMAN, Margaret. "Acadian Social Life." *Manuscript Report Series* no. 80. Ottawa: National Historic Sites Service, Parks Canada, 1968. 53 pp. From a survey on the social life of the Acadians between the 1630s and 1755, based on accounts of British and French visitors. Clothing discussed pp. 24-26. A few general, but documented, references to the homemade nature and unique styling of their clothing. Except for notes 71 and 72, which are minor, all references are also found in Jeanne Arsenault's *Le costume traditionnel acadien*.

COLLARD, C. Eileen. *Early Clothing in Southern Ontario 1784-1867*. Burlington, Ont.: published by the author, 1969. 28 pp. A survey of clothing worn by settlers in Ontario, some of the problems encountered by them in acquiring clothing in the early years, and their developing interest in style once the

initial difficulties of settlement had been overcome. 8 plates of re-drawings from primary sources.

———. *Patterns of Fashion of the 1870's*. Burlington, Ont.: Joseph Brant Museum, 1971. 22 pp. Prepared as a project for the Burlington Centennial, to assist members of the public in planning costumes for the celebration. Consists of a short overview, and pattern diagrams re-drawn from original garments or published patterns. Patterns are not to scale but some measurements are given. However, they would best be used for reference as it would take considerable skill and knowledge to reproduce garments accurately from them. Line drawings.

———. *The Cut of Women's 19th Century Dress, Part 1: "The Vertical Epoch," circa 1800-21*. Burlington, Ont.: The Costume Society of Ontario, 1972. 16 pp.; *The Cut of Women's 19th Century Dress, Part 2: Romance and Sentiment, circa 1822-39*. Burlington, Ont.: The Costume Society of Ontario, 1973. 20 pp.; *The Cut of Women's 19th Century Dress, Part 3: "Victorian Gothic," circa 1840-66*. Burlington, Ont.: published by the author, 1977. 26 pp.; *The Cut of Women's 19th Century Dress, Part 4: "The Rise and Fall of the Bustle," circa 1867-98*. Burlington, Ont.: published by the author, 1979. 86 pp.; *The Cut of Women's 19th Century Dress, Part 1: "The Vertical Epoch," circa 1800-21; and Part 2: "Romance and Sentiment," circa 1822-39*. Revised and enlarged edition. Burlington, Ont.: published by the author, 1980. 62 pp. As a former couturier, Collard recognizes the importance of clothing cut and construction. This series emphasizes identifying a particular period through the manner in which garments were designed, cut, and constructed, and as such the books are useful to curator and costumier alike. A myriad of fashions are simplified and categorized into the principal styles for each period. As with her other books, general information on the period is combined with excerpts from Canadian sources, and the emphasis is on fashionable dress. All include pattern diagrams and re-drawings from Canadian garments or fashion periodicals known to have been available here. Except for *The Vertical Epoch*, all contain a glossary, bibliography, and list of sources consulted. A noticeable improvement between the first and last volumes prompted a revision and upgrading of the first two under one cover in 1980.

———. *From Toddler to Teens: An Outline of Children's Clothing, circa 1780-1930*. Burlington, Ont.: published by the author, 1973. 60 pp. Traces the evolution of children's clothing, from international and Canadian sources, commenting that, apart from national and ethnic costume, children of the western world all wore garments of much the same type. In-

cludes a section on underwear, but omits infants' wear. An important chapter, "Setting the scene in Canada," is included, and as an appendix, some information on children's clothing in Quebec. Redrawings and pattern diagrams.

———. *Clothing in English Canada, circa 1867 to 1907*. Burlington, Ont.: published by the author, 1975. 72 pp. Intended as a sequel to *Early Clothing in Southern Ontario*, but a much more sophisticated publication, this traces the development of men's and women's clothing in the maturing post-Confederation Canada. The emphasis is on the relationship of Canadian clothing to changes in the world of fashion. Important primary Canadian material. Bibliography. Black and white photographs, good quality re-drawings, pattern diagrams.

———. *Guide to Dressmaking and Fancy Work Containing All and Complete Instructions in Measuring, Fitting, Cutting by Measure, Making Up, and all the Other Details of Dressmaking; to Which Are Added Complete Instructions for Cutting and Making Ladies' Underclothing*. Burlington, Ont.: published by the author, 1977. 43 pp. A reprint of the complete text and illustrations from a book originally published in the 1870s by J.S. Robertson & Bros., Whitby, Ontario. The original book includes clear instructions of techniques, a glossary of French terms used in dressmaking, and information on fabric widths. The author has added an overview of styles in this period, information on contemporary periodicals and sewing machines, illustrations, and pattern diagrams for two dresses. An excellent source for the costumier and costume historian alike. Black and white line drawings.

———. "The Intimate Woman." *Costume Society of Ontario Newsletter* Part 1: 8, no. 2 (September 1978): 8-12. Part 2: "The Romantic Era, circa 1822-1840": 9, no. 1 (March 1979): 2-4. Part 3: 9, no. 2 (July 1979): 7-10. Part 4: 9, no. 3 (December 1979): 5-8. A good survey of women's underclothing from 1800 to 1867. Because references from Canadian sources are rare, much of the information is based on what was worn elsewhere in the western world. Also included are Canadian comments, excerpts from account books, and descriptions of specimens studied in private and museum collections.

———. "Bear Grease and Women's Caps in Canada in the 19th Century." *Costume Society of Ontario Newsletter* 9, no. 2 (July 1979): 13. A comment refuting the notion that the wearing of house- and night-caps originated in the nineteenth century when women used bear grease as a hair "dressing" or treatment.

The custom of covering the head with caps of various styles originated centuries earlier.

———. *Decade of Change, circa 1909-1919: Women's Clothing in Canada Just Prior to, During and After the First World War*. Burlington, Ont.: published by the author, 1981. 93 pp. Documents Canadian fashion in the interesting period of change between the elaborate restrictive clothing worn ca. 1907, and the vertical lines of the easy fitting garments of the 1920s, which reflected the vigorous post-war woman. Research based on Canadian sources: artifacts, periodicals, documents, and recollections. Fashion change in Canada and its relationship to the international scene is set against the social, economic, and political background of the period. Organized by garment type. Glossary and bibliography, including primary sources. Fewer pattern diagrams given than in author's other books. Line drawings and reproductions from periodicals.

———. *Women's Dress in the 1920's: An Outline of Women's Clothing in Canada during the "Roaring Twenties"*. Burlington, Ont.: published by the author, 1981. 48 pp. Records fashion and social and economic changes which took place in Canada 1920-29. States that socially prominent women tended to be influenced by English customs and clothing, and that in general Canadian women preferred modified versions of the latest style lines. Some comparisons between Americans and Canadians based on the author's own schoolgirl memories of living in a border city. Briefly discusses Canadian designers and stores. Similar format to other books, with many primary excerpts, reappearance of pattern diagrams, and emphasis on garment construction. Short bibliography and list of primary sources. Line drawings and reproductions from periodicals.

———. *The Cut and Construction of Women's Dress in the 1930's*. Burlington, Ont.: published by the author, 1983. 95 pp. Collard has a particular personal interest in this decade since she was studying fashion design in England at the time. Except for the startling new way of using bias cut material, she found that the 1930s do not stand out with the same clarity as the previous decade. Follows the same format as her other books, discussing social conditions and Canadian style in relation to international fashion. Bibliography and list of primary sources. Line drawings and reproductions from periodicals. Most importantly, a whole chapter is devoted to pattern diagrams reproduced from student design notebooks, making this book a particularly significant contribution.

"Collection of Canadian Dress Provides Fashion Record." *Queen's University Alumni Review*, 45, no. 3 (May-June 1971): 84. Introduces the Queen's University Museum Collection of Canadian Dress, under the direction of curator Mrs. William Angus, which includes mostly women's, and some men's garments. A considerable portion of the collection consists of gifts from prominent people connected with Queen's. The earliest item is a pair of women's shoes ca. 1795. Women's dresses date from 1819. Displays are periodically held in the Agnes Etherington Art Centre. 1 photograph.

"Costume Collection at Saskatoon." *Costume Society of Ontario Newsletter* 5, no. 2 (September 1975): 5-6. Introduces the costume collection of the Western Development Museum in Saskatoon. Items date from the first period of settlement in the last quarter of the nineteenth century to the present. The strength of the collection lies in everyday and working garments, such as turn-of-the-century winter outerwear. Nellie McClung's wedding dress is also part of the collection. No illustrations.

"Costume Collections." *Costume Society of Nova Scotia Newsletter* 2 (Summer 1981): 5. A comment about the founding pieces of this society's collection: clothing and hats made by the wearer from the 1930s to the 1950s, a black cape, and a bodice of 1870.

Costume Society of Ontario. *Fashions of the Seventies: Style, Cut and Construction, 1870-1879*. Burlington, Ont., 1972. 50 pp. Papers of the first workshop of the Society in 1971. Contributions by familiar names in the Ontario costume field look at: the status of women; underwear; patterns; gentlemen's clothing and the etiquette of dress. Numerous excerpts from contemporary periodicals are organized as a chronology of fashion change through the decade. Although the "Canadian content" is somewhat uneven, the papers provide good detail on various aspects of 1870s clothing. In some cases, the omission of photographs used with the lectures is regrettable. Reproductions of fashion plates.

"Costumes at the New Brunswick Museum." *Costume Society of Ontario Newsletter* 7, no. 1 (January 1977): 12. Discusses the background and current state of the costume collection, but does not describe any garments.

"Costumes in the ROM." *Costume Society of Ontario Newsletter* 4, no. 1 (February 1974): 3. Highlights items from the "Harvest '73" display in the Textile Department's special exhibition gallery. Eighteenth-century dresses were featured, but a selection of

nineteenth- and twentieth-century garments were also shown.

CUNNINGHAM, Lynn, comp. *Loyalist Clothing Guide: Everyday Dress for Men, Women and Children during the American Revolution to Settlement in Canada 1783-84*. Revised. Toronto: United Empire Loyalists Association of Canada, 1981. 66 pp. A compilation of assorted material on the making and wearing of costume, originally prepared for members of the Brigade of the American Revolution, a non-profit re-enactment group representing units that fought on both sides during the Revolutionary War. As such, it has a strong flavour of the military and of the American side. There is no discussion of clothing in Canada, and regarding civilian wear, only the comment that the styles recommended for camp followers are also suitable for the servant and middle classes. The B.A.R. is an avid exponent of complete authenticity in its costumes, but its high standards are not in evidence here since the text and most of the patterns lack documentation. Several patterns are excerpts from secondary sources. Obviously the booklet must be used in conjunction with locale-specific primary research, much further reading, and full-scale patterns, which are also available from the U.E.L. Association. Fairly clear sewing instructions, but the presentation is often confusing. Line drawings and pattern diagrams.

CURRIE, Eleanor. *High Stepping: Elevations in Footwear*. Toronto: Department of Extension Services, Royal Ontario Museum/Outreach Ontario/National Museums of Canada, n.d. *Des talons à la hauteur de toute situation: bref historique de l'élevation des chaussures*. Toronto: Département de rayonnement des services, Royal Ontario Museum/Outreach Ontario/les Musées nationaux du Canada, n.d. A folder published to accompany a circulating shoe exhibit from the collection of the Textile Department of the Royal Ontario Museum. A general discussion of many types of elevated footwear throughout history: focuses on the reasons for wearing this footwear. Includes both male and female examples. Interesting text. Photographs. Available from the Royal Ontario Museum.

CYR, Jacqueline. "Le costume traditionnel en Acadie." *Revue de l'Université de Moncton* 10, no. 2 (1977): 99-105. Description of nineteenth-century male and female traditional costume based on primary sources. Interesting conclusion relating long-lasting conservatism of costume to Acadian socio-economic portrait of the times. Line drawings; sources for images not included.

- "Dalhousie Killam Library Archives." *Costume Society of Nova Scotia Newsletter* 3 (Winter 1981): 4. Reviews the resources of the archives, which include mostly theatrical materials, but also fashion magazines, fashion plates, catalogues, and Dalhousie University year-books.
- DAMAS, Breton, et al. *Cordonnerie traditionnelle*. Canada: ministère des affaires culturelles, 1977. 32 pp. A pamphlet published to accompany a travelling exhibition (same title) of Quebec traditional footwear. Begins with a brief historical survey of shoemaking in Quebec. Text concentrates on the creation of traditional footwear in Quebec. Much of the material has appeared in previous publications on the subject. None of the Quebec publications mentions that the *botte sauvage* (mocassin-style boot) was also worn elsewhere in Canada and sold in large numbers south of the border to American fur-trading companies. Photographs and reproductions of art work.
- "Dating Clothing from Union Labels." *Costume Society of Ontario Newsletter* 3, no. 2 (September 1973): 11. The United Garment Workers of America organized Local 202 in Toronto in 1889 and the Amalgamated Clothing Workers of America entered the Canadian field sometime in the 1920s. The Toronto headquarters of both unions offered C.S.O. readers assistance in dating garments from the serial numbers on the union labels sewn into seams of ready-to-wear clothing.
- DAVIDSON, N. Maurice. *Montreal's Dominance of the Canadian Men's Fine Clothing Industry*. M.A. thesis, University of Western Ontario, 1969. Not seen. History of the industry in Montreal.
- DAVIS, Marlene, et al. *A Nova Scotia Work Basket: some needlework patterns traditionally used in the province*. Halifax: Nova Scotia Museum, 1976. 113 pp. The authors' interests in reproducing the textile crafts seen in historic houses prompted this project, a collection of pieces of needlework and patterns traditionally used in Nova Scotia. Unfortunately many of the pieces are not dated, but it is of course a difficult task to date an item when the techniques were carried on for so many years and in numerous locations. Most of the patterns presented pre-date 1920 in technique, although some items were made recently. Directions are given to recreate items in the categories of knitting, weaving, rugmaking, quilting, crochet, and needlework. Costume pieces include socks and mittens, a "hug-me-tight," knitted lace edgings, and crochet petticoat edgings. Well illustrated. A useful how-to guide also relevant elsewhere in Canada.
- DAVIS, Stephen. *An Introduction to 19th Century Civilian Buttons*. Ottawa: Parks Canada, forthcoming 1984. Not seen. Addresses civilian style buttons recovered from a selection of nineteenth-century Hudson's Bay Company posts now under the jurisdiction of Parks Canada. Discusses popular materials common to this period, and methods of manufacture. Included is a catalogue of the artifacts from the Parks Canada archaeological collections, arranged by functional categories, i.e. coat, jacket, shirt, vest, gaiter, and dress. Illustrated.
- . "Wearing Apparel and Textiles from the *Macbault*: An Illustrated Inventory." *Microfiche Report Series*, Ottawa: Parks Canada, forthcoming 1984. Not seen. Comprehensive analysis of all textiles, wearing apparel, and related artifacts recovered from the wreck of the *Macbault*, a French frigate scuttled in 1760 en route to Montreal, carrying military and commercial supplies. More thorough than the section on wearing apparel in the report edited by Dan Francis. Photographs and line drawings.
- DAWSON, Nora. "La vie traditionnelle à Saint-Pierre, Île d'Orléans." *Les Archives de Folklore* 8 (1960): 67-77. Survey of Quebec male and female rural dress from the specific area indicated, ca. 1890. Based on oral interview. Includes both summer and winter wear, and a discussion of the fabrics from which the clothing was fashioned. Line drawings.
- DECHÈNE, Louise. "Les produits d'Europe," Section 4 in "Le Commerce." *Habitants et Marchands de Montréal au XVII^e siècle*. Paris and Montreal: Plon, 1974. Pp. 151-55. Text includes discussion of the presence of certain costumes and textiles in New France as revealed by stock inventories and other documents. Also lists of textile and costume imports at the time. Interesting observation that important articles such as "habits" for men were imported pre-1680; after this date the range of ready-made clothing available in Montreal became more limited. Although brief, significant and well-documented comment. No illustrations.
- DEFFONTAINES, Pierre. "L'hiver et le vêtement," *L'homme et l'hiver au Canada*. Paris: Gallimard, 1957, chap. 5. Pp. 100-10. Discusses the scarcity of winter clothing in the colony of New France, the recycling of its fabrics, and the type of garments worn to combat the cold. Interesting and important content but lack of precision for serious costume historian. No illustrations.
- DEVEAU, W.D. "Vêtements acadiens d'autrefois." *Les Cahiers de la Société Historique Acadienne* 7 (March

1965): 26-28. A brief description of male and female Acadian rural dress, ca. 1870. Emphasis on the use of home-spun fabrics and recycled fibers. The latter are made with a variety of techniques. For instance, the fibers can be fashioned from unravelled woollen socks, which are then carded with new wool and loomed again. No illustrations.

DICKENSON, Victoria, and Valerie Kolonel. "Computer-Based Archival Research Project: A Preliminary Report." *Material History Bulletin* 10 (Spring 1980): 31-61. Describes the project undertaken by the Newfoundland Museum to compile information on services and commodities available in St. John's and other outport communities throughout the nineteenth century. Advertisements found in Newfoundland newspapers (1806-1900) were entered on a computer, in order that various types of information could be extracted almost instantly. To assist in organizing the information on commodities, nine broad categories were created, one of them being fabricated materials. Glossaries were compiled, and the one on clothing fabric is given on pages 49-61 of this article. While useful in interpreting some obscure clothing and textile terms, the reader should be cautioned that modern dictionaries (on which this was based) do not always explain the terms as they were understood and evolved through the nineteenth century. Résumé in French. No illustrations.

"Donation of Period Dress to CSNS." *Costume Society of Nova Scotia Newsletter* 3 (Winter 1981): 10. Notes several items donated to the society by Mrs. Trites of Bridgewater, N.S.

DOUCET, P., ed. *Vie de nos ancêtres en Acadie: les vêtements*. Moncton: Éditions d'Acadie pour la Fondation de l'éducation du Nouveau-Brunswick, 1979. 41 pp. A publication written for pre-university level, grade or age not indicated in publication. Appropriate questions for this level reader interspersed with the text. Includes information on Acadian textiles, construction of some of the clothing and descriptive section on nineteenth-century dress (male, female, and children). Very good on construction of *souliers de peau* and *bottes de peau* (mocassin-construction footwear). Also on *coristeaux* (likewise referred to as *canisteaux* or *caristos*), a type of untanned Acadian skin shoe made with the skin (hair on the outside) of the shin of a deer, moose, or young steer. Used much material previously published by Jeanne Arsenault. Solidly documented. Photographs, line drawings, and reproductions of art work.

DOUVILLE, Raymond and Jacques-Donat Casanova. "Le vêtement," in *La vie quotidienne en Nouvelle France, le*

Canada, de Champlain à Montcalm. Québec: Hachette, 1964. Pp. 57-62. "Clothing," in *Daily Life in Early Canada from Champlain to Montcalm*. Translated by Carola Congreve. United States: George Allen and Unwin Ltd., 1967. Pp. 49-53. Discusses both traditional and fashionable clothing. Explores the Indian contribution, and the influence of weather on costume. Early description of *coureur de bois* attire. Uses primary sources. Usually reliable but often vague, no dates given. Illustrated.

DOYLE, Robert "A Report on Civil French Costume at Louisbourg 1720-1745." Louisbourg, 1969. 134 pp. An early unpublished general study on Louisbourg clothing heavily based on costume worn in France at the time. Some references to local records. Does not take into account previous publications on Quebec dress of the same period. Not footnoted. Bibliography. Valuable list of illustrations of French costume. Illustrations in the body of the report include line drawings and reproductions on art work. One deposit at the Fortress of Louisbourg National Historic Park, P.O. Box 160., Louisbourg, Nova Scotia B0A 1M0.

DOYON-FERLAND, Madeleine. "Le costume traditionnel féminin: documents Beaucerons recueillis et présentés." *Les Archives de Folklore* 1 (1946): 112-20. A description of female rural costume in the area of the Beauce River in Quebec around 1875. The article is introduced with remarks on earlier rural costume in New France. The principal source of information for Beauceron costume is oral interview. Accompanied by line drawings also based on oral interview. Limited methodology.

———. "Le costume traditionnel féminin: documents sur Charlevoix." *Les Archives de Folklore* 2 (1947): 183-89. A simplistic account of rural costume in Quebec's Charlevoix County, ca. 1870. Based solely on oral interview. Line drawings formulated from the interviews accompany the text. Limited methodology.

———. "Influence du costume indien sur celui des blancs." *Acta do Congresso internacional de etnografia* 4. Porto: Portugal, 1965. Pp. 275-79. Résumé in French of a paper given at the Acta do Congresso internacional de etnografia. Discusses influence of Indian dress on Canadian costume including that on the clothing of the *coureurs de bois* beginning in the seventeenth century. Very general. No illustrations.

———. "Les arts populaires," in *Esquisses du Canada français*. Montreal: Editions Fides, 1967. Chap. 5, pp. 194-96. "The Popular Arts and Crafts," in *Facets of French Canada*. Translated by Maurice Label.

Montreal: Editions Fides, 1967. Chap. 5, pp. 194-96. Very general discussion on costume in French Canada. Some errors. No documentation. Line drawing of an imaginative nature.

"Drawing Rooms of the Governors-General, The" *Costume Society of Ontario Newsletter* 2, no. 2 (July 1972): 7. Briefly discusses the court costume worn at the drawing rooms which were held by Canadian governors-general and their ladies from the early 1870s to the mid-1930s. Some of these garments were then on display at the Joseph Brant Museum. Excerpts from *My Canadian Journal* by the Marchioness of Dufferin and Ava, describe the drawing rooms of the 1870s.

"Dugald Costume Museum, The" *Muse* (Spring 1984), forthcoming. Emphasizes the uniqueness of Canada's only costume museum in Dugald, Manitoba, which opened officially on 3 June 1983. Article includes description of genesis of the institution, the character of its collection, exhibition policy, and visual storage. Similar to Susan Shorthill's article in *Dawson and Hind*. Photograph.

DUMAIS, Lynda. "Travail de référence sur le costume," in *Danses et costumes régionaux au Québec*. Vol. 2. Montreal: La Fédération des loisirs-danse du Québec, 1977. Pp. 23-68. Lists various aids for research on the subject of Quebec costume. Of uneven quality. Includes listings of archival deposits (unannotated) and periodicals, magazines, and newspapers (dates of publication not indicated); checklist of important dates in Quebec history; bibliography of French costume, including peasant dress (no evaluation as to use in the study of Quebec costume); English costume (major publications missing, nothing on rural dress); American costume (some major publications mentioned, nothing on rural dress), European costume (equally unsatisfactory); general bibliography on fashionable dress (minimal annotations, no critical evaluation); listings of historically oriented writings (no evaluation as to usefulness for costume); and publications with visual evidence, i.e. paintings, photographs, prints, etc. (also no useful evaluation of Quebec costume); and good general bibliography. No illustrations.

EBERTS, Cynthia. "1974 Acquisitions, McCord Museum Costume." *Costume Society of Ontario Newsletter* 5, no. 1 (March 1975): 3-4. Highlights of the acquisitions of 1974 included an eighteenth-century waistcoat and a polonaise; a riding habit and hat of the 1880s; a plaid taffeta dress worn to the 1860 ball for the Prince of Wales; a collection of 1930s children's clothes; a large collection of men's evening

and formal wear from the 1930s to the present; and couturier garments from the 1950s to the 1960s.

———. "Costume and Photography: The Notman Photographic Archives." *Costume Society of Ontario Newsletter* 6, no. 1 (January 1976): 9-10. Introduces the Notman Photographic Archives as an incomparable resource for costume researchers, since the photographs were all numbered and dated by the Notman studio from 1861 to 1934. The portraits illustrate people not only in their "best" clothes, but also actively engaged in sports and work. Not illustrated.

"1870's Clothing Included in the Joseph Brant Museum." *Costume Society of Ontario Newsletter* 1, no. 1 (March 1971): 4-5. Surveys the collection for items of the 1870s in preparation for the C.S.O. seminar on the 1870s held later that spring. The collection revealed a man's frock coat suit, handwoven white linen shirt, women's everyday and "best" dresses, outer wraps, some undergarments, and various accessories. Not illustrated.

"Enchantment of Lace, The; The Collection at Madonna House." *Costume Society of Ontario Newsletter* 7, no. 1 (January 1977): 8-9. A brief history of lace, and an introduction to the collection at Madonna House, Combermere, Ontario, which includes for "inspection and sale" lace samples, accessories, and other costume accessories. No illustrations.

End of an Era, The: Montreal 1880-1914. Montreal: McCord Museum, McGill University, 1977. *La fin d'une époque: Montréal 1880-1914*. Montréal, Musée McCord, Université McGill, 1977. 44 pp. Catalogue from the exhibition of the same name. The display focuses on the decorative arts, including selections from the museum's rich collection of Montreal costume. Although the main body of the text does not discuss dress, the publication features excellent photographs of the clothing on display as well as a checklist of the items. One volume with text in French and English.

"Engagés," The: "Some Observations on Nineteenth Century Canadian Clothing." *The Museum of the Fur Trade Quarterly* 15, no. 2 (Summer 1979): 5-9. Discusses the coats, striped sashes, and *souliers de bœuf* worn by two men in a tintype, found in eastern Ontario and now in the museum's collection. The authors speculate that they may have been Hudson's Bay Company men. While no specific date is mentioned, the article suggests a date in the third quarter of the nineteenth century. Further documented comments on French-Canadian and Métis clothing,

and an 1856 illustration of an Acadian woman taking socks to market. Photographs.

"Engagés," The: "Old-Style Drop Front Trousers." *The Museum of the Fur Trade Quarterly* 18, no. 3 (Fall 1982): 8-10. A photo and some construction notes for a pair of grey étoffe trousers from the National Museum of Man collection in Ottawa, probably part of the suit illustrated in David-Thierry Ruddel's article "The Domestic Textile Industry..." and the match to the jacket pictured in the Burnhams' "Keep Me Warm One Night." Photo gives a detail of the broad-fall closing.

ERWOOD, Sonia June. "A Note on the Wadsworth Collection." *Costume Society of Ontario Newsletter* 6, no. 2 (May 1976): 7-8. Owned by the Toronto Historical Board, the collection encompasses costumes from several generations of the Wadsworth family, early "establishment" settlers in Weston, Ontario. This collection formed the basis of the exhibit "Great-Grandmother's Looking Glass" held at Gibson House Museum, Toronto, in 1976. It also provided primary research material for the design of staff costumes at the historical houses operated by the Toronto Historical Board. No illustrations.

EVANS, Wendy Buscombe. *Women's Clothing in Ontario Prior to 1867: Patterns for Reproduction*. Ancaster, Ont.: published by the author with the assistance of the Canada Council Explorations Program, 1983. 57 pp. plus illustrations. Scale patterns of nine women's garments found in Ontario museums, most not before published. Includes comments on the garments, instructions for making up, comparisons to fashion plates and Canadian paintings, and excerpts from primary sources. Black and white pattern drafts and illustrations, and colour photographs of garments. Copies on deposit with the Costume Society of Ontario and the Ontario Museum Association.

"Fantasy of Fashion," The: "Selections from the McGill University Costume Collection." *Costume Society of Ontario Newsletter* 11, no. 2 (October 1981): 3. A note referring to the exhibition at the McCord Museum over the winter of 1982. It covered 200 years of fashionable costume and accessories dating from the early eighteenth century and emphasized the aesthetic with overtones of fantasy.

FRANCIS, Dan, ed. "Untitled Report on Artifacts from the Machault." Ottawa: Parks Canada, forthcoming 1984. Not seen. As yet untitled illustrated catalogue of the artifacts recovered from the wreck of the *Machault*, a French frigate scuttled in 1760 en route to Montreal, carrying military and commer-

cial supplies. Contributions by various researchers on Parks Canada Archaeology staff. Section on wearing apparel includes an assortment of buckles and other garment fasteners, handknit items (sock, tuque), textiles (ribbons, hat cockade), footwear, and personal appearance items. Photographs and 1 technical drawing. For a comprehensive analysis of all artifacts from the *Machault* related to wearing apparel, see Stephen Davis's "Wearing Apparel and Textiles from the *Machault*: An Illustrated Inventory."

FRANKLYN, Mary Eliza. *Costume Guide and Suggestions: Ladies', Gentlemen's and Children's Wear with References, and Ideas for Patterns, Styles and Materials, 1848-1868*. Halifax: Petheric Press, 1978. 24 pp. The author's aim with this booklet is to encourage as many people as possible to participate in the Joseph Howe Festival, by giving some ideas on how to adapt modern clothing and patterns to make a costume as easily and cheaply as possible. Not recommended for anyone looking for historical information, or for any costumier wishing the least authenticity in costume. Line drawings.

GAGNON, Louis-Marie. "La ceinture fléchée." *Le Terroir* 6, no. 9 (1925): 212-13. General commentary on the Quebec *ceinture fléchée*, much of it available in other publications. Includes a discussion of the genesis of the sash, believing that it was first made and worn by the Indians, then acquired by those engaged in the fur trade who subsequently returned to Quebec: here the items were eventually woven locally with a new design, and became more colourful. Centre of weaving was Assomption, since most of the men recruited for the fur trade came from there. Mentions that the influence of colourful Scottish dress must have stimulated this taste for adornment. Body of text not always reliable. No documentation.

GARIEPY, Eileen, and C.N. Carter. *Dearly Beloved...: Wedding Costumes and Customs from 1810-1930*. Peterborough, Ont.: Peterborough Centennial Museum, 1981. 18 pp. The Peterborough Centennial Museum exhibited wedding dresses from April to September 1981. This modest catalogue gives short notes on the garments and an interesting discussion of marriage and weddings with reference to nineteenth-century Canada. Small line drawings and one fashion plate.

GAUVREAU, Jean-Marie. "Le ceinture fléchée." *Vie des Arts* 13 (1958): 30-33. Random observations on the *ceinture fléchée*. Of interest is the discussion of a specially shaped sash, the *ceinture à capuchon*. Also a section which explores the role which l'École des

Arts domestiques de Québec, founded in 1928 by O.A. Bériau, played in the renaissance of the sash in the 1920s. Illustrated with photographs and a reproduction of a work of art.

GIRARD, Isabelle. "La belle époque: la vraie mode." *Québec: Histoire* 1, no. 5-6 (mai-juillet 1972): 91-94. Focuses on Montreal dress, 1890-1910. Observations partly based on costume in Montreal collections. Discussion includes lingerie and accessories. Peppered with unsupported statements. Photographs.

GLAZEBROOK, G. de T., Katharine Brett, and Judith McEvel. *A Shopper's View of Canada's Past: Pages from Eaton's Catalogues 1886-1930*. Toronto: University of Toronto Press, 1969. 269 pp. Katharine Brett's chapter "Notes on Fashion in Costume" provides a good analysis of the average Canadian's style through the discussion of the relationship between Eaton's catalogue and contemporary fashion trends. Traces the gradual acceptance of ready-to-wear garments through mail order. The "Introduction," and "Wages and Prices" chapters provide valuable background information. Reproduction of Eaton's catalogue pages through the period are a substantial part of the publication, and create an easily accessible visual source for costume research.

GORDON, Joleen. *Handwoven Hats: a History of Straw, Wood and Rush Hats in Nova Scotia*. Halifax: Nova Scotia Museum, 1981. 71 pp. A well-researched book documenting the history of the "plaited" or braided straw hat in the late eighteenth and nineteenth centuries, particularly in Halifax and Lunenburg County, with references to the industries in New England, England, and Europe. Straw hat-making in Nova Scotia appears to have been done by individual hatmakers as the author could find no surviving records of straw hat industries or organized cottage industries. Both fashionable and rural styles are considered, and nineteenth-century hats, straw samples, equipment, oral histories, and documents are consulted. Emphasis is on the techniques of manufacture, since half the book comprises very thorough and clear instructions for making hats of the three materials. Well illustrated with photographs and line drawings.

GRANT, Christine. "The Costume and Accessories Collection of the History Division, National Museum of Man." *Costume Society of Ontario Newsletter* 6, no. 1 (January 1976): 4-6. Describes the scope of the collection, classification and accession procedures, and highlights some interesting items. Not illustrated.

Great Plains Research Consultants. "Fort St. James, Costuming and Animation." *Microfiche Report Series* no. 85. Ottawa: Parks Canada, 1983. 110 pp. Documentation in support of a costume program for Fort St. James, a fur trade post in the northern interior of British Columbia, now a National Historic Park restored to 1896. Provides an historical overview of the post and an analysis of the local population and social structure to conclude that the typical male and female post employees were local Carrier Indians who worked at unskilled labour. Based on an analysis of district fur trade documentation and photographs up to 1912, but mostly post-1896, describes the most common clothing worn by these people. Each article of costume is described and illustrated. However, a lack of familiarity with clothing of this period has led to some misinterpretation of the photographs, and errors in the presentation of specifications. The information is not always sufficient to allow accurate reproductions to be made, and further research and artifact study would be required. Line drawings and photographs.

GUERNSEY, Betty. *Gaby: The Life and Times of Gaby Bernier, Couturière Extraordinaire*. Toronto: Marincourt Press Limited, 1983. 200 pp. Unique publication on a Canadian couturière. Basically a biography of Montrealer Gaby Bernier, with an overview of the social history of the élite in Montreal. For the costume historian, a valuable description of the couture scene in that city from the early twentieth century to the 1960s. Some errors in text. General bibliography with the occasional mention of costume books. Photographs and one reproduction of an art work.

Habits, Les. La Prairie, Québec: Frères de l'Instruction Chrétiennes, 1956. 32 pp. A general manual on costume for primary school level. Includes discussion on certain aspects of dress such as comfort and elegance; the manufacture of clothing and fabric; the history of dress; and the attire of the Inuit and Indian. Written as an on-going conversation between a mother and her children. Very basic clear text appropriate to age level at which it is aimed. Interesting due to rarity of this type of publication. Drawings and photographs.

HALLETT, Susan. "The Comfortable Arts: Traditional Spinning and Weaving in Canada." *The Beaver*. Outfit 312:3 (Winter 1981): 36-41. Based on an interview with Dorothy Burnham, discusses some of the pieces in "The Comfortable Arts" travelling exhibit, including costume. Same information as in catalogue. Colour and black and white photographs.

HANSON, James A. *Voyager's Sketchbook*. Chadron, Nebraska: The Fur Press, 1981. 48 pp. General account of the life and activities of Canadian and American voyageurs over the whole fur trade period. It is mostly intended for the re-enactor, and gives pattern information for making costumes and accoutrements. Ten pages are devoted to costume. Dates are not always given, but the sources for all artifacts, and scales with the diagrams make this a more reliable publication than his others. Line drawings.

———, and Kathryn J. Wilson. *The Mountain Man's Sketchbook*. Canyon, Texas: The Fur Press, 1976. 2 vols., each 48 pp. Written for the re-enactor of the American fur trade period, 1810-40. Includes line drawings of garments and accessories mostly taken directly from artifacts, and simple unscaled patterns with minimal instruction. Some garments illustrated have Canadian provenances. However, should be used with caution since the styles worn by the American Mountain Man are not necessarily applicable in the Canadian fur trade context.

HARTT, Shirley E. "The New Woman: Fashions of the 1920's." *Costume Society of Ontario Newsletter* 9, no. 3 (December 1979): 4. Describes the exhibit of the same title on display at the Joseph Brant Museum, Burlington, Ontario, late in 1979. The two main aims were to show the revolutionary change that occurred in women's fashion in the 1920s, and to show a variety of clothing, not merely the flapper style usually associated with the period. No illustrations.

HASTIE, Ronald T. "Historic Costumes That Work." *Costume Society of Ontario Newsletter* 3, no. 2 (September 1973): 7-9. Discusses the advantages and disadvantages of the various sources used for studying costume. In 1969 a collection of garments was begun at the University of Manitoba, to augment the inadequacies of secondary sources and the paucity of primary documents. This collection is limited to twentieth-century costumes and small collectibles, and is used by students for study, as well as for display.

HEIDEMAN, Anne. "The Costume Collection of the Peterborough Centennial Museum." *Costume Society of Ontario Newsletter* 2, no. 2 (July 1972): 5, 8. Describes the museum's holdings which range from the early nineteenth century to the third decade of the twentieth. Some fine examples are highlighted.

HILL, Ann Marie. "Fashion and Dress Design Education in Montreal, Past and Present." *Apparel Studies Association of Canada Newsletter* (Spring 1983): 8-14.

Describes early education in dressmaking in Quebec. Outlines its twentieth-century development through studies in household science (e.g., the first École Ménagère at St. Pascale, Quebec, created in 1905, and run by the Sisters of the Congregation). Concludes with a very good overview of present-day Montreal courses offered in fashion design, patterning, etc. Bibliography. Not illustrated. On deposit at the McCord Museum.

HOLFORD, Mary, and Katharine Brett. "Royal Ontario Museum, Harvest '74." *Costume Society of Ontario Newsletter* 5, no. 1 (March 1975): 2. A diverse selection of garments was received and exhibited by the Textile Department in 1974. Of particular interest were: a travelling costume worn in 1900; the first group of Quaker garments in the R.O.M. collection; pieces from a fashionable woman's wardrobe from 1898 to 1905; five nineteenth-century shawls; and a man's navy blue wool shirt worn in the 1896 Klondike Gold Rush.

HOLFORD, Mary., "Select Additions to the R.O.M. Textile and Costume Collections Since 1974." *Costume Society of Ontario Newsletter* 9, no. 1 (March 1979): 6. Items exhibited in the special exhibition gallery of the Textile Department included: an eighteenth-century brocaded wool dress; an eighteenth-century woman's blue silk hood-cape; a late eighteenth-century dress apron made by the daughter of the Seigneur of Murray Bay, Quebec; two pair of 1830s shoes with makers' labels; and a contemporary hand-printed silk evening dress by British designer Zandra Rhodes.

———. "The Growing Collections." *Rotunda* 14, no. 3 (Fall 1981): 18. Notes on two Scottish kilts with their plaids and accessories given to the Textile Department in 1981. One was a wedding suit ca. 1870, and the other a sergeant's uniform of the first Seaforth Highlanders' Regiment, worn during World War I. It is unclear from the article whether these were worn in Canada. Photographs.

———. "Royal Ontario Museum: Recent Acquisitions." *Costume Society of Ontario Newsletter* 11, no. 2 (October 1981): 5-6. In 1980 the R.O.M. Textile Department acquired three interesting fashion garments which are described: a woman's unmade gown of the 1770s; a man's morning dress coat ca. 1840; and a smoking jacket made in Ontario 1899-1900.

———. "The Beginning of Couture: Women's 18th Century Fashion in the ROM." *Rotunda* 14, no. 4 (Winter 1981/82): 24-31. The new Royal Ontario Museum costume gallery will open in 1985 with an

exhibit on eighteenth-century women's dress. In preparation, the curator responsible presents here dresses from the collection which illustrate the evolutionary changes that took place as seamstresses replaced tailors in the role of fashionable dress-makers. The article also discusses other influences on eighteenth-century style development, such as the design of silks and their relationship to the cut of the dress. Only one garment is Canadian. Black and white and some coloured photographs, plus a cutting scheme for a mantua.

———. "Dress and Society in Upper Canada, 1791-1841." *Costume: The Journal of the Costume Society* 17 (1983): 78-88. A well-documented account of dress worn in Upper Canada in its early years, using diaries, correspondence, account books, and newspaper advertisements. Focuses mainly on costume worn by the governing class, and also discusses goods available. Disputes the notion that all of early Ontario lived a backwoods existence. Photographs and reproduction of an art work.

———. "Clothes and fashion." *Rotunda* 16, no. 4 (1983-84): 34-35. Describes costume and its sources for early settlers in Upper Canada. Comments on the multiplication of dry goods stores and increasing availability of ready-made clothing in the area during the nineteenth century. Photographs.

———. "Sesquicentennial Styles: Wearing Apparel in the Eighteen-Thirties." *Canadian Collector* 19, no. 2 (March/April 1984): 40-44. Surveys men's, women's, and children's fashions in Ontario in the early nineteenth century and into the 1830s. Two fashion plates, and photographs of garments in the Royal Ontario Museum collection.

———. *18th Century Women's Costume from the Royal Ontario Museum Collections: Pattern Drafts* (tentative title). Toronto: Royal Ontario Museum, forthcoming 1984. Not seen. Text by Mary Holford, with pattern diagrams by Susan Barnwell. Package A contains patterns for dresses dating from 1709, the 1740s, and ca. 1765-70. Package B contains one dress pattern from 1780-85, and two from 1795-99.

———. *Three Women's 19th Century Dresses from the Royal Ontario Museum Collections: Pattern Drafts* (tentative title). Toronto: Royal Ontario Museum, forthcoming 1984. Not seen. Text by Mary Holford with pattern diagrams by Susan Barnwell. Patterns for two dresses dating from 1834 and one from 1843.

———. *Feminine Fashions in the 18th Century* (tentative title). Toronto: Royal Ontario Museum, forthcoming

1984. Not seen. Relates to the exhibit "Georgian Elegance in a New Land," and a development of the author's article in *Rotunda* 14. Background information on the period, and a discussion of eighteenth-century dressmaking.

HOLFORD, Mary, and Susan Barnwell. *Period Costume Pattern Diagrams from the Royal Ontario Museum*. Toronto: Royal Ontario Museum, 1984. Not seen. Pattern diagrams drawn one-fifth of actual size, taken directly from dresses in the museum's collection. Each package contains pattern diagrams for 3 dresses and a book of instructions. Package 1: Pattern Diagrams for Three Eighteenth-century Dresses in the ROM. Series 1: 1700-75 (1709, 1740s, and 1765-70). Package 2: Pattern Diagrams for Three Eighteenth-Century Dresses in the ROM. Series 2: 1780-1800 (1780-85, two dresses 1795-99). Package 3: Pattern Diagrams for Three Nineteenth-Century Dresses in the ROM. 1834-43 (two dresses 1834, one 1843).

HOOD, Adrienne Dora. "Clothing," in *Reproducing Nineteenth Century Handwoven Fabrics: A Weaver's Technical Guide to Accurate Reproductions*. Toronto: published by the author with the assistance of the Canada Council Explorations Program, 1980. Pp. 34-69. A resource book for hand-weaving authentic reproductions of historic fabrics, based on the author's careful analysis of extant fabrics. The binder format comprises artifact descriptions, line drawings, slides, technical weaving instructions, and samples of the reproduced fabric using currently available yarns. Clothing items, many of which have been discussed in the Burnhams' *Keep Me Warm One Night*, are detailed, but from a weaver's point of view, so not all the technical specifications required to reproduce the whole garments are given. These include a man's and a woman's shawl, various pieces of underwear, work trousers, and linen shirt, all from nineteenth-century Ontario, plus several Acadian skirt lengths. Copies are on deposit with the Royal Ontario Museum; National Museum of Man, Ottawa; Parks Canada Costumes and Textiles Section, Ottawa; and the Nova Scotia Museum.

HORVATH, Susan. "The Bell Family Collection." *Apparel Studies Association of Canada Newsletter* (Fall 1982): 12-15. About the costume collection of fifty men's and women's garments, 1875-1930, from the Walter Bell family of London, Ontario. Donated to Brescia College, University of Western Ontario, London, Ontario, in 1982. Focuses on a description of the type of documentation done by the author on twelve women's costumes from the collection, 1875-95, and discusses planned ongoing research for the clothing deposit. Comments that, when fully

documented, the costume collection will provide valuable insight into the local history of London, Ontario., Drawings of female garments. On deposit at the McCord Museum.

JEAN, Pierre, et al. *Costumes d'enfants 1920-1940*. Coaticook: Musée Beaulne, 1981. A booklet to accompany a project undertaken by the Musée Beaulne in the town of Coaticook in the Eastern Townships of Quebec. The undertaking really was a type of animation and took the form of a fashion show featuring children's clothing from 1920 to 1940; the production was presented in different schools in the region of Coaticook and served an educational purpose both for the youthful participants and the viewers. According to the publication, the costumes shown were authentic reproductions of the selected examples. The text discusses various aspects of children's clothing in general, and, more specifically, in the region of Coaticook, during the decades chosen. The booklet is illustrated with photographs of selected costumes modeled by children. Nicely documented.

JOHNSON, Mary Moyars, with Judy Forbes and Kathy Delaney. *Historic Colonial French Dress: A Guide to Re-creating North American French Clothing*. West Lafayette, ID: Ouabache Press, 1982. 138 pp. Another book for re-enactment groups, this covers the clothing worn by middle and lower class French American colonists in the New France period, 1717-60. Most emphasis is on the Great Lakes area of the United States, with a few references to Montreal. The generalized treatment of the background material has numerous errors, and the translations from "archaic" French are poor. However, it is presented in a clear and lively format, and the instructions and suggestions for the interpreter and seamstress may prove useful since there are few books on this period. Some of the patterns are drawn on a grid which will make enlarging them simple, but the reader must be cautioned that the patterns have been interpreted from illustrations, so the construction techniques are unreliable. Ignore the short gown pattern and consult Claudia Kidwell's article "Short Gowns," in *Dress: The Journal of the Costume Society of America* 4 (1978): 30. Better than Lazarus's *Coif, Cape and Canoe* but should be used with great caution. "Primitive" black and white illustrations.

KEEN, Dorothy B. *A Century of Fashion*. Canada: Department of Tourism and Information, Ontario Centennial Planning Branch, 1967. 9 pages of text and non-paginated illustrations with commentary. Information on the reproduction of costume for celebrations of Canada's Centennial (1867-1967). Concentration on commercial patterns interpreting the

1860s, which are not the least authentic. Pattern numbers and companies are given, as well as illustrations and general related commentary. Reproduction of twentieth-century fashion sketches for women from *Vogue* magazine. Nineteenth-century section mostly on women, small section on men and children. Text, illustrations, and terminology unreliable. No index, not clearly planned. Line drawings, but silhouettes in nineteenth-century images not always understood. For excellent information on costume of 1867, see Dorothy Burnham's *Costumes for Canada's Birthday: The Styles of 1867*.

———. *Men's Attire for Centennial Celebrations*. Canada: Department of Tourism and Information, Ontario Centennial Planning Branch, 1967. 20 pp. Planned as a guide for those concerned with costuming for Canada's Centennial. Includes general notes on men's styles from the Confederation period to the 1920s, with pattern suggestions. Also gives information on hair and facial-hair styles, hats, jewellery, and neckwear. No new historical information. Clear practical text, not detailed enough to ensure an authentic costume, but reasonably good for this type of publication, considering how little has been published on men's wear. Costume rental and some sources listed. Line drawings.

LaGRENADÉ, Monique. "Le costume civil à Louisbourg: 1713-1758. Le costume féminin." *Collection travail inédit*, numéro 38. Louisbourg: Direction des parcs et des lieux historiques, ministère des affaires indiennes et du nord Canada, Parcs Canada, 1971. 119 pp. "Civil Costume at Louisbourg: 1713-1758. Women's Costume." *Manuscript Report Series*, no. 38. Louisbourg: National and Historic Parks Branch, Department of Indian Affairs and Northern Development, Parks Canada, 1971. 119 pp. Discusses female costume in the eighteenth-century French fortress at Louisbourg, Nova Scotia. Based primarily on costume entries in records of inventories and sales after death, and to a lesser degree, other primary documents; additional use of appropriate secondary sources. Includes investigation of textile terms, and a section on jewellery. Re-emphasizes the distinction between traditional and fashionable wear, and comments on the luxury of dress of the élite. Aimed to provide necessary information for reproduction of costume at the fortress. Difficult subject since there is no iconographic evidence, and no press in operation in the area during the period. Heavily documented. Now somewhat dated by recent research in Britain and America. Bibliography. Patterns, photographs, line drawings, illustrations of art work. Contact Research Publications, Parks Canada, 1600 Liverpool Court, Ottawa, Ontario, K1A 1G2, or the Fortress of

Louisbourg National Historic Park, P.O.Box 160, Louisbourg, Nova Scotia, BOA 1M0.

———. *Le costume civil à Louisbourg: 1713-1758. Le costume masculin*. Rapport préliminaire. Louisbourg: Direction des parcs nationaux et des lieux historiques, ministère des affaires indiennes et du nord Canada, Parcs Canada, 1972. 144 pp. *Civil Costume at Louisbourg: 1713-1758. Men's Costume*. Preliminary report. Translation by Christopher Moore. Louisbourg: National and Historic Parks Branch, Department of Indian Affairs and Northern Development, Parks Canada, 1972. 145 pp. Uses same sources and methodology as in the author's earlier volume; in addition, utilizes clothing information in criminal records. Orientation of report is slightly different from previous one; there is a greater emphasis on articles best suited for reproduction, and there is more information on production technique. Data on textiles. Includes discussion on wigs, jewellery, swords. Interesting commentary on fisherman's and seaman's garb. Terminates with description of typical "bourgeois," middle-class, and fisherman's outfit. Glossary of the period's French male costume terms. Records very rich in information for this study: content of book is of great interest. Bibliography. Patterns, line drawings. On deposit at the Fortress of Louisbourg National Historic Park.

———. *Le costume civil à Louisbourg: 1713-1758. Le costume des enfants*. Rapport préliminaire. Louisbourg: Direction des parcs nationaux et des lieux historiques, ministère des affaires indiennes et du nord Canada, Parcs Canada, 1973. 42 pp. *Civilian Dress at Louisbourg: 1713-1758. Children's Dress*. Preliminary report. Louisbourg: National and Historic Parks Branch, Department of Indian Affairs and Northern Development, Parks Canada, 1973. 42 pp. Compared to the author's two previous publications in this series, more use is made here of secondary sources since there is little information on children's wear in notarial inventories. Organization of material in publication the same as in other two volumes. Bibliography. One pattern, line drawings. On deposit at the Fortress of Louisbourg National Historic Park.

———. *Le costume civil à Louisbourg au XVIII^{ième} siècle*. M.A. thesis (History), University of Montreal, 1974. 188 pp. Not seen.

LAHAIE, Rose and Irene Bilodeau. "Le costume traditionnel d'hiver de la région de Charlevoix de la fin du XIX^{ième} siècle au début du XX^{ième} siècle." *Culture et Tradition*, vol. 4 (1979): 7-22. Comments on the early efforts at handweaving in New France, also on

general difficulties encountered in the investigation of traditional costume in New France. The period generally under discussion is the late nineteenth to early twentieth century. Uses oral inquiry to document the costume of Charlevoix Co. Explores different types of weaving, and construction and function of various items of dress. Line drawings.

LAHAISE, Robert. *Civilisation et vie quotidienne en Nouvelle-France en 1000 diapositives, commentaires et bibliographie*. Montréal: Guérin, 1973. 207 pp. Publication is divided in two parts. First section consists of identification of the 1,000 slides which accompany the book. Costume (seventeenth to nineteenth century) represented by thirteen slides and related text can be found on pp. 54-56. Commentary on slides of religious dress included in text (pp. 69-70). Second section is a bibliography, costume entries (good selection) being on pp. 164-66. No bibliographic entries for religious dress. No illustrations in printed text.

LAMBERT, Anne M. "Local Exposure: Swimwear on the Prairies." *Alberta Museum Review* 8, no. 2 (Fall 1983): 14-15. Exhibit of the same name, using costumes from the Historic Costume and Textile Collection of the University of Alberta, held at the University in conjunction with 1983 Student World Games (Universiade) in Edmonton. Article discusses development of the concept through to implementation of the exhibit. Featured were soft-sculpture mannequins, suited to the humorous topic. Costume replications were used, and a variety of programmes developed to enhance the exhibit. A 12-page multilingual guide was designed to open out into a large poster (see *Local Exposure...* in this bibliography). Black and white photographs.

LAMBERT, Margaret Anne. *Women's Costume in North West North America during the 1890's: With a Time Lag Study of Fashion Division*. M.A. thesis, University of Washington, 1971. Not seen.

LAZAROWICH, Linda M. "Traditional Ukrainian Festival Folk Attire: Symbolism, Color, Construction and Use." *Apparel Studies Association of Canada Proceedings*, (May 1981), unpagged. Discusses traditional festival folk costumes of Ukraine in Canada. Apparently many surviving examples, since the Ukrainians were one of the largest immigrant groups to settle on the prairies at the turn-of-the-century. General examination of selected types of dress which includes discussion of factors which influenced their style, occasions on which the clothing was worn, their fabrics, construction, and embroidered symbolic motifs. Interesting section on overgarments made of sheepskin for cold weather, with

comments on their embellishment with embroidery and appliqué. A scholarly article. Not illustrated. On deposit at the McCord Museum.

———, and Mary Tkachuk. *Ukrainian Canadian Folk Patterns: 'Poltava and Hutsul Designs*. Saskatoon: Ukrainian Museum of Canada, 1984. Not seen. Five separate "folk" costume designs for men, women, and children. Available separately. Includes technical assembly sheet, leaflet focusing on ethno-historical and socio-historical information, suggestions for appropriate fabric, trim and embroidery. Full-scale line drawings.

LAZARUS, Keo Felkner. *Coif, Cape and Canoe: A Study of Women's Dress at an Early French Outpost*. Lafayette, Indiana: Tippecanoe County Historical Association, 1971. 20 pp. A superficial account of women's dress of the colonial French period in Fort Ouiatenon, near present-day Lafayette, Indiana. Some references to French-Canadian costume. Makes assumptions as to what French Canadian and Indian wives might have worn, many of which have since been proven incorrect. Includes rough pattern sketches for the reenactor, but without documentation, scale, or sufficient construction notes, they are of little use. Poor documentation, and bibliographic references of the most general secondary variety. Line drawings.

LEDUC, Maurice. "Fléchés de toutes laines." *Le Magazine Maclean* 13, no. 12 (1973): 31-32, 38-40. General discussion on the *ceinture fléchée*, including certain aspects of its history and techniques. Interesting section on the use of the sash by trappers and *voyageurs*. Essentially a synthesis of previously published material. Concludes by speaking of the modern-day interest in finger-weaving the *ceinture fléchée*. Colour photographs, including both traditional examples and contemporary ones made with a modern flavour.

———. *Bref historique de la ceinture fléchée*. Québec: Ministère des affaires culturelles, 1978. 4 pp. A folder to accompany a travelling exhibition of *ceintures fléchées* organized by the McCord Museum. The most recent publication on the *ceinture fléchée*. Focuses on the history of this sash. Interesting summary of different opinions expressed on the genesis of the *ceinture fléchée*; being those of E.-Z. Massicotte, Marius Barbeau, and Dorothy Burnham. Concludes with observation on the continuing interest in the *ceinture fléchée* witnessed by the founding, in 1970, of l'Association des artisans de ceinture fléchée. Not illustrated.

LÉGARÉ, Jean-Pierre. "Des vêtements entre le corps." *Vie des Arts* 25, no. 102 (1981): 73. Discusses the exhibition of dress, *Le Costume, reflet d'une société*,

1850-1925, which was held at the Musée d'art de Joliette from 22 June to 7 September 1980, and at the Musée du Québec from 1 October to 31 October 1980. Speaks of the element of fantasy in the costume display, mentioning several examples. Two photographs of costume mounted on mannequins from the exhibition.

Local Exposure: Swimwear on the Prairies. Edmonton: Clothing and Textile Department, Faculty of Home Economics, University of Alberta, 1983. Brochure in English, French, and German, for the exhibit of the same name held at the University 16 June to 10 July 1983. Gives a brief history of swimwear styles as worn on the Canadian prairies from the late nineteenth century to the present, illustrated with period photographs. Reverse of brochure opens out into a coloured poster. Includes an interesting note on the faculty's Historic Costume and Textile Study Collection. See related article by Anne Lambert.

LOOSELY, Elizabeth W. "Early Canadian Costume." *The Canadian Historical Review* 23, no. 4 (December 1942): 349-62. An early survey of the subject up to the early nineteenth century. Discusses aboriginal costume, the inter-relation between European and Indian dress, French-Canadian costume before and after the Conquest, the impact made by the English conquest on Canadian social life as revealed in dress, with short comments on military uniform and religious dress. Uses primary sources, and includes an interesting quotation on *voyageur* costume from Washington Irving's *Astoria* (Works, VIII, London, 1886). Some errors due to paucity of published work at the time. Does not take into account considerable previous work by E.-Z. Massicotte. Introduces potential research resources and comments that there is a field for research in Canadian costume. No illustrations.

"Manuscript Book of Sewing Samples, A" *Costume Society of Ontario Newsletter* 3, no. 2 (September 1973): 9. A recent acquisition by the Textile Department of the Royal Ontario Museum was a sample book completed in 1831 containing miniature garments based on *Dr. Bell's Manual of Instruction* published in 1828.

MARIE-URSULE, Sœur. "Civilisation traditionnelle des Lavalloises." *Les Archives de Folklore* 5-6 (1951). 403 pp. The publication is based on field work done in the parish of Sainte-Brigitte-de-Laval in the Quebec County of Montmorency. Pp. 140-42 examine some aspects of costume; a view of traditional head-coverings and footwear of the past is given, based on oral interviews. Line drawings inspired by these accounts.

MASSICOTTE, Edouard-Zotique. "La ceinture fléchée." *Bulletin des recherches historiques* 13, no. 5 (1907): 154-56. Reviews an exhibition of the Canadian Handicrafts Guild in which a group of antique *ceintures fléchées* is displayed. Mentions a theory whereby an Acadian origin is claimed for the *ceinture fléchée*. No illustrations.

———. "La ceinture fléchée, chef-d'œuvre de l'industrie domestique au Canada." *Mémoires de la société royale du Canada*, Série III, 18 (1924): 1-13. Outlines history of the woolen sash, and then of the *ceinture fléchée*. Includes discussion of principal characteristics of this latter item and a brief description of the technique involved. Does not see a relationship to similar Indian activity. Extremely clear. Line drawings of different types of motifs. Interesting selection of photographs.

———. "Le chapeau sous le régime français." *Bulletin des recherches historiques* 30, no. 5 (1924): 141-45. Discusses male and female headwear using primary sources, mostly notarial accounts: includes the beaver hat. The section on feminine headcoverings is, on the whole, not too revealing, since generic terms are mostly used. To be used with care since some statements are now questionable. Documented. Does not use iconographic sources, as rare as these are. One of the early texts on Quebec costume using notarial inventories which can be so rich in documentation for material history. Tradition of this type of investigation of costume was carried on by Robert-Lionel Séguin. Not illustrated.

———. "Souliers sauvages et souliers de bœufs." *Bulletin des recherches historiques* 30, no. 11 (1924): 379-82. Discusses the history and fabrication of the *souliers de bœufs* and the *bottes sauvages*. Documented. No illustrations.

———. "Bottes sauvages et souliers sauvages." *Almanach du peuple Beauchemin pour 1926* (1925), 358-60. Except for a few slight divergences, this article is basically the same as that on the identical subject which appeared earlier in the *Bulletin des recherches historiques* (1924). *Almanach du peuple* article has two good line drawings — one each of a characteristic *soulier de bœuf* and *botte sauvage*.

———. "Le sabot s'en va." *Bulletin des recherches historiques* 32, no. 11 (1926): 647-50. The history of the "sabot" in Quebec until the early twentieth century. Mentions early manufacturers of this footwear. Had the literature on western European rural costume (published mostly in the 1970s) been available at the time of publication of this text, information within text would have been more precise. This lack

of precision applies also to many articles published at an early date on Quebec rural costume. Includes lyrics from well-known French song on "sabots." Documented. No illustrations.

———. "Le tablier dominical." *Almanach du peuple Beauchemin* (1926), 360-61. Discusses possibility of Quebec male rural nineteenth-century costume, especially in Montreal, entailing tradition of wearing white leather apron as part of Sunday dress. (Includes remarks on the donning of leather aprons as part of the working attire of blacksmiths, forgers, and tanners.) Enquiry into this Sunday clothing item based on oral interview and a notarial entry after death. Results possibly inconclusive since, as far as we know, no other historian mentions this tradition, and no aprons have surfaced in collections. One line drawing — an imaginative reconstruction based on information received from an oral interview.

———. "De l'usage du manchon autrefois." *Bulletin des recherches historiques* 33, no. 6 (1927): 325-27. Minimal text revealing the early presence and popularity of the muff in New France. No illustrations.

———. "Mouchoirs de col et de poche." *Bulletin des recherches historiques* 35, no. 10 (1929): 582-83. A list of notarial inventory entries of these accessories (here male), beginning with the earliest known one in 1660. Reveals that some Québécois had large numbers of handkerchiefs in their wardrobe. Not of great interest. Not illustrated.

———. "Que pouvait être un miramion." *Bulletin des recherches historiques* 39, no. 2 (1933): 82. Discusses the meaning of the term, *miramion*, found in notarial inventories of the eighteenth century. Hazards a guess that it is a black veil, scarf, or mantilla, the name of which derived from a similar article worn by members of a French religious community in France known as the "Miramiones." Not illustrated.

———. "Sur le miramion." *Bulletin des recherches historiques* 39, no. 4 (1933): 195-97. Continues examination of the term *miramion*, as initiated earlier that year in the same journal. Now discovered that the *miramion* was worn also by the sisters of the Congrégation de Notre Dame of Quebec: the term was probably adopted with some adjustment for current use directly from them. With the sisters, it was a small black head-dress, worn under a coif in the winter. Not illustrated.

———. "Calines, chapeaux de paille et marmottes." *Bulletin des recherches historiques* 44, no. 8 (1938): 232-34. Briefly discusses the fashionable cap of the

nineteenth century. Also examines the home manufacture by Quebec women of the straw hat, and how this headcovering was later replaced in the twentieth century by a large handkerchief called a *marmotte*.

———. "Les tailleurs d'habit avant 1760." *Bulletin des recherches historiques* 44, no. 9 (September 1938): 276-78. Some remarks on Quebec tailors and tailoring based on notarial and judicial sources. Not illustrated.

———. "Le costume civil masculin à Montréal au dix-septième siècle." *Mémoires de la Société royale du Canada*, Série III, 33 (1939): 127-47. Discusses the costume of the period through Quebec primary sources. Lists four notarial inventories of seventeenth-century male costume. Includes definition of some costume and fabric terms. Reliable, but poorly documented. No illustrations.

———. "Le costume des voyageurs et des coureurs du bois." *Bulletin des recherches historiques* 48, no. 8 (1942): 235-40. Article reveals there is little information on the dress of the *voyageur* and *coureur de bois* until second quarter of the eighteenth century. Then, and later, records, literary sources, and one unidentified visual source reveal glimpses of their costume. Includes clothing reference from Patrice Lacombe's 1846 *La Terre Paternelle*. Informative. Not illustrated.

———. "Deux inventaires de costumes féminins." *Les Archives de folklore* 2 (1947): 139-43. Examines two inventories after death (1659, 1803) in Quebec which reveal considerable richness of costume. Not illustrated.

MATHIEU, Jocelyne. *Costumes civils du XIX^e siècle au Canada français*. B.A. memoir, CELAT, Laval University, 1974. 84 pp. Not seen.

———, and Gynette Tremblay. "Le costume de ville 1800-1850." in *Danses et costumes régionaux au Québec*. Vol. I. Montréal: La fédération des loisirs-danse du Québec, 1977. Pp. 157-88. Interpretation of images of costume from Charles P. de Volpi's *Québec* (Sherbrooke, 1971) not always correct. For this period (1800-50) there is no lack of iconographic evidence for dress: for a more perceptive view, a broader base than simply De Volpi should have been consulted. For example, works by such artists as George Heriot (1766-1844), James Pattison Cockburn (1779-1847), William Von Moll Berczy (1748-1813), and Jean-Baptiste Roy-Audy (ca. 1785-1848) yield interesting images of clothing. Bibliography.

McALLISTER, Claire. "Getting Dressed." *British Columbia Historical News* 8, no. 1 (1974): 23-26. Vivid commentary on early twentieth-century clothing in British Columbia's West Kootenay, using photographs, tales, and direct recollection. Includes adult's and children's dress. Interesting reference to child's Red River heavy blue blanket coat with red knitted sash *voyageur* style. No illustrations.

McDONALD, David. "All Ours: What Is So Canadian (or So Beautiful) as a Hockey Sweater?" *The Canadian*, 18 March 1978, pp. 12-14. A light-hearted look at the hockey sweater as "the most resplendent of Canadian folk artifacts." Gives a brief history of its development, mentions the cottage industry which revolves around it, and comments on its use today on and off the ice. Well illustrated with colour and black and white photographs.

McDONALD, Ellen, and Judy McGrath. "Labrador Crafts: Birch Braiding." *Them Days* 4, no. 3 (1979): 47-48. Oral history. Reminiscences of Bessie Flynn of Forteau, Labrador, of the birch braiding done by her mother, which she learned from the Indians, and a description of how it was done to make a hat. No dates mentioned. Photographs showing the technique and a boy wearing a finished hat.

McGRATH, Judy. "Homemade Rain Clothes." *Them Days* 7, no. 1 (1981): 55. Oral history. Bella Lyall's reminiscences from Nain, Labrador, of how waterproof clothing was made by painting unbleached calico with linseed oil. No dates mentioned. No illustrations.

———. "Paid with Clothing." *Them Days* 7, no. 1 (1981): 55. Oral history. Ellen Lyall's reminiscences from North West River, Labrador, of making and bartering clothes. No dates mentioned. No illustrations.

MEALING, F.M. *Doukhobor Life*. Castlegar, B.C.: Kootenay Doukhobor Historical Society/Cotinneh Books, 1975. 67 pp. Brief section on twentieth-century Doukhobor traditional dress in British Columbia, pp. 33-34. One photograph of a traditional Doukhobor kerchief. For full-length photographs of Doukhobors wearing traditional dress see George Woodcock and Ivan Avakumovic, *The Doukhobors* (Toronto: McClelland and Stewart, 1977).

"Montreal's McCord Museum." *Costume Society of Ontario Newsletter* 2, no. 3 (October 1972): 7. Reprint from the *Montreal Gazette* of a "popular" article on the costume collection.

- MORGAN, Norma. "Fashion Plates: Sources for Canadian Fashion." *Journal of Canadian Art History* 5, no. 2 (1981): 106-10. Compares the dress illustrated in an 1867 photograph in the Notman Photographic Archives with the fashion plate the dress was probably copied from, to show how fashionable Montreal women were. Significant, and very good methodology. In a very short article, has taken the study of Canadian costume one step further ahead. Fashion plates and photographs.
- MYRAND, Ernest. "Le capot d'écolier." *Bulletin des recherches historiques* 1, no. 6 (1895): 94-96. Explores known evidence (written and visual) relating to the school uniform for the boarders of the Seminary in Quebec, from the school's founding in the seventeenth century until the year in which the article was written. Discussion focuses on the tradition of wearing a blue overcoat (*capot*) embellished with white piping, worn with changing accessories over the years of sash and headcovering.
- NORCROSS, E. Blanche. "The Cowichan Sweater." *The Beaver*, Outfit 276 (December 1945): 18-19. Discusses the profitable home-industry of the Cowichan sweater, developed just after the turn of the century. Also called the "Indian," it was worn by local Indian inhabitants and became popular with white tourists. Author sees it as an example of the adaptation of white man's materials to ancient handicrafts, but also as a new craft where the white man's sheep-rearing industry became dependent on this industry's existence.
- NOWLAN, Jeanne. "Les souliers de peau." *Les Cahiers de la Société Historique Acadienne* 6, no. 4 (Décembre 1975): 181-85. Discusses the Acadian version of the *souliers de bœuf*, here called *souliers de peau*, *moc'sin*, or *shoe-pack*, adapted from the Amerindian moccasin. Describes processes of tanning and making up the styles worn indoors and outdoors, based on oral history collected in Chéticamp, Nova Scotia, an area where use of this footwear continued into the twentieth century. Line drawings.
- 100 Years of Ladies' Costume Trends: A Guide to the Costumes Worn by the Ladies in the Past Century. Victoria: British Columbia Centennial Committee, 1971. Issued with the kind permission of the Department of Tourism and Information, Province of Ontario, 25 pp. plus illustrations with commentary. Basically identical to Dorothy B. Keen, *A Century of Fashion*. Some changes in order in which material is placed, and some changes in pagination.
- ORCHINSKY, Peter. *Traditional Bukovynian Shirts and Jewellery for Women as Found in Canada*. Fenwick, Ontario: published by the author, 1974. Documents the Peter Orchinsky collection of traditional ("peasant") Bukovynian shirts and jewellery for women. Discusses shirts brought to Canada from Bukovyna (a province in the Ukraine), or made in Canada before 1945. Earliest costume referred to is dated 1865. Discusses the cut, construction, and embroidery of the shirts, with regional differences. General discussion of the jewellery. Thoroughly documented, reliable. Line drawings of patterns, and photographs.
- Outer Woman, The*. Victoria, B.C.: British Columbia Provincial Museum, History Division, 1973. 4 pp. Brochure which accompanied the exhibition of this name held November 1973-February 1974. Exhibit featured dresses and accessories from 1830 to 1950, which are noted here. Also included are brief comments on the zouave jacket, straw boater, fans, and shoes and boots, as well as a comparison between styles of the 1890s and 1940s. Illustrations include early twentieth-century advertisements from local newspapers. Out of print.
- PALARDY, Jean. "La ceinture fléchée." *Québec Histoire* 2, no. 2 (1973): 69-71. Relates the motifs of the earlier arrowhead-type sashes, such as seen in W. Day's well-known lithograph from Peter Rindisbacher, "A Gentleman Travelling in a Dog Cariole at the Hudson Bay," ca. 1830, to the European Hungarian Point Stitch. This latter is a flame-shaped motif, with some relationship in its form to the arrowhead one. The Hungarian Point design was apparently found in upholstery coverings in early Quebec furniture, according to notarial inventories. Also postulates that the fingerwoven sashes with arrowhead-like motifs, which were produced in Nantes, France during the seventeenth and eighteenth centuries, may have found their way to New France since people from this area emigrated overseas during the French colonization period. These French sashes would then be closely related to the evolution of the *ceinture fléchée* in Quebec during the French colonization period. Reproduction of an interesting contract, dated 1811, between weavers of *ceintures fléchées* in Assomption and a Montreal merchant. Reproduction of aforementioned art work.
- PANDEV, Margaret. *Marchandises sèches 1840-1900: étude sociolinguistique*. M.A. thesis, McGill University, 1980. 104 pp. Discusses textiles and clothing in Quebec 1840-1900. Although main thrust of the thesis is use of language, it is also profitable for the study of textiles and clothing. In "Éléments sociologiques," 87-97, there is a focus on rural costume (male and female): discussion briefly includes the clothing of the *voyageur*. Underlines stability of

rural dress during second half of the nineteenth century. Documentation through literary sources. Not illustrated.

PARADIS, Colette, and Lucille Charette. *Le Vêtement: une deuxième peau*. Montréal: Les Éditions Appartenance Inc., 1978. 107 pp. Written for pre-university students in household science. Poorly organized global approach to the subject of costume, incorporating minimal information and line drawings of Canadian costume. Questionnaires and lists of suggested projects at the end of each chapter.

PATTERSON, Nancy-Lou. "Mennonite Dolls and Costumes." *Canadian Collector* 14, no. 6 (November/December 1979): 35-38. Dolls made by Mennonite mothers, partly to instruct their children in traditional ways, help us understand Mennonite dress. This article analyses the clothing of five cloth dolls from rural Waterloo County, Ontario, spanning the period 1900-76, and compares the style of young and adult women, and Old Order and Markham groups. Photographs.

POCIUS, Gerald L. "Textile Traditions of Eastern Newfoundland." *Canadian Centre for Folk Culture Studies Paper No. 29*, National Museum of Man Mercury Series. Ottawa: National Museums of Canada, 1979. 83 pp. This study of the textiles in eastern Newfoundland describes the traditional processes from sheep to product, including various types of mitts, socks, and sweaters, as well as mats and quilts. The author found that due to the requirement for continual use, the most important criterion to the makers was good construction, with aesthetic values being secondary. Textile production, once a vital community activity, has evolved into an individual hobby activity, and current products such as phentex bedroom slippers are mentioned. Bibliography related to folk culture studies. Photographs.

POWER, Hazel. "The Macdonald College Collection." *Apparel Studies Association of Canada Newsletter* (Spring 1983): 15-17. The costume collection of Macdonald College of McGill University is used primarily as a teaching aid. To make it more effective, the writer had recently been given task of cataloguing the deposit. Brief description of the collection, focusing on some particular items, especially children's garb, and on the manner in which the clothing is housed. Not illustrated. On deposit at the McCord Museum.

RAHMAN, Fazlur. "Boots and Shoes from Fort Beauséjour." *Manuscript Report Series* no. 13. Ottawa: National and Historic Parks Branch, Department of Indian Affairs and Northern Develop-

ment, Parks Canada, 1971. 53 pp. Fort Beauséjour, a French fort built in 1751 at the head of the Bay of Fundy, was captured by the British in 1755 and occupied intermittently by them until 1833. Excavations in the late 1960s yielded a significant number of pieces of footwear analysed in this report in an archaeological context. Most conform to one style, and the author concludes that they represent the most frequent wear of the mid-eighteenth-century French army. A short discussion on style and manufacture of footwear follows, to assist in dating, based mainly on C.W. Cunnington's *Handbook of English Costume in the Eighteenth Century* (London: Faber & Faber, 1964). Interesting as Canadian artifacts if one does further research into the more recently published material on footwear. Line drawings and photographs.

RAZZOLINI, Maria. *Cosmetics*. Louisbourg, 1979. Unpublished manuscript. 2 pp. Focuses on the socio-economic background related to the use of cosmetics in Europe and in Louisbourg. Different content than article on same subject by Mary Rideout. On deposit at the Fortress of Louisbourg National Historic Park, P.O. Box 160, Louisbourg, Nova Scotia, Canada B0A 1M0.

RAZZOLINI, E.M. "Costume Research and Reproduction at Louisbourg." *Material History Bulletin* no. 14 (Spring 1982): 59-65. A condensation of the introductory chapter to a comprehensive study of the costume research undertaken at the Fortress of Louisbourg National Historic Park, yet to be published. Describes the various steps taken in researching fashionable, traditional, and military costume of the 1740s to support the reproduction costume programme. The immense project involved archival sources both on site and in France, for example estate inventories, import lists, government records, and civilian papers. Antique textiles from the Maurepas Collection at the Winterthur Museum in Delaware were borrowed for study. Images of costume in over 5,000 prints and photographs in the Louisbourg Material Research Picture File were consulted. Copies of the twenty-seven page bibliography are in the Library of the National Museum of Man and in the Louisbourg Library. The article also describes European French styles of the period. Black and white photographs of costumed staff.

"Recent Costume Acquisitions in the Royal Ontario Museum." *Costume Society of Ontario Newsletter* 1, no. 1 (March 1971): 3-4. Gives brief descriptions of a variety of gifts and purchases acquired by the textile department in the previous year and exhibited earlier in 1971. These included dresses from the 1770s, 1850s, and 1870s-80s; a 1955 Balmain

evening gown; several shawls; two twentieth-century children's dresses; an important silk crepe bonnet worn in Ontario ca. 1840; and the indefinite loan from the National Museum of Man of Queen Elizabeth's Maple Leaf dress which she wore in Canada in 1957. No illustrations.

"Regor Collection." *Costume Society of Ontario Newsletter* 2, no. 3 (October 1972): 12. Précis of a feature article from the *Ottawa Journal* of 12 August 1972, which describes acquisition of the Regor collection by the Public Archives of Canada. This became nucleus of the Costume Documentation Centre at the P.A.C.

RIDEOUT, Mary. *Cosmetics*. Louisbourg, n.d. Unpublished manuscript. 3 pp. Describes the use of cosmetics in eighteenth-century France. Interesting text on beauty spots. Information was compiled as a data base for possible use by Louisbourg's costumed animators. Different content than article on same subject by Maria Razzolini. On deposit at the Fortress of Louisbourg National Historic Park, P.O. Box 160, Louisbourg, Nova Scotia, Canada B0A 1M0.

RIOUX, Marcel. "Habillement et parure." In "Description de la culture de l'Île Verte." *Bulletin* no. 133, *Série Anthropologique* no. 35. Ottawa: Musée national du Canada, 1954. P. 27. The publication is the result of a summer's field work on l'Île Verte in 1948. Island is situated in the St. Lawrence River near villages of Isle-Verte and Cacouna. It was chosen as a project for study because of traditional life-style of inhabitants, male members of whom are fishermen. Examines dress of island dwellers, stressing its conservative elements. No illustrations.

ROY, Murielle, Oliva Léger, and Madame Roméo Savoie. "Le costume acadien." *Les Cahiers de la Société Historique Acadienne* 2 (1962): 71-75. Contains a list of publications in which illustrations of traditional Acadian costume are to be found. Description of traditional Acadian costume as quoted from literary sources. Not entirely reliable. Readers should refer to the later *Le costume traditionnel acadien* (1979) by Jeanne Arsenault. No illustrations.

ROY, Pierre-Georges. "La ceinture fléchée." *Bulletin des recherches historiques* 3, no. 11 (1897): 172-73. This Quebec archivist discusses the origins of the *ceinture fléchée* and its technique. An early publication on the subject and not without interest. Perhaps a certain degree of sentimentality; should be consulted with care and with regard to later publications on the subject. No illustrations.

———. "Le bonnet carré d'autrefois." *Les petites choses de notre histoire*. Vol. 2. Lévis: no publisher indicated, 1919. Pp. 245-48. Examines the squared pyramidal caps worn by priests in Canada during the French Regime and the first century of the English Regime. Also includes an interesting description of mid-nineteenth-century male winter outerwear. No illustrations.

———. "La crinoline de nos grandmères." *Bulletin des recherches historiques* 39, no. 11 (1933): 701. Discusses hoops, paniers, and crinolines in England, France, and Quebec. Not particularly reliable. Not illustrated.

———. "La perruque autrefois." *Bulletin des recherches historiques* 45, no. 4 (1939): 126-27. Discusses the question of wigs under the French Regime.

———. "Les souliers français." *Bulletin des recherches historiques* 45, no. 10 (1939): 313-14. Whereas everyone was permitted to make *souliers sauvages* under the French Regime, only cobblers were allowed to make fashionable shoes (the so-called *souliers français*). Tanners could only occupy themselves with tanning. Article recounts an event whereby an inhabitant of Lauzon, Quebec, combined shoemaking and tanning in one business operation, and the implications which followed. No illustrations.

———. "Nos coutumes et nos traditions françaises." *Cahiers des Dix* no. 4 (1939): 101-8. The aforementioned pages in this article are about costume and are divided into six sections. "La perruque et la couette de nos ancêtres" focuses most interestingly on a Quebec male hairdo; it features a *couette*, a form of a pig-tail — often held together with a thong fashioned from an eel skin. It was worn mostly from the mid-eighteenth century to the early nineteenth. Next subject discussed is that of the *fontange*, an elaborate headdress popular in fashionable western European dress of late seventeenth and early eighteenth centuries. Author examines its genesis in Europe and its wear in Quebec. "La crinoline de nos arrières-grand'mères" explores the use of this substructure from its beginnings in the eighteenth century. (The term is used in its French generic form meaning a stiffened petticoat.) This section lacks precision. Similar, to a degree, to author's 1933 article. Following this, author discusses certain aspects of three articles by Edmond-Zotique Massicotte, these latter being mentioned in the bibliography. Roy's "Le tablier du dimanche" is based on Massicotte's "Le tablier dominical," the former's "Les coiffures de nos ancêtres" is inspired by the older writer's "Le chapeau sous le régime fran-

çais," and finally "La chaussure des anciens canadiens" in the *Cahiers des Dix* relates to the earlier chronicler's "Souliers sauvages et souliers de bœuf." Neither Roy nor Massicotte reveals evidence of awareness of general costume history. Except for vague references (excluding one specific one) to Massicotte, not documented. Should, however, be emphasized continually that this, and most earlier works by Quebec historians, are of a pioneer nature and are of importance. Not illustrated.

———. "La perruque autrefois." *Petites choses du régime français*. Vol. 2. Québec: Éditions Garneau, 1944. Text identical to that found in the earlier article (1939) in the *Bulletin des recherches historiques*.

———. "Costume masculin vs costume féminin." *Toutes petites choses du régime anglais*. Vol. 2. Québec: Éditions Garneau, 1946. Pp. 257-58. Discussion of the wearing of trousers by women today: includes the outline of an incident, in pre-conquest Quebec, involving a female wearing the same garment.

———. "Les anciens 'capots' de fourrure." *Bulletin des recherches historiques* 54, no. 3 (1948): 92. General observations on the wearing of the fur coat in Quebec. Unreliable. No illustrations.

"Royal Ontario Museum." *Costume Society of Ontario Newsletter* 2, no. 1 (February 1972): 3-4. Highlights items then on display in the Costume and Textile galleries of the museum: a 1780 English overdress of Indian-embroidered cotton; a gentleman's two-piece suit of silk lined with ermine, English, ca. 1775; wedding dresses of 1831 and 1903; a yellow satin damask English court dress of the 1770s; and a case devoted to the life-cycle of the cloche hat of the 1920s. No illustrations.

RUDDER, David-Thierry. "The Domestic Textile Industry in the Region and City of Quebec, 1792-1835." *Material History Bulletin* 17 (Fall 1983): 95-125. Discusses and compares domestically-made and imported British textiles and clothing, and their use by rural residents (often known as *habitants*) and Quebec City urbanites. Based mainly on post-mortem inventories, the author concludes that although 40-50 per cent of rural residents possessed enough equipment to make their own cloth, over 50 per cent of important articles of clothing were imported. This challenges all previous writings on the subject of rural Quebec dress. His argument, however, is not discussed in enough depth to be convincing. As he admits, it is difficult to determine from the inventories the relative amounts of homespun and imported cloth present in rural wardrobes, and we are not convinced that the notaries themselves

accurately recorded the total wardrobe of the *habitants*. Rudder has also omitted to mention a number of comments made by visitors on the preponderance of homespun clothing among the *habitants*. It is evident from his comparisons to British and French styles that he is weak in costume history; therefore the reader might view his interpretations of extant garments and illustrations differently. However, the discussion of urbanites' clothing and the importation of British goods is an important contribution which will open the door to further study. Résumé in French. Profusely illustrated with images of all kinds.

RUSH, Anita. "Changing Women's Fashion and Its Social Context, 1870-1905." *Material History Bulletin* 14 (Spring 1982): 37-46. Explores the theory that changes in dress in the late nineteenth century were strongly linked to ideological and institutional forces. Several factors which influenced this change are discussed: women's associations; sports; the rise in women's employment; education; and the decline of the domestic servant with the resulting involvement in housework. Research was based on English-Canadian women's magazines, and introduces useful new material. While not entirely convincing in the treatment of why certain elements of fashion did not follow these trends, the article is well written. The scholarly approach makes a contribution to the literature on Canadian costume. Illustrations from periodicals.

———. Review of "The Comfortable Arts: Traditional Spinning and Handweaving in Canada," National Gallery of Canada. *Material History Bulletin* no. 14 (Spring 1982): 98-101. Discusses the background and a number of the artifacts exhibited, including costumes. Comments that despite an intention to show the textile as both functional object and aesthetically pleasing creation, the exhibit did not differ in appearance from a conventional historical survey of fabric development. Also questions the omission of contemporary crafts revival textiles. Finds some flaws in the physical presentation, but concludes that this exhibit marks yet another promising development in the expanding horizons of Canadian material history. Recommends the catalogue (see Dorothy Burnham, *The Comfortable Arts*). Photographs.

RUSSELL, Loris B. "Clothing," in *Everyday Life in Colonial Canada*. Toronto: Copp Publishing Co., 1973. Pp. 123-30. Discusses English and French colonial costume (both fashionable and rural) from the founding of Quebec in 1608 to creation of the Dominion of Canada in 1867. Good description of European fashionable costume during period when

Canada was first settled, but considerable generalization. Briefly mentions costume worn by Mennonites, Quakers, Red River settlers, and British Columbia miners. Also discusses the making of clothing and laundry procedures and equipment. Good for general use but not for the serious student, since some questionable areas. One reproduction of an art work.

SAUNDERS, Doris. "Labrador Crafts: Finger Mitts." *Them Days* 6, no. 3 (1981): 50-51. Oral history. Instructions by Harriet Pardy Martin of Happy Valley, Labrador, for the diamond pattern finger mitts she has made since she was sixteen. No dates mentioned.

———, and Judy McGrath. "A Bird Skin Parka." *Them Days* 8, no. 2 (December 1982): 41-42. Oral history. Reminiscences of Gladys Burdett of Cartwright, Labrador. Includes a description of how she and her father made a parka of birds' necks. Photograph of her father wearing the parka. No date mentioned.

SCHMEISSER, Barbara. "Jewellery in Louisbourg." Louisbourg, 1977. Unpublished manuscript. 129 pp. Reviews jewellery styles during the period in France postulating which modes would not have been common at the Fortress of Louisbourg (1713-58). Comments on types of jewellery worn on this site. Uses as basis of research primary documents and numerous illustrations. Interesting bibliography. Useful appendix consisting of illustrations (engravings, paintings, pastel, photographs), some from the Louisbourg Picture File: includes those of European women and children (mostly French) of all classes, wearing adornment of the period. Images of many types of jewellery of the era. On deposit at the Fortress of Louisbourg National Historic Park, P.O. Box 160, Louisbourg, Nova Scotia, B0A 1M0.

SCHWEGER, Barbara F. "Documentation and Analysis of the Clothing Worn by Non-Native Men in the Canadian Arctic prior to 1920, with an Emphasis on Footwear." Thesis (Master of Science in Clothing and Textiles), University of Alberta, 1983. Not seen. Written and documentary sources and surviving footwear artifacts were located and examined to establish, first, the strengths and weaknesses inherent in the use of these types of documentary evidence in a study of historic cold weather clothing, and second, the clothing practices of British, American, and Canadian men present in the Canadian Arctic from 1820 to 1920. Emphasis is on design and construction of the footwear worn in this period. Analyses importance of native-made footwear. Bibliography and glossary.

SÉGUIN, Robert-Lionel. "La bourse à cheveux." *La revue de l'université Laval* 15, no. 3 (1960): 276-77. From a literary source, this well-known ethnologist and historian documents wearing of the eighteenth-century bag wig in New France. The bag wig was a version of the long powdered wig in which the back ends were tied in a black silk bag to keep the powder off the coat. Some men wore their own hair powdered as wigs, so the bag was also used with natural hair. Not illustrated.

———. "La coiffure dans la région montréalaise." *Rapport des archives du Québec* 41 (1963): 211-33. Introduced by a brief discussion of early influences on clothing in New France, and how the impetus to dress in a really "Canadian" manner increased after the British conquest. Includes an outline of early attempts to produce linen and hemp. Survey of headwear during the French Regime focuses on that of the masculine variety. Documented. Extensive use of notarial inventories. No illustrations.

———. "Le costume." In *La civilisation traditionnelle de l'habitant au XVII^e et XVIII^e siècles*. Ottawa: Éditions Fides, 1967. Chapter 4, pp. 459-503. An overview of fashionable and rural costume during the seventeenth and eighteenth centuries in New France. Includes children's and adult and female dress. Similarity to French costume stressed in the clothing of the élite, while influence of Indian garments underlined in traditional (rural) garments. Includes discussion of accessories, jewellery, and textiles. Based on documentary records, no use of visual sources. Not completely reliable. Thoroughly documented.

———. "Le costume civil en Nouvelle France." *Bulletin* no. 215, Musée national du Canada, no. 3 of La série des bulletins de folklore. Ottawa: Musée national du Canada, 1968. 330 pp. Chapter 1 discusses fashionable and rural dress of the period, with a small section on Indian dress. In Chapter 2, by far the largest section, is a selection of costume entries from notarial inventories of the period. They are divided into sections of men's, women's, and children's dress; and the individual items in the inventories are then listed alphabetically. Many, but not all, of the items of clothing are defined. From these sources a costume historian could create a profile of the costume of the period, but it would be difficult for a novice to do the same. This unfortunately imposes some limitations on the usefulness of the publication, although it definitely has merit. Sketches, illustrating some costume items. Bibliography, not completely costume-oriented.

- . "L'apport européen à la civilisation traditionnelle du Québec." *Cahier des Dix* 39 (1974): 221-41. Discusses European influence on Quebec civilization, including costume. Emphasis on the use of imported fabrics. Re-emphasizes the point that in the seventeenth and eighteenth centuries fashionable dress in the western world did not differ in essence from country to country. Not illustrated.
- . "Le tressage de la paille au Québec." *Revue d'ethnologie du Québec* vol. 6. Ottawa: Les Éditions Leméac Inc., 1977. Discusses history of the hand-plaited straw hat in Quebec and techniques used in its home manufacture. Well illustrated.
- . "Le grappin." *Revue d'ethnologie du Québec* 8 (1979): 9-16. Discusses the Quebec *grappin*, a type of metal ice-cutter attached to footwear to prevent slipping on ice. Much information acquired through notarial inventories. Well documented. Nicely illustrated with photographs of different interesting examples.
- . *Se Vêtir au Québec 1850-1900*. Paris: la Réunion des musées nationaux, 1979. 4 pp. Pamphlet published to accompany an exhibition of Quebec rural dress and textiles. The display had the same title as the pamphlet, and was held at the Musée national des arts et traditions populaires, Paris. Artifacts were from the author's own collection. The pamphlet featured insights into both fashionable and rural Quebec dress from its early documented beginnings in the seventeenth century until the present. Also discusses domestic textile manufacture. Research based on primary sources. At times sloppy documentation. Not all costume terms are defined. Undated illustrations: their captions do not indicate whether articles were in the exhibition. Photographs and illustrations of art work.
- . "Le fléché québécois, serait-il d'origine française?" *Revue d'ethnologie du Québec* 12 (1980): 9-19. On the genesis of the Quebec *ceinture fléchée*. Briefly discusses various theories on the origin of this article. Explores the history of the sash in Quebec as revealed by notarial documents. Mentions an early citation of the *ceinture fléchée* in 1798 in a Quebec notarial inventory. For this Quebec accessory, sees relationship with certain clothing items worn during the nineteenth century in the French provinces. Cites the finger-woven sash worn by women who worked in the salt marshes in the department of Loire-Atlantique and the finger-woven tie worn in Auvergne, both with designs which broadly suggest the well-known Quebec motif. Seems that the author had not seen Jean Palardy's earlier article, "La ceinture fléchée," part of which is relevant to Séguin's thesis. Illustrated with photographs of artifacts and works of art.
- "Se vêtir au Québec, 1850-1910." *Vie des Arts* 24, no. 97 (1979-80): 75. Discusses the costume and textile exhibition of the same name held at the Musée national des arts et traditions populaires, 11 May to 3 September 1979, in Paris. Underlines the fact that traditional costume in Quebec was largely homemade. Illustration of cover of pamphlet which accompanies exhibition. (See R.-L. Séguin, "Se Vêtir au Québec...")
- SHIPLEY, Nan. "Winnipeg Costume Collection." *Canadian Collector* 15, no. 3 (May/June 1980): 51-53. Traces the development of the Dugald Costume Collection from its origins in a historic fashion show in 1952 to a major collection awaiting a museum. Since the publication of this article, the Dugald Costume Museum has opened in custom-built quarters. See also articles by Susan Shorthill and Peggy Tyrchniewicz.
- "Shopping in Toronto." *Costume Society of Ontario Newsletter* 4, no. 1 (February 1974): 10. Reminiscences by C.S.O. member Mrs. Charles Band of shops and shopping for clothing in Toronto in the early twentieth century.
- SHORTHILL, Susan. "Dugald Costume Museum." *Dawson and Hind* 2, no. 3 (1983): 23-25. Discusses exhibition, storage, and collection policy of Canada's only costume museum. Of interest is the museum's visual storage system. Clear and informative. Photograph.
- Silhouettes, ca. 1840-1965*. Montreal: McCord Museum, McGill University/Canadian Couturiers Association Inc./Montreal Museum of Fine Arts, 1965. *Silhouettes, ca. 1840-1965*. Montréal: Musée McCord, Université McGill/l'Association des Couturiers Canadiens Inc./Musée des Beaux Arts de Montréal, 1965. 48 pp. A catalogue which accompanied an exhibition of fashionable Montreal costume 1840-1965 at the Montreal Museum of Fine Arts. The fashions of 1965 were created by Montreal members of the Canadian Couturiers Association, founded 1954. The dress for the earlier period was lent by the McCord Museum, McGill University. Text can be seen as a brief fashion survey of the time with social history overtones. Publication is in both French and English. Photographs of costumed mannequins.
- SIMPSON, Valerie. *Women's Attire. Les vêtements féminins*. Saint John: New Brunswick Museum, 1977. 63 pp. A catalogue of selected nineteenth-century women's garments from the very fine collection of the New

Brunswick Museum, which was being reorganized and inventoried at the time of publication. The text is overgeneralized, but it also incorporates some valid insights into New Brunswick style. Unfortunately the layout and quality of photographs are uneven, and the clothing is sometimes poorly displayed. The dating is weak, and the whole book lacks adequate research. Some original photos 1860-70 are included. Black and white and colour photographs. Bilingual text.

"Souvenirs d'élégance: Some Private Collections of Costume." *Costume Society of Ontario Newsletter* 13, no. 1 (March/April 1983): 7-8. The exhibit "Souvenirs d'élégance" at the McCord Museum over the summer of 1983 gave the museum the opportunity to salute private collectors of costume. This article acquaints us with notable private collectors in Canada and abroad, and focuses on Montrealer Andrée Murphy, whose gowns dating from 1899 to the 1930s were featured in the exhibition. No catalogue.

STANLEY, Barbara. "Recent Acquisitions: Peel Museum and Art Gallery, Brampton." *Costume Society of Ontario Newsletter* 8, no. 1 (June 1978): 5. The museum had recently received two major collections; items from the C.S.O.'s McNair collection, and the Eire Smith Schaefer collection, on indefinite loan from the Bolton Historical Society. Both collections date from ca. 1890-ca. 1940. Interesting small acquisitions are mentioned, and a note is included on the collection of glass negatives from the Peel area, dating from ca. 1865-1915. Not illustrated.

———. "Brampton: Peel Museum and Art Gallery." *Costume Society of Ontario Newsletter* 13, no. 2 (October 1983): 4. Describes three recent acquisitions: an evening dress in gold silk crepe and white chiffon ca. 1910; a silk costume ca. 1870 purportedly for riding; and an 1819 Loyalist wedding gown.

Stitches in Time. London: Centennial Museum, 1970. 4 pp. Costume from the collection of the Centennial Museum, London, Ontario. A pamphlet containing the checklist of articles in the exhibition, *Stitches in Time*; also some commentary. Articles date from the 1820s to 1912, a number having an interesting provenance. No illustrations. Out of print.

SYMONS, Scott. Review of "'Modesty to Mod'... R.O.M.'s Dress and Underdress Show Makes Points 'Without Preaching.'" *Arts Canada* 24, no. 111/112 (August/September 1967): 1-2. A tongue-in-cheek review of the exhibition praising the fact that the

display is completely objective and non-partisan compared to other Centennial cultural events. An overview of the artifacts in the exhibition expands on what is discussed in K.B. Brett's *Modesty to Mod* catalogue, but the author's unique writing style perhaps overwhelms the content.

TAMOSAITIS, Antanas and Anastasia. *Lithuanian National Costume*. Toronto: Lithuanian Folk Art Institute, 1979. 256 pp. A history of Lithuanian national or folk costume, i.e., the ethnic handwoven costume usually worn for holiday occasions. Focuses on its European development. Last two pages discuss problems of reproduction of Lithuanian folk costume in Canada today. Scholarly. Good bibliography. Attractive publication with numerous photographs and illustrations of art work.

TILNEY, Philip V.R. "Artifacts from the CCFCS Collections: Sampling No. 1." *Canadian Centre for Folk Culture Studies Paper No. 5*, National Museum of Man Mercury Series. Ottawa: National Museums of Canada, 1973. 61 pp. Outlines the Centre's collecting procedures and provides a sampling of artifacts from the collections. Historical specimens from Canada's forty cultural groups are sought to visually demonstrate traditional attitudes and functions. The costume collection, described on pp. 7-12, is considered as one area especially important with regard to Euro-Canadian folk culture groups. Centre holds complete costumes representing a dozen groups, as well as parts of costume. Black and white photographs illustrate some examples. Jewellery is also discussed, pp. 13-15.

TYRCHNIEWICZ, Peggy. *Ethnic Folk Costumes in Canada*. Winnipeg: Hyperion Press Ltd., 1979. 144 pp. An exploration of ethnic dress from many cultures as worn and used in Canada today. Some background details about each country, a brief outline of the history of costume in that country, and a description of the garments in Canada. The author rightly comments that it is "at best a brief summary of a detailed and complicated subject." Costumes are often illustrated on members of folk dance troupes, and it is not specified whether these are authentic costumes or dancers' interpretations which may be considerably altered from the authentic. Glossary and bibliographic references. Colour photographs.

———. "Garment Replicas for a Historic Fashion Show." *Apparel Studies Association of Canada Proceedings* (May 1979), unpagged. Includes the genesis of the Dugald Costume Collection, now housed in the only costume museum in Canada, designated appropriately enough as the Dugald Museum of Costume. (See articles by Nan Shipley and Susan Shorthill.) As

an on-going means of funding the collection, a group of interested women held fashion shows, initially of historic clothing from the collection, and later, to be more museologically correct, of replicas of these garments. In 1978 and 1979, the reproduction of costumes for this fund-raising purpose was undertaken by clothing and textile students from the University of Manitoba with the author as consultant. The article describes the replicating procedure followed for the clothing. Not illustrated. On deposit at the McCord Museum.

VINCENT, Rudolphe. *Notre costume civil et religieux*. Montréal: Centre de psychologie et pédagogie, 1963. 20 pp. A volume in a series on diverse subjects written for children. The only complete history of Quebec costume to date. Begins with the early seventeenth century and the first settlers. Coloured drawings of dress of succeeding periods, including those of religious dress and one of the *coureur de bois*. Lack of detail in illustrations limits use for costume reproduction purposes. Source and date of images not always indicated. However, as the only collection of images of Quebec costume over the ages, will be of some interest. Near conclusion of publication, line drawings of changing silhouettes of fashionable dress and accessories. Included are hard-to-come-by illustrations of religious costume. Text not always reliable.

VERMETTE, Luce. "La vie domestique aux Forges du Saint-Maurice." *Histoire et archéologie* no. 58. Ottawa: Direction des lieux et des parcs nationaux, Parcs Canada, 1982. 322 pp. "Domestic Life at Les Forges du Saint-Maurice." *History and Archaeology* no. 58. Ottawa: National Historic Parks and Sites Branch, Parks Canada, 1982. 304 pp. The Forges du Saint-Maurice, established in 1730 near Trois-Rivières, Quebec, was one of the earliest industries in Canada, and the oldest ironworks on the continent. It continued in operation for more than 150 years. This superb study comprises only one aspect of a massive research project, here being the activities and items of everyday life in the industrial village. Two periods are discussed: 1729-60, the French Regime; and 1793-1845, the British administration of Mathew Bell. Sources used were primarily post-mortem inventories, along with other notarial documents, overall inventories, travellers' accounts, artifacts, and visual records, providing an excellent example of comprehensive methodology. Unfortunately, in many cases the costume entries are very meagre, but the author has tried to create a picture of what men of different occupations, such as forgerman, stoker, or collier wore. The sections on clothing first compare and discuss the clothing of the men, and their wives and

children where possible, then monographs of certain individuals allow the garments to be considered in the perspective of lifestyle. Lists of items from the inventories are included as appendices. The one drawback is that there is no interpretation of costume elements in the illustrations to tie them to the documents. A minor problem with the English translation of some costume terms. Bibliography. Illustrated, including a previously unpublished image of a "Canadienne" and "Canadien" (p. 104), and nineteenth-century French forgermen.

———. "L'entretien" in "Les donations, 1800-1820: activités domestiques et genre de vie." *Rapport sur microfiche* no. 16. Ottawa: Parcs Canada, 1982. 105 pp. Chap. 4, pp. 52-59; "L'entretien," in "Les donations, 1850-1870: activités domestiques et genre de vie." *Rapport sur microfiche* no. 17. Ottawa: Parcs Canada, 1982. 118 pp. Pp. 72-82. An extremely important and scholarly study in two parts, on the notarial contracts by which individuals, usually married couples between the ages of forty and fifty, transferred all or a portion of their estate to the next generation in return for guaranteed "spiritual and temporal" care in their old age. From 1800 to 1820 these documents contain very detailed requests which provide a wealth of information on rural Quebec clothing, for example, on the frequency of renewal, differences in styles for weekdays and Sundays, and seasonal differences. The section on costume lists the most typical men's and women's wear requested. It makes the interesting observation that clothing requests from the Montreal area were more likely to list finished garments, whereas requests in the Quebec area tended to list yardage required to make up clothing. In the later period 1850-70, the author found that there were more changes in female clothing than in male, but there was a noticeable change in fabrics for both. A glossary would have been useful. Illustrations do not show costume.

VOLLMER, John E. "Fabric, Fashion, Folk Costume: New Quarters Enhance the Textile Collection as a Learning Resource." *Canadian Collector* 17, no. 4 (July/August 1982): 84-85. A brief article summarizing the history of the Royal Ontario Museum's textile department and discussing some of its activities, the scope of its large and diverse collection, and its facilities in the new R.O.M. curatorial centre. Small photographs, mostly of textile artifacts.

Waisted Efforts: Women's Undergarments, 1760-1960. Vancouver: Vancouver Museums and Planetarium, 1982. "Footnotes" series. 10 leaves. Brochure from the exhibit of this name, held at the museum

August 1981 to May 1982. Describes artifacts in the nineteen cases, which include undergarments and related accessories, a mid-eighteenth-century doll showing the ideal figure of that period, and a young girl's corset 1900-10. Interesting background commentary. An accompanying slide set is in the process of being produced for sale. Photograph and line drawing. See exhibit review by Marion Brown.

WARD, Jacqueline. "Canadian Costume: A Bibliography." *Costume Society of Ontario Newsletter* 7, no. 2 (July 1977): 8-10. Some interesting entries but not comprehensive. No annotations. Includes mono-graphs, articles and periodicals, primary source periodicals and catalogues, and books with some Canadian content. Does not include any French-language material.

———. "Canadian Costume Bibliography: An Introductory Essay." *Costume Society of Ontario Newsletter* 8, no. 1 (June 1978): 7-13. Evaluates the sources consulted in the preparation of the bibliography above. Annotates some of the books listed, and comments on the state of Canadian publications in the costume field. Also discusses some primary sources.

WHITELAW, Adrienne. "Assomption Sash: A Long Tradition in French Canada." *Handweaver and Craftsman* 21, no. 3 (Summer 1970): 12-14. A synthesis of much of what has been written before. Does not state an opinion as to the origin of the sash. The author learned to finger-weave the sash from Mme

Phydias Robert of St. Ambroise de Kildare, and includes instructions in this article. Photographs.

WILLIAMSON, E.L.R. "Period Costume." *Encyclopedia Canadiana* 8. Ottawa: The Grolier Society of Canada, 1960. Pp. 153-60. Survey of styles prevalent in Canada, until the present day, with relationship to mode in Europe. Includes some remarks on Indian garb, sports and children's clothes, dress of the learned professions (legal, clerical, and academic), military attire, and official costume for government officials. Numerous illustrations of all kinds.

"York University Law Library's Display of Legal Dress." *Costume Society of Ontario Newsletter* 4, no. 3 (November 1974): 4. Briefly describes the two cases on display which traced the evolution of the judicial dress of the sergeant-at-law and legal academic dress.

"70-Year Fashion Survey at Royal Ontario Museum." *Canadian Collector* 14, no. 1 (January/February 1979): 41. Report on the exhibition "Fashion in a Family," then at the R.O.M. until 31 March 1979, based on a special collection of garments in the museum. The clothing was originally worn by four generations of the Silverman family of Montreal and Toronto, and can be seen as a reflection of family activity in the twentieth century. Special occasion gowns, Canadian designs, basic ready-to-wear garments, sportswear, casual attire, lingerie, and bathing suits were on view. One photograph.

The Loyal Americans

"The Loyal Americans: The Military Role of the Loyalist Provincial Corps and Their Settlement in British North America, 1775-1784," Canadian War Museum, National Museum of Man. Curator: Bernard Pothier. Designer: Victor Suthren. Travelling exhibition organized in collaboration with the New Brunswick Museum. Tour: Canadian War Museum, Ottawa; Annapolis Valley MacDonald Museum, Middleton, N.S.; Museum of Our National Heritage, Lexington, Mass.; New Brunswick Museum, Saint John. Reviewed at the Museum of Our National Heritage, Lexington, Mass.

Robert S. Allen, ed., *The Loyal Americans: The Military Role of the Loyalist Provincial Corps and Their Settlement in British North America, 1775-1784*. (Ottawa: National Museums of Canada, 1983.) Also available in French: *Les loyalistes: le rôle militaire des corps provinciaux loyalistes*

et leur établissement en Amérique du Nord britannique, 1775-1784.

"I'm not sure who the Loyalists were — which side were they on?" With these words to a friend, a slightly bemused young mother may have summed up a common American response to "The Loyal Americans" exhibit during its recent showing at the Museum of Our National Heritage in Lexington, Massachusetts. From an American perspective, the loyal Americans were the supporters of the Revolution, not those still known popularly as "Tories" or "Redcoats" who opposed that "Glorious Cause"! This woman's comment suggests some of the problems in mounting an exhibition on a trans-national subject for an international audience. Language and meaning take on unintended qualities in the crossing of international boundaries. Clearly, the history and inter-