

**THE RE-COLLECTION OF THE
RYERSON FASHION RESEARCH COLLECTION**

by

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Ingrid Masak Mida

Abstract

Christian Dior once said, “We invent nothing, we always start from something that has come before” (qtd. in Pochna 80). Historic garments can inform and inspire the present, offering up design potential for reinterpretations of styles of the past or serving as evidence of how fashion was worn and lived for material culture studies. Seeing a dress in a photo is a very different experience than feeling the weight of the fabric in hand, examining the details of cut, construction and embellishment, considering the relationship of the garment to the body or searching for evidence of how the garment was worn, used or altered over time. The Ryerson Fashion Research Collection is a repository of several thousand items acquired by donation since 1981, many of which are dresses and evening gowns dating from 1860 to 2000. For several years, this collection lay dormant behind an unmarked door and was largely unknown by the student body. This project was initiated to understand the nature of the artifacts contained therein and is a first step in the process of refocusing and rebuilding the Collection for the future. The title “Re-collection of the Ryerson Fashion Research Collection” encapsulates the organizing principle for this practice-led interdisciplinary project, encompassing the intersection of material culture, curatorial process and collective memory in the identification of one hundred key items from the archive that reflect the breadth and history of the Collection itself.

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Dedication

I dedicate this work to FCAD students in Ryerson University as a template for further research using the artifacts in the Ryerson Fashion Research Collection. I hope this project encourages fashion students everywhere to engage with objects as sources of design inspiration and material culture research.

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Introduction

The Ryerson School of Fashion opened in 1948, and since that time, a collection of garments, accessories and other items related to fashion has been available to instructors and faculty as a resource tool for the classroom. In 1981, formal written records for the Ryerson Costume Resource Collection¹ were created and donations were accepted from staff, students and the public. Over the course of thirty-one years, several thousand garments, accessories, textile samples, patterns and other items were accepted into the Collection, and stored behind an unmarked door on the seventh floor of the Ryerson University Library. At the beginning of 2012, the Collection was not widely known among the student body and had become largely inaccessible due to degradation of the database and a lack of curatorial direction. This project was initiated to understand the nature of the artifacts contained therein.

In the book *The System of Objects*, Jean Baudrillard considered the relationship of a collection of objects relative to time when he wrote: “The deep-rooted power of collected objects stems neither from their uniqueness nor from their historical distinctiveness. It is not because of such considerations that the temporality of collecting is not real time but, rather, *because the organization of the collection itself replaces time* [sic]” (102). In accepting an object into a collection, it is set aside, protected and preserved, extending its biography outside its normal life cycle. The object becomes part of a group of objects that together as an entity represents the passage of time. During the course of this project, I was rediscovering the core of the archive and in so doing, unwrapping time and attempting to reveal the unwritten history of thirty-one years of artifacts donated to the School of Fashion at Ryerson.

¹ During the course of this project, the name was changed to the Ryerson Fashion Research Collection in order to better reflect the objectives of the School of Fashion.

The materials for this research project encompassed the entire array of objects within the storage facility, including garments, accessories, fashion magazines, catalogues, patterns, pattern books and photographs, as well as the written records themselves, consisting of three binders of correspondence, one for each decade. This complex body of material is considered an archive, which Susan Pearce defines in her book *Museums, Objects and Collections* to consist of:

the entire holdings of a museum service and includes both the material – the collections themselves – and also the entire associated record... [which] ...can include letters, manuscript note books, annotated maps, offprints from journals, watercolours, photographs and field notes....To this should be added old packaging, boxing and labeling which sometimes survives to give crucial links between objects and provenances. (120)

To recollect means to recall to mind or to remember. A study collection, like a museum, is both a storehouse and a repository of memory, and collective memory is derived from the relationship of the objects to each other, through the act of selection by the curator in creating the collection. The title “Re-collection of the Ryerson Fashion Research Collection” encapsulates the organizing principle for this practice-led interdisciplinary project, encompassing the intersection of material culture, curatorial process and collective memory in the identification of one hundred key items from the archive that reflect the breadth and history of the Collection itself. The intent is to rediscover and remember what is important in this Collection, and in the process of doing so, refocus and rebuild the Collection for the future. This project also serves to contribute to the history of Canadian dress, which according to Alexandra Palmer, has “received extremely little academic attention and is still in its infancy” (“Canadian Couturiers” 4). In making that conclusion, Palmer mentions Ryerson’s “holdings that include Canadian designs” and notes the lack of “publications that have

appeared to contributed to the seminal documentation and analysis of historical Canadian dress” (5).

Chapter 1: Garments as Objects of Material Culture

Material culture analysis is a research methodology that considers the relationship between objects and the “ways in which we view the past and produce our narratives of what happened in the past” (Pearce *Museums, Objects* 192). All objects that have been created by humans have a physical presence that is typically associated with a particular time and place. This materiality is part of the object biography and offers a non-textual link to the past. Museologist Susan Pearce described the way objects can reflect our identity: “Objects hang before the eyes of the imagination, continuously representing ourselves to ourselves and telling the stories of our lives in ways which would be impossible otherwise” (*Museums, Objects* 47). Using objects as primary evidence is a form of material culture research established by Jules David Prown in his 1982 article “Mind in Matter: An Introduction to Material Culture Theory and Method”. A number of fashion scholars including Alexandra Palmer, Lou Taylor, Valerie Steele, and Francesca Granata have considered the significance of using actual garments in a multi-disciplinary approach to the study of dress and are advocates of the Prown method of object-based research.

Garments are important artifacts of material culture, providing evidence of the cultural and social history of a period since “fashion freezes the moment in an eternal gesture of the-only-right-way to be” (Wilson vii). Locating a specific garment on the timeline of fashion is generally possible through the evidence contained in the garment itself, using such clues as the cut, colour, silhouette, technology (e.g., type of closure mechanisms), labeling and fabrication (e.g., machine stitching vs. hand stitching) as well as the type and aging of the textile. However, garments can be a conflation of stylistic influences and caution must always be

exercised in identifying and dating historic garments that might not conform to stylistic trends or are homemade (Palmer “Form Follows Fashion” 5).

Clothing is also a form of material memory, carrying the imprints of its intimate relationship to the body, the marks and stains of living, and the rips, strains and tears of movement. These marks provide evidence of a personal history in the garment’s biography and “a single garment may be significant because of the relationship between its particular material form and the body that wears it” (Dant 86). The clothing that is kept beyond its fashionable life often has “symbolic qualities” and holds “personal memories” for the owner (De la Haye *The Messels* 14). In a poetic essay by Peter Stallybrass entitled “Worn Worlds: Clothes, Mourning and the Life of Things”, the author describes how the clothes of his late colleague Allon White triggered sensory memories: “He was there in the wrinkles of the elbows, wrinkles that in the technical jargon of sewing are called ‘memory’; he was there in the stains at the very bottom of the jacket; he was there in the smell of the armpits” (36).

Certain garments, particularly ones worn for special occasions like a wedding, may be kept as a treasured memory of an event or a loved one, and many women have garments that hang at the back of their closet, long out of fashion, but imbued with memories (Banim and Guy 217). As Katherine Brett, former curator of Textiles and Costume at the Royal Ontario Museum, wrote in the exhibition catalogue to *Modesty to Mod: Dress and Underdress in Canada 1780-1967*:

In every field of the household arts it is the treasured possession, and not the domestic chattel, that has been cherished and handed down from generation to generation for us to enjoy today. This is also true of clothing; it is the wedding dress or fine gown, worn once on a special occasion, that most often survives. (vi)

Special occasion garments can be difficult to part with, and the owner may seek to prolong the biography of the object by selling or giving the item away to validate their investment in the piece (Lucas 18). Museum curators and managers of study collections can be overwhelmed with requests to accept donations of items that have emotional significance to the wearer, yet lack provenance or significance from a curatorial standpoint. In my experience, visiting a donor is a dance with grief, requiring an acute sensitivity to the complex nature of the grieving process and life's rites of passage.

When a garment is accepted into a study collection or museum and is divorced from its former owner, it is given a second life in a collection, stored in drawers, archival boxes or hanging storage. The item will never be worn or altered again, and its object biography is extended. Lou Taylor describes the altered nature of dress artifacts accepted into collections:

As static and empty vessels, they immediately become displaced 'objects' taking on a second life as venerable, valuable and treasured icons. They acquire a new mystique and a new life. Conserved at vast expense, they are wrapped and stored in dust-free, air-conditioned environments if they are lucky and then measured and catalogued by experts with extraordinary patience and specialized skills (*Study of Dress History* 18).

Although garments as artifacts embody "complex composites with multiple histories" (Palmer and Clark 9), this information is not always known, available or recorded when an item is accepted into a collection. Memories fade and time conflates. Yet, it is the role of the curator of fashion to place singular garments within a historical continuum to create "new patterns of chronology" and to "read time backwards, to read it from where we are standing, always in the present, acknowledging that this is our perspective" (De la Haye and Clark 162). In the absence of information from the donor, the curator must interpret the information provided by the garment itself and search for supplementary material to appropriately date and catalogue the item.

The premise of a collection implies an act of choice. There must be a deliberate selection of “objects and specimens out from all the available material of the world”, which are put “together in a way which renders the meaning of the group more than the sum of its individual parts” (Pearce *Museums, Objects* 66). This project was undertaken to reveal the nature of the objects in the Ryerson Fashion Research Collection as a first step in the refocusing and rebuilding of this collection for the future.

Chapter 2: Study Collections

Historic garments can inform and inspire the present, offering up design potential for reinterpretations of styles of the past or serving as evidence of how fashion was worn and lived for material culture studies. Seeing a dress in a photo is a very different experience than feeling the weight of the fabric in hand, examining the details of cut, construction and embellishment, considering the relationship of the garment to the body or searching for evidence of how the garment was worn, used or altered over time. Both dress designers and historians can expand and enrich their research processes through object-based analysis.

One of the first study collections in North America was opened at the Brooklyn Museum in 1918. Prior to WWI, American designers had largely relied on Paris for inspiration and Stewart Culin, the curator of ethnology, sought to rectify that by offering designers access to garments and textiles in the museum. The Brooklyn Museum Guide to the Records of the Department of Costumes and Textiles 1911-2004 indicates that Culin said at the time:

What these industries need during this critical time is an opportunity to study the basic source of inspiration. The time has come when they must do what designers of other great art cities of the past, including Paris, have always done – go back to the basic source of inspiration and follow their own inspirations derived from the material in terms of their own time and peoples. This is the only way art has ever found its way into industry.

From its inception, the costume and textile collection at the Brooklyn Museum was immensely popular with industry and a separate study room was soon designated for to facilitate access. The museum's ethnographic collection was also made accessible and visitors were allowed to handle and even try on the garments. According to the *Brooklyn Museum Guide*, an annual membership program was initiated in 1942 to support the department with two categories of membership. In 1947, donations from industry facilitated the creation of a

design laboratory to support designers and technicians in the decorative arts and was renamed the Edwin C. Blum Design Laboratory in 1948. This lab was transferred to the Fashion Institute of Technology in 1973 where it still operates today.

Another early study collection of dress originated in New York in 1937 as a resource tool for the theatre community and was called the Museum of Costume Art. Housed in an office building in midtown Manhattan, this collection was also open to fashion designers, milliners, jewelers, and shoemakers. In 1944, the operation was assumed by the Metropolitan Museum of Art and was renamed The Costume Institute. Dorothy Shaver, president of Lord & Taylor and head of the fundraising committee that facilitated this union in December 1944, was reported to have said (*Today in Met History*):

Today's announcement, that the Metropolitan Museum is taking steps to emphasize fashion as an art, is a history-making move in the life of American fashion. It recognizes the vitality and progressive spirit of the American fashion industries and it shows a desire on the part of a great museum to serve effectively these industries.

Initially, the prime users of the collection were industry professionals who engaged directly with the collection. Garments could even be tried on (a practice that was banned in museums in 1987²). In 1959, the Costume Institute became a separate curatorial department, and over time became more focused on scholarly research. According to curator Harold Koda, collection practices became oriented towards “the great aesthetic manifestations of any era” with an emphasis on provenance. The fragility of historic textile artifacts in the Costume Institute collection necessitated the limitation of access and Harold Koda said in a 2010 conference proceeding that: “There is a recognition that these pieces, every time they are handled, every time they are put on a mannequin, they are stressed”.

² In 1987, the Costume Society of America passed a resolution to discourage the wearing of museum artifacts, and this was adopted by international museum practice guidelines in 1993 as per ICOM “Guidelines for Costume”. See also Taylor, *The Study of Dress History*, 47-50.

In Toronto, The Royal Ontario Museum, which has over 50,000 objects in its costume and textile collection, at one time allowed faculty and students of Ryerson's School of Fashion access to its collection. For example, in the early years of the School of Fashion, illustration classes were conducted at the ROM. In 1979, ROM curator Mary Holford reported the acquisition and display of two items designed by Ryerson students in a ROM exhibit called "The Why and Wherefore of Clothes" (Reffes 4). In 1984, the *CSO Newsletter* reported that faculty member Sue Barnwell had created a series of three patterns of 18th and 19th century dresses in the ROM Collections and supervised a team of students who constructed prototypes thereof (15). This type of access at the ROM is no longer available to Ryerson students or faculty.³

Many leading fashion programs in universities in North America have study collections to which students, faculty and visiting scholars have access or can make appointments to examine historic and contemporary garments. They include: The School of the Art Institute of Chicago (SAIC) in Chicago, Parsons New School of Design as well as the Fashion Institute of Technology (FIT) in New York, Drexel University in Philadelphia, Rhode Island School of Design in Providence, Fashion Institute of Design and Merchandising (FIDM) in Los Angeles, Iowa State University in Ames, Kent State University Museum in Ohio, as well as University of Alberta in Edmonton and Seneca College in Toronto. The size and focus of these collections varies widely, with SAIC having the smallest collection of 300 artifacts that illustrate advanced design and construction from 1950 onwards to Kent State with 30,000 items that represent fashion from 1750 to today. Some collections include textiles, while others do not. The oldest collection within this group of university study collections is

³ Access to the ROM Costume & Textile Collection is presently restricted to invited scholars at the doctorate or post-doctorate level.

Iowa State, which was founded in 1923 and includes 10,000 apparel and textile objects dating back as far as 1725.

The primary purpose of a study collection is to educate and inspire. They may also serve to enhance teaching, research and outreach with the community through exhibition and display of artifacts (Marketti et al 255). While museums may have similar objectives, a study or resource collection differs from a museum collection in that handling of objects is expected. Since textiles and dress are inherently fragile, excessive handling may cause damage and accelerate decomposition, which may result in the need to limit access to preserve the garment for the future.

Some universities, like Kent State and FIT, have collections that rival that of museums and operate on that basis and the degree to which students are allowed access to all objects in the collection depends on the policies of the institution. Jean Druessedow, Director of the Kent State University Museum, believes in open access to the entire collection for students, faculty and visiting researchers and wrote in an email to me dated May 9, 2012:

My philosophy has always been — from the Costume Institute days to now — that students should have access to the very best in the collection. How can we inspire them by showing them lesser things? They need to know what excellence in design and fabrication is. So, our exhibitions try to present our best to the public all the while keeping the needs of students in mind. Kent is one of the few places where undergraduates have full access to the collections should they want it.

Open access is atypical and can mean different things at different institutions. At the SAIC, where no appointments are required, students are allowed to go into the storage area to browse, and may handle garments including putting them on mannequins and turning them inside out to study details of construction. At FIT, students may request to see items from the study collection, which consists of 2,000 artifacts and is kept separate from the museum

collection. Students have to complete a research request in advance – asking for a specific designer or period – and the items are brought out to them on a rack. Garments may not be put on mannequins and may not be turned inside out. Although students and visitors to FIT are not required to wear gloves, they are closely supervised, and for some fragile pieces, the curatorial staff handles the garment. Access to the FIT Museum Collection is limited to curatorial staff.

A study collection differs from a museum in that handling is expected, but the policies and practices differ by institution. In general, most university study collections attempt to follow ICOM guidelines for museum practice.

Chapter 3: Curation of the Ryerson Fashion Research Collection

Textile Instructor Katherine Cleaver created the first written records for the Ryerson Costume Resource Collection in 1981. Included in that year's record is a photocopy of a handwritten memo entitled "Items of historic value in the Fashion Department of Ryerson Polytechnical Institute" by Beate Ziegert, Director of the School of Fashion. This memo lists fourteen entries identifying garments, textile samples, books of laces, patterns, drawings, historic dolls in period costume, fashion magazines, sewing machines and other items which had been collected "since 1948 when the Fashion Department was first set up". These items had been used as a teaching resource for the instructors in The Department of Food, Nutrition, Consumer and Family Studies, and included "2 or 3 wooden file boxes of textile samples that had been collected by Miss Sarah Murdoch and Mrs. McKinley Scott since 1948". However, no accession numbers were assigned to these items in the records and it is not clear whether they ever formally became part of the department's collection or what happened to them. A Post-it note attached to the memo dated June 15, 1999, written in pencil asks: "Do garments exist or are they gone? KC".

The first donation record with an accession number is a patterned textile with cotton weft and silk warp from China in brilliant blue and fuchsia pink that was fifty years old at the time of donation (1981.01.001). Subsequent records list the donation of textiles and garments including items accepted from Ryerson faculty and staff, prominent Toronto families and the public. Over time the Fashion Research Collection grew within The School of Fashion to several thousand items by 2009 when Professor Emeritus Katherine Cleaver retired. For three years, the Collection languished behind an unmarked door in the library, and by 2012, when this project was initiated, the database had become unusable, and there were racks and boxes

of un-accessioned garments piled in the room. The number of items in the Collection at the beginning of this project is estimated to be approximately 3000 items, based on the “1600 items of apparel, textiles and accessories” reported to be in the Collection in the 2007 media release for the exhibition “From Home Ec to High Tech: 60 Years of Fashion Education” plus donations accepted thereafter. However, the actual number of items on hand as of February 2012 could vary by plus or minus 1000 items since some of the items stored in the room had never been properly accessioned into the records.

In the absence of a written acquisition policy, the curatorial philosophy behind the Ryerson Fashion Research Collection was ascertained from clues in the records. In a letter dated October 14, 1981, Kathy Cleaver thanks Mrs. George Gooderham for her donation of dresses (1981.03.01 and 1981.03.02) and writes: “The petal-skirted (Royce) dress in particular will provide the students with an example of unique 1950’s design techniques, while the chiffon dress is an excellent example of the draping and handling of chiffon fabric.” In a letter to Miss Dowling dated September 28, 1987, Kathy Cleaver writes: “Mrs. Agnew has passed on to me your very nice donation of the cream wedding slippers. We are starting to build up a clothing collection here at Ryerson for the students to use as a study collection but we don’t have things older than the 1940’s so your gift is appreciated”. In a printed copy of an email from Kathy Cleaver to a potential donor Ariella H. dated June 4, 2002: “I would like student garments for historic interest, to see what techniques were used, etc. They are also fun because they have a name attached (people give me things for the collection, but they often don’t know exactly who made or owned them).” While this correspondence suggests an interest in collecting items for their historic value as well as for the purpose of demonstrating

construction techniques, the large number of damaged, home-sewn and unremarkable garments in the Collection suggests that a passive collection policy was in place.

The public exhibition of garments from the Ryerson Fashion Research Collection has occurred only three times in the thirty-one year history. In June 1987, there was an exhibition of 1960s garments for two weeks in the Olive Baker Lounge on campus. In a *Toronto Star* article about this display, Kathy Cleaver was quoted as saying she “felt it was important to look back on the beginnings of this Canadian fashion consciousness” and that she had “recovered vintage garments from designers’ storerooms and fashionable closets” (Hastings n.p.). In October 1989, there was an exhibition of early 20th century garments called “Every hour an Occasion, Women’s Dress 1900-1910” curated by Kathy Cleaver and Alan Suddon and designed by Robert Ott for display in the Olive Baker Lounge on campus. In November 2007, the School of Fashion celebrated its 40-year anniversary with an exhibition at the Design Exchange in Toronto called “From Home Ec to High Tech: 60 Years of Fashion Education at Ryerson”. This display traced the evolution of the School of Fashion from its inception in 1948 and was researched and designed by students and supervised by Dr. Alison Matthews David. Unlike some study collections that actively exhibit the garments from their collection, the Ryerson collection was rarely on display and when this project was initiated, few students other than those taking the course in curation were aware of its existence. No scholarly research, prior to the commencement of this project, had involved the use of the artifacts from the Ryerson Fashion Research Collection.

Garments as artifacts may have complex histories with multiple owners or have undergone multiple alterations (Palmer and Clark 9), and in the absence of background information, “an article of clothing loses its associations and its social context. Ideally it

should be accompanied by photographs of the item being worn, bills and receipts, and information on where it was made, where it was bought, how much it cost, where and when it was worn and so on” (Clark 231). When this type of information is recorded, it adds historical and social context to the wearing of the garment and can materially affect the relative importance and value of the item within a collection. Gathering background information was not a priority for the Ryerson Collection and most items have no more than the donor name and a very brief description of the artifact recorded beside an accession number. On file in some cases are letters from the donors and these letters offer small glimpses into donors’ histories and motivations.

Some donors provided factual information, such as a donation to Ryerson from 1983 that included four items belonging to the donor’s mother’s grandmother that included an apron, hat, net and silk applique black shawl and white night cap. The donor, Lois T. simply wrote that: “The Roddick family came to Canada from Scotland and settled on a farm in eastern Ontario around 1835”.

It is rare when donors can articulate their emotional connection to the garments. In an undated letter from 1988, Barbara M., the donor of several garments to Ryerson, described her passion for the items:

The wool suit from Britain was never worn very much, I somehow felt discouraged in it. Yet it has interesting lines, and was a good idea. Cannot date it, but believe it to be purchased from Eaton’s Ensemble Shoppe. The cape is one of my loves – a bonded model Patrick de Barentzen. The seaming never fails to excite my admiration. This was purchased in 1957, and was worn – such luxury – over a bonded model navy blue Balenciaga suit. The cape came from Holt Renfrew through the always wonderful Miss Crispi.

This letter reveals so much about the owner’s emotive investment in her garments. The suit was associated with feelings of disappointment, and the cape was associated with feelings of

excitement and glamour. Such emotions often go unacknowledged and yet represent important aspects of the social biography of a garment. This type of contextual information enriches the garment's history, adding meaning even though it has been long separated from its former owner. Unfortunately, the specific items mentioned in this letter could not be located in the Collection.

It has also been my own curatorial experience that a significant number of objects offered to museums and study collections represent items reflective of grief and/or emotional significance for the donor, even if that is not evident on initial intake. There are notations in the records that mark certain pieces as having belonged to someone's deceased mother or grandmother. In a letter dated August 15, 1989, Betty T. writes about a photo of her mother in her wedding dress:

The picture I am enclosing is a very bad picture of Mother. She was married on 18 Feb. 1914 and I was born on 4 Dec. 1914. She looks ill – but look at the dress! How she ever made it I'll never understand. This dress must have been in her Trousseau. Look at the cut of the skirt! Don't forget there was no running water nor electricity....

In a letter dated April 29, 1995, Dolores D. writes about her mother's love of leather gloves and shoes:

I am sending these gloves that I offered to Ryerson. I hope that they are a suitable addition to your clothing collection at Ryerson. The gloves belonged to my mother Sara [surname omitted] of Leamington, Ontario. Mother was born in 1903 and died in 1989. She was a graduate of Victoria College, University of Toronto. I don't have any particular story about these gloves, but mother loved soft leather gloves and beautiful leather shoes.

Donating a garment can be an act of seeking immortality in that the donor seeks to give the item to "persons who are believed to be willing to care for them and in so doing honour and remember the donor" (Unruh qtd. in Pearce *Museums, Objects, and Collections* 63). A donor to Ryerson, Isabell M., confirmed her desire to have "a good home" for her

grandmother's things, when she wrote on January 20, 2004: "I am delighted to be able to send you this 'petticoat', which belonged to the same woman whose two nightgowns you have – my grandmother. Again, I don't need any income tax donation receipt⁴ – I'm just glad to have these things have a good home."

One of the donors who contributed many of the rare historic pieces in the Fashion Research Collection was Alan Suddon. As well, Alan Suddon provided written appraisals of many of the pieces donated by others to Ryerson and his notes are interjected through the records prior to 2000. For example, in 1988, Suddon indicated his unequivocal approval of a donation of sixteen dresses from the 1950s by writing the comment in capital letters: "THIS IS A PARTICULARLY FINE DONATION OF 50'S AND 60'S DRESSES". In another appraisal (1986.9.095), Suddon wrote:

This has a story to tell. It would appear to have been a dress, but the bodice has been cut off. It appears to have been home machine made – the fabric is heavily factory embroidered from hem to within a few inches of the waistband – Condition – soiled – several fine darn mends – fabric disintegrating – I would say it is quite past being worn, even as a second class petticoat (value assigned \$30).

Alan Suddon was also a leading collector of historic dress in Toronto who amassed a sizeable personal collection, which included many rare and valuable items of dress, including couture items by Balenciaga, Balmain, Pierre Cardin, Jean Desses, Paquin, and Christian Dior as well as antique bridal gowns from the 19th century (Palmer in *Couture & Commerce* 200). He died in 2000 at age 75, a few months after an exhibition of select pieces from his collection called

⁴ Most donors received a tax receipt, and the records indicate that at least one donor was primarily motivated by tax receipts. This individual made two or more donations of a significant number of items each year from 1981-2009, and the acceptance of items from this person burdened the collection with many damaged, soiled and unremarkable items, many of which were de-accessioned during the course of this project.

200 Years of Toronto Fashion at Casa Loma. Alan Suddon's private collection was acquired by Kathy Cleaver in 2001.

The documentation of an object is considered almost as important as the object itself, because it provides critical information on the context, history and provenance of the item. According to The American Association of Museums Museum Registrations Methods Manual, the value of a collection "depends in the highest degree upon the accuracy and fullness of the records of the history of the objects which it contains" (2).

Proper registration of donations requires meticulous attention to detail and recordkeeping since information not properly documented on intake is lost. However, time is the enemy of collection managers (Marcketti et al 257). Recording the social biography of an item of clothing is time-consuming and an aspect of the documentation process considered least productive by some collection managers. At Ryerson, the management of the Fashion Research Collection was considered an adjunct duty to teaching and as a result the records are fragmentary and incomplete. Program modifications, the change in the status of the institution to a university in 1985, and the addition of a graduate program in 2010 are other factors which would have impacted the time and funds available to support the collection.

Although the written records were scrutinized carefully to identify garments with provenance, many of those items were never located. One of the first donations to the Collection were two 1950s dresses from Mrs. George Gooderham, a prominent Toronto family (1981.3.01 and 1981.3.02) and only one dress has been found. In 2003, there was a donation of three evening gowns c. 1910 worn by Elizabeth Kimmerly of Vancouver to the coronation of King George V and related social events; two of these three gowns cannot be located (2003.06.01 and 2003.06.03). As well, two rare women's bicycling outfits from the early 20th

century (2002.06.04 and 2002.06.05), a hat by Jean Patou (2005.04.15) are also missing, as are many other pieces of lesser value or provenance. It is not known whether such items were loaned out, are lost, or missing for some other reason. Garments had initially been stored according to ICOM classification in terms of item type (dress, skirt, blouse, jacket), but over the course of time, as garments had been moved or borrowed, they had not been returned to those designated locations, leaving the room in disarray with no discernable method of organization. As well, there are also large numbers of artifacts without or separated from their accession numbers or identifying tags.

In 2005, The Brooklyn Museum Costume Collection faced a similar challenge on a much larger scale. Their costume collection had been stored in nine different areas of the museum, had minimal records, and an unknown number of artifacts with initial estimates varying between 35,000 to 70,000. Consulting Curator Jan Glier Reeder was brought in to supervise a Costume Documentation Project which sought to “clearly define the scope, content and quality of the museum’s costume collection” by cataloguing, photographing, assessing and inventorying each item as well as identify “four thousand objects that represented some of the best examples from each object type in the collection”. Over the course of three years, a team of eleven people processed 23,834 records representing approximately 30,000 objects. This collection was transferred to the Metropolitan Museum of Art in January 2009 and is now known as the Brooklyn Museum Collection at the Metropolitan Museum of Art.

In the Ryerson Fashion Research Collection, the lack of information about the social biography of the artifacts in the records, the degraded database, and the state of the room when this project was initiated necessitated a systematic approach to editing the collection and

identifying one hundred key artifacts. The process of examining each and every item focused on a linear progression through the room: drawer by drawer, cupboard by cupboard, rack by rack, box by box, and bin by bin. Although the bulk of items were stored on padded hangers or in inert metal containers, many had been stuffed into non-archival boxes or bins. Each container was a surprise, the outer markings often giving no hint as to what might be inside.

In order to create a collection narrative and to provide a fuller picture of the development and nature of the collection, a listing of important and valuable artifacts was created. The goal was to identify a sampling of items that reflected the breadth and history of the collection itself. According to Maria Luisa Frisa, “fashion curating is the exercise of a critical gaze, which recognizes the multiple traces, symptoms and fragments that are around us” (171). In this project, the curatorial process was largely instinctive, based on a visual assessment of the artifacts for their value in illustrating a historical period, construction technique or innovative design, or for their importance in terms of provenance as couture or a designer label.

This intuitive method of selection, the sheer volume of objects in storage and the absence of a usable database meant that multiple attempts were necessary to identify the most important one hundred artifacts. Tables were created to facilitate organization of groupings according to historic period (Tables 1-17). The information that was recorded for each artifact included: period, description (including label), accession number/location, reason for selection and donor. As items were identified, additional items were sought in order to fill in gaps. The initial goal was to select items that were in good or near-perfect condition and for which there were accession records. Multi-piece ensembles (a period dress with alternate bodices) or a pair

of shoes were counted as one artifact. This project entailed numerous attempts to locate and construct a representative sample of the best pieces from each period.

An acknowledged weakness of this method is the high degree of curatorial judgment involved. The word curator is derived from the Latin *curare*, which means, “to care” and my selections reflect my personal bias towards the most valuable and aesthetically beautiful objects under my care. They are the core of the collection and represent the most important pieces from each historic period. I also used my knowledge of Canadian fashion history in choosing artifacts that represented Toronto retailers that no longer exist (such as *Simpson’s*, *Eaton’s*, *Creeds*) and Canadian designers that have passed away or have retired (such as Maggie Reeves and Marilyn Brooks), and while these items might not be as valuable as a couture label, they have significance as objects with a distinctly Canadian identity.

What is not reflected in the items selected is the significant percentage of contemporary items in the Collection that were homemade or without labels. The exact proportion cannot easily be discerned, but a rough estimate based on my handling of the items would approximate twenty to thirty percent. In the course of this project, many of these items were marked for de-accession, unless they represented historic pieces prior to 1950 or were representative of a particular construction technique taught in the design program at Ryerson.

The key constraint of choosing artifacts in near-perfect condition limited my choices substantially, as many of the more rare historic pieces are in poor or very poor condition. These items, many of which come from a time period when weighted silk was commonly used, are at the end of their object life from a conservation perspective. While some of them are exquisitely beautiful and represent techniques or styles of embellishment that are almost

lost, some of these objects are literally crumbling into dust and accordingly those types of items were not included.

Chapter 4: The Story of the Ryerson Fashion Research Collection

Discerning a narrative from a selection of one hundred garments and accessories is a creative process that is subject to interpretation. Curator Maria Luisa Frisa has suggested that the curatorial process can evolve from the “piecing together” of “fragments and clues” in order “to imagine a story” (173). Using my knowledge of Canadian fashion history as well as my intuition, the process of re-collecting the Ryerson Fashion Research Collection was iterative and imaginative, and it is self-evident that another curator might have chosen different objects. What is important is that the intent was to convey the historical breadth of the collection with pieces in perfect or near perfect condition, and the effort involved cannot be underestimated. Although such an exercise might appear to have been straightforward, it was not so in practice, especially given the absence of a searchable database. These one hundred items reflect what I believe is the core of the collection (Tables 1-17).

The clues contained within those artifacts were subtle, revealed in the smallest of details such as cut, fabric, embellishment, and labeling. The fragmentary nature of the records provided some ancillary information related to the donor, but rarely more. It was in the compilation of the tables that a story of the collection began to emerge. Some donor names appeared many times. Certain types of garments and certain periods had more or better quality items to choose from. Some periods reflected similar types of damage or conservation issues. Certain styles, colours and themes reappeared through the span of time. Some garments had become separated from their accession tags or were never accessioned properly and are denoted by FIC (Found In Collection).

Analysis of the archive was broken down into pre-1900 artifacts, the decades between 1900 and 1990, and post-1990 artifacts. This breakdown is meant only as a general guideline

as significant stylistic changes did not happen in accordance with the end of a decade and most curators and appraisers recognize that most dress artifacts are not necessarily “iconic examples of a single period or style” (Palmer and Clark 9).

This work was not intended to serve as a comprehensive analysis of the stylistic trends of each period nor as an object analysis of each piece selected. This section focuses on broad trends in women’s fashionable dress in Canada by decade in order to identify what might be missing in the Ryerson Fashion Research Collection and also to highlight the most unique and unusual items found therein. Each of the one hundred artifacts selected is worthy of in-depth research that is beyond the scope of this project. The primary goal was to identify the patterns revealed by the archive as a way of understanding the collective narrative represented therein.

Selected Artifacts Pre-1900 (Tables 1-2)

Historic garments that date prior to 1900 are rare and although the Collection has some, most of them are in poor condition. This is not surprising given that such pieces would have already been over one hundred years old when the collection formally began in 1981, which is also around the time when people in Toronto were becoming aware of the value of vintage clothing.⁵

Prior to 1890, most garments were made at home or by dressmakers (Kelcey 238). Most of the historic pieces that are in the Collection are a combination of machine and hand-stitched. As well, many are damaged or stained and would have likely been rejected by the Royal Ontario Museum or other private collectors. Another conservation issue related to the textiles of the late 19th century and the early 20th century was the use of weighted silks. Fabric

⁵ *Courage my Love*, the first vintage clothing store in Toronto, opened in 1975. Seneca College in Toronto began their Fashion Resource Collection in 1985.

was once sold by weight and unscrupulous merchants would dip silk in metallic salts, thereby increasing the weight. Since the metallic elements decompose at a different rate than the silk itself, the result is shattered silk. Initially the fabric splits and is irreparable. Over time the piece will literally turn to dust. Many of the items dating prior to 1920 in the Collection show this type of decomposition and little can be done to stop it.

One artifact selected from this period is a pair of perfect condition cream satin wedding slippers, which look as if they were hardly worn (Table 2, Item #12). The donor, Ruth D. wrote:

These were wedding slippers of Mary Lawson of Caledon who wed Edward Dowling (a telegraph operator) of Bolton in either 1889 or 1890. There is no record of where the marriage took place – either Bolton or Caledon. Miss Lawson had a sister who lived in Buffalo so the slippers may have been purchased there. For the wedding, Miss Lawson wore a pale grey, long satin dress.

Another important artifact is a wire mesh and cotton tape sports bustle with the label “The Reversible Player Bustle”, which is dated c.1880 (Table 2, Item #7). A similar example is found in the Kyoto Costume Institute Collection (Fukai *Fashion: A History* 278). Sports like tennis were becoming more popular for ladies during this period and this wire bustle was intended to achieve a fashionable silhouette with a lighter substructure than those composed of horsehair or stiffly starched fabric. With the exception of this bustle, period undergarments such as corsets and crinolines are noticeably absent from the Collection. According to curator Eileen Collard, “crinolines were imported from the United States and Canadian women snapped them up as soon as they were available. By the late 1850s fashionable women and servant girls seldom appeared in a public place without a hoop under their dress skirts. Crinolines were manufactured in Montreal and Toronto by the early 1860s and women working on production lines earned an average of \$3 a week if they were hardworking

individuals” (“The Intimate Woman ” 5). Therefore, the lack of any such examples in the Collection indicates a significant gap.

A green plaid silk taffeta dress ensemble dated c.1860-1865 (Table 1, Item #1) is the oldest historic piece in the collection, and is in remarkably good condition. The front-buttoning bodice has black lace trim and pagoda sleeves, a stylistic feature of this period. The matching skirt is full with tucked pleats at the waist. Both are machine stitched. At this time, Toronto “was a muddy little city with a population of little over 50,000 and although it had fashionable air it was only in the first stage of its growth” (Batts 68). Another ensemble from this period, a royal blue corded silk dress ensemble with two bodices (Table 1, Item #2) is not in nearly as good condition, although it too shows fine workmanship. It is accompanied by a notecard found on file that reads: “worn by forebearer of vendor in Penetanguishene and Toronto and purchased by Miss May Band for \$15 in 1978.”

One of the most unusual sets of artifacts in the Fashion Research Collection is a group of *carte de visite* and cabinet cards donated by a single collector (Table 2, Item #13). This rare set of photographs represents a tangible link between clothing and memory, and was chosen to reflect the range of items contained in the archive. *Carte de visite* and cabinet cards were albumen prints made from glass negatives, attached to stiff card backing usually printed with the photographer’s name. In this medium, we can revisit the past to see the clothing that ordinary people wore in the latter half of the 19th century. This small cache of rare *carte de visite* and cabinet cards depicts Canadians photographed in studios from Toronto and other Ontario towns. In a few cases, names have been carefully written in blue ink just below the image or on the back of the card. The thick cards are yellowed at the edges and some have faded. There is a slightly musty smell -- the scent of the past. In studying these cabinet cards

and *carte de visites*, my eye fixes on items of clothing that remind me of the specific historic pieces in the collection, including the green plaid silk taffeta dress ensemble mentioned above. In those photographs, I feel like I am looking into the face of the wearer and seeing what is now a fragile artifact reborn. Through the image, the dress comes to life in a way that it will never be again. In an essay on “Photographs as Objects of Memory,” Elizabeth Edwards states that photographs “belong to that class of objects formed specifically to remember”, in that photographs “express a desire for memory and the act of keeping a photograph is, like other souvenirs, an act of faith in the future” (222). She concludes that “objects are links between past and present, and photographs have a double link as image and as material, two ontological layers in one object” (236).

In donating a photograph or a garment to a collection, the donor entrusts the curator with the care and keeping of that object into the foreseeable future. In the case of dress artifacts, a curator typically asks the donor for photos of the garment being worn, and with rare historic pieces, the existence of a photograph of the garment being worn is unlikely. Photographs of similar types of garments offer specific visual references to how that dress might have been worn and accessorized in the past, and in this way, the *carte de visite* by Toronto photographers can be used as a research tool by which to link images and material objects.

Selected Artifacts 1900-1909 (Table 3)

At the turn of the century, the ideal beauty was “a tall, queenly figure with a voluptuous hourglass shape, a long neck, and abundant upswept hair” (Routh 2). The clothing created to express this distinctly feminine silhouette was embellished with elaborate Edwardian frills,

flounces and trims. In 1906, the *Toronto Blue Book* included an advertisement for *The Robert Simpson Company Limited* Toronto 2nd Floor Richmond Street, which describes “The Soul of a Gown”:

A gown is a work of art or not, just as the modiste is an artist or not. If the dressmaker lacks inspiration, though she possess experience and skill, her work, nonetheless, falls short of that distinction which stamps a gown artistic. Our modistes are enthusiasts in their profession. Moreover, they are in constant touch with the fashion center of this continent - New York. Toronto women may, therefore, confidently expect to receive here the full benefit of such ideas as come only with experience in the metropolis.

Department stores and catalogue shopping opened up the range of fashionable goods available in Canada in the early part of the century. Nevertheless, labeled garments from this period are relatively rare according to Royal Ontario Museum curator Katherine Brett who wrote in 1967: “The labeling of garments does not seem to have begun here until the 1890’s and many of the 20th century clothes in the collection are without labels and their makers’ names forgotten” (*Modesty to Mod* vii). Three items from this period from the Ryerson Collection that have store labels are thus particularly noteworthy.

Two blouses have labels from the T. Eaton Co., a retailer who played a significant role in the history of Canadian fashion. The Eaton’s catalogue was in wide circulation across Canada and was commonly referred to as “the wishing book” (Routh 6). The Eaton’s department store opened on December 8, 1869, at the southwest corner of Yonge and Queen Streets (Batts 68). Eaton’s was the first to introduce mail order in 1885, and around the turn of the century, Timothy Eaton began to manufacture “dresses, cloaks, underwear, shirts, and shirtwaists for his own stores” (Routh 5).

A black silk bodice with lace jabot and high collar is labeled *T. Eaton Co.* and is in very good condition, especially given that weighted silk was common during this period

(Table 3, Item #16). A white lace/net blouse with $\frac{3}{4}$ sleeves and ruffles on the sleeve is labeled “*T. Eaton Co. Toronto and Winnipeg*” (Table 3, Item #15). This donation came from Linda Lewis, a former chair of the School of Fashion, who made several significant donations to the Collection during her tenure.

Another important labeled item from this period includes an evening gown ensemble from *L.M. Briens Importer, Toronto* (Table 3, Item #17). The black silk ensemble has two bodices, a long tiered lace skirt and a cape. One bodice is finely finished with delicate lace insets on the $\frac{3}{4}$ sleeves and the other more décolleté bodice, asymmetrically draped with lace, has short puffed sleeves. The lace on the sleeves is torn and the inner silk lining has shattered. There was a ladies tailor located on King Street called O’Brien’s, which was considered a prestigious establishment which “catered to vice-royalty and ladies in diplomatic circles” (Routh 3), but further research would be required to establish whether the *L.M. Briens* label has any relationship to the O’Brien’s shop.

A very fine example of an Irish crochet lace dress with $\frac{3}{4}$ sleeves, layered overskirt and bobble trim (Table 3, Item #18) was chosen, since this type of crochet lace was made by hand and was popular in the early part of the century (Fukai *Fashion: A History* 316). The patterns and textures created by this crochet lace are suggestive of the Art Nouveau style.

Selected Artifacts 1910-1919 (Table 4)

The unnatural S-shaped silhouette for women in the prior decade evolved to a more narrow profile with high waists and narrow skirts in this period. Fashionable dresses were often richly coloured as a result of the influence of the Ballets Russes and modernist artistic movements.

Dresses were often un-boned and unlined. This more revealing style of dress prompted a reader of *The Hamilton Herald* to write in 1912:

The freakish fashions which shamelessly display the physical rather than the innocent charms of young girls, are a disgrace, and put their mothers in an equally bad light. With large and amazing hats, transparent [shirt]waists, skirts reaching but a few inches below the knee, so tight that the figure is boldly displayed at every step, with stockings of the thinnest silk, our girls present a very improper spectacle. (qtd. in Collard 7)

Four white lawn or summer dresses (Table 4, Items #22-25) have intricate cutwork, pin tucks, lace inserts and other delicate handwork. They are sheer and would reveal the body in the manner that the reader of *The Hamilton Herald* quoted above would have likely described as shocking.

One of the most important artifacts in the Collection in terms of historical provenance is a gown worn by Elizabeth Kimmerly to the Queen's Garden Party after the coronation of King George V on May 10, 1910 (Table 4, Item #20). This black satin ensemble consists of two pieces: a black satin bodice with bows at the shoulder, asymmetric closure, black lace collar, cream lace cuffs and decorative embroidery; and a black satin skirt with net overskirt trimmed with cream cord scrollwork and coloured floral embroidery. Made in Paris for the owner before the coronation, this item marks a significant occasion in the relations between Canada and Britain. Further research into the background of Elizabeth Kimmerly and how her gown came to be donated by Joy Cherry is beyond the scope of this paper.

The influence of WW1 on women's fashion through the adoption of more practical and less restrictive styles can be seen in a woman's suit from this period (Table 4, Item #26), which is labeled *The Richieloy Limited, Belleville*. This garment, made of sturdy wool with a full calf-length skirt, would have allowed more mobility than the hobble skirts worn earlier in the decade. Although the lining of the tunic length belted jacket has shattered, this suit is an

important and rare artifact, since it is dated to 1919, the year women in Canada gained the right to vote when “An Act to confer the Electoral Franchise upon Women” came into effect according to the Parliament of Canada 1918.05.24.

Selected Artifacts The 1920s (Table 5)

The fast paced “Roaring 20s” were marked by simpler, more streamlined styles as women cut off their hair, abandoned restrictive undergarments and gave up high-buttoned boots (Routh 47). The simple drop-waist chemise dresses of the 1920s were often elaborately beaded in intricate patterns on delicate materials like organza and silk. Over time, the weight of the beading often accelerates the decomposition of the fabric, resulting in splits and tears for many of dresses from this period. Although there were a number of beaded dresses from the 1920s donated to the Collection over the years, many of them are in very poor condition and thus were not selected as key artifacts. Nevertheless, an exception was made to this rule in selecting a cream satin wedding gown with a matching veil labeled *Lanvin*. Although the fabric on the dress has separated near the bust-line as a result of the weight of the beading and improper storage, the Art Deco beading is so rare and beautiful that this artifact was included (Table 5, Item #27).

One garment from this period that has survived the assault of time is a black and peach silk flapper dress with deep V front revealing an underdress with beaded diamante trim and beaded epaulets at the shoulders (Table 5, Item #29). This garment carries the label “*Alice T. Williams, Peterborough, Ontario*”, likely a local dressmaker.

None of the top Toronto dressmaker labels from this time period (Routh 52) – *Clara Faulkner, Katherine MacInnes, Mrs. Eva Harrison, Madame Senior, Martha* – were found in the Collection.

Selected Artifacts 1930-1939 (Table 6)

An undated photocopy of an Edmonton newspaper article from 1939 reads:

High noon was the hour chosen for a pretty wedding on Saturday, July 1 when at a ceremony performed in Leduc, Naomi (Meyme) Holland of this city became the bride of Clifford James Garvie also of Edmonton. . . . Chalk-white embroidered organdie fashioned into a gown featuring a long drifting skirt fitted bodice with tiny puffed sleeves was the frock the bride wore at her wedding. A ribbon sash of blue gave a note of contrast to the formal white frock, and her hat of white with soft veil of tulle, and white accessories completed her ensemble. She carried for her flowers a shower arrangement of red roses and white carnations.

This description of the dress worn by an Edmonton bride in 1939 accompanies a dress donated to the Ryerson collection in 1999 (Table 6, Item #39). Although the dress is no longer white and the blue sash has gone missing, this clipping and the accompanying photo showing the bride and groom with their attendants add rich historical context to the garment. Worn for a summer wedding, the dress is light and relatively bare, and the photo shows the groom in uniform, not uncommon for wartime weddings.

There are a host of beautiful gowns from this period in the Collection showing the stylistic influences of Parisian designers Coco Chanel, Madame Vionnet and Elsa Schiaparelli as well as an element of escapist romanticism. According to fashion historian Eileen Collard “women of all ages expressed their desire to forget everyday problems by dressing up whenever the opportunity arose” (qtd. in Routh 74). Among the pieces selected from this decade is a rare *Chanel* evening gown c. 1937 (Table 6, Item #33), in beige chiffon with silver metallic embroidery with black velvet ribbon trim. A cream-coloured silk jersey V-neck high-

waisted evening gown with a red waist panel insert (Table 6, Item #34) is cut on the bias and is stylistically similar to the designs of Elsa Schiaparelli. This unlabeled dress would have hugged the body like a glove, like many of the gowns of this period did.

Selected Artifacts 1940-1949 (Table 7)

Introduced in 1939, A61 regulations of The Wartime Price and Trade Board restricted manufacture of clothing with “yardage allowances and other elements regulated for individual garments” (Routh 89). Durable suits for women were popular because they were practical, since they “offered several mix-and-match possibilities, and could be easily changed from a day to an evening look. Suits, and their jackets, were described as being a Canadian tradition” (Turnbull Caton 260). The Collection includes a gray wool women’s suit with double-breasted jacket with wide lapels, calf length skirt with kick pleats labeled *Joan Rigby Toronto* (Table 7, Item #43). This Toronto boutique opened in the early 1940s at 54 Bloor Street West and was owned and operated by Joan Rigby and her husband. The shop had its own in-house designer for a line of suits and dresses (Palmer *Couture and Commerce* 293).

Evening gowns during the war years were less extravagant than in the prior decade. A black crepe evening gown with V-neck and short puffed sleeves with bow, peplum waist with back ties (Table 7, Item #42) labeled *Raphael Mack Hamilton* reflects this wartime modesty. The notation in the records for this dress reads “worn by donor’s sister Librarian Teacher’s College Toronto”.

Following the war, Christian Dior introduced his first collection on February 15, 1947 in Paris and presented a look that emphasized the bust, narrowed the waist and created fullness at the hips. At a time when French women were still being issued ration tickets, the overall

impression of this collection was of femininity and elegant extravagance, and the contrast from the narrow silhouettes of the war years was startling. Dior said, “We were emerging from the period of war, of uniforms, of women-soldiers built like boxers. I drew women flowers, soft shoulders, fine waists like liana and wide skirts like corolla” (Cawthorne 109). Although outfits from this collection were prohibitively expensive, the collection was wildly successful and licensed versions soon appeared around the globe.

One of the most valuable pieces in the Collection from this post-war period is a rich burgundy velvet jacket with peaked pockets, cuff, and bodice detail with the label: *CHRISTIAN DIOR – New York, Imported Irving Detroit* (Table 7, Item #45). This jacket from *Irving Detroit* is significant because of the number of protests that took place in Toronto against the extravagance of the New Look. On Dior’s first trip to America, he encountered placards with the words “Down with the New Look,” “Christian Dior Go Home” and “Burn Monsieur Dior” (Palmer *Dior* 27). On September 11, 1947, *The Toronto Star* published an article called “Counter-Revolution” in which it was reported: “The new styles are a method cooked up by the textile clothing manufacturers...to force women to buy whole new wardrobes. We urge all individuals and groups who support the boycott of long skirts to join the parade” (Palmer *Dior* 27). This “Protest Parade against Long Skirts” took place on September 13, 1947 on Yonge Street (Routh 96). It is likely that the original owner of this jacket travelled to Detroit to purchase it at Irving, but this cannot be confirmed since the item was donated anonymously.

Selected Artifacts 1950-1959 (Tables 8-9)

The soft feminine styles of the 1950s are well represented in the Ryerson Fashion Research Collection, including several valuable Parisian couture pieces.

A pale green satin strapless ball gown, with floral spray at bust-line on a fitted boned bodice is narrow through the hem and supported by a crinoline underskirt. A pink satin overwrapped cummerbund extends into a train (Table 8, Item #48). This exquisite numbered gown by *PIERRE BALMAIN* is named *Marie Antoinette* and would have been worn to the most formal of events on Toronto's social scene. Balmain was a label that only the elite could afford as Colin McDowell noted: "At his [Balmain] apogee as a purveyor of glamorous clothing to the rich in the 1950s and 1960s, he dressed queens, statesmen's wives, stars and virtually all the members of the international set" (91). This donor, Sommer Rotenberg, is listed with her husband in WHO'S WHO in Canada for 1975-76, and contributed several other couture gowns to the Collection in 1989.

A sleeveless black wool evening gown with scoop neckline threaded with velvet ribbon and diamante has a tulip hem and a matching bolero jacket and is labeled *BALENCIAGA, 10 Avenue George, Made in France* (Table 8, Item #49). This gown has the narrower silhouette of Balenciaga and is likely from 1959 as it is consistent with the high waists of that year's *Empire* line. This donor contributed a significant number of couture pieces to the Collection in 1997.

A pink satin strapless evening dress with a boned bodice, draped full calf-length skirt and net underskirt has the label *Made in Italy for Creeds* (Table 9, Item #52). This Toronto store, which originally opened in 1916, sold couture and in-house labels to the elite women of

Toronto. This dress represents the classic feminine 1950s silhouette and shows the influence of Paris styles in the city.

A cream raw silk wedding dress with cap sleeves, shawl collar, 37 decorative buttons, dropped waist and full pleated paneled skirt labeled *LISA Gowns* looks rather unremarkable (Table 9, Item #53), but is significant because it was worn by Mary Suddon, wife of Alan Suddon, who married at her father's home in Burlington (May 23, 1955). Alan Suddon was a prominent collector of historic clothing in Toronto and also appraised many of the pieces in the Collection. Her choice of wedding dress marks her as a woman who was aware of the stylistic trends of the day, but chose to wear a short dress that conveyed simple elegance as opposed to extravagance.

In the early part of the 1950s, “gloves, high-heeled pumps, and a hat were still essential daywear for any really stylish woman” (Routh 109). The Collection includes many hats from this period, from which two notable labels were chosen, including a brown net turban style hat with black beads by *Miss Dior Created for Christian Dior* as well as a very dramatic pink corded silk hat with black feather trim by *Lily Hats, Miami* (Table 9, Items #54 and #55).

Absent from the Collection are any garments from two leading Toronto designers from the 1950s, *Federica* and *Tibor de Nagay*, who were among the founding members of The Association of Canadian Couturiers⁶ (Palmer “Canadian Couturiers” 91).

The 1960s (Tables 10-11)

The 1960s were called a “Youthquake” by *American Vogue* editor Diana Vreeland (Hastings n.p.) and there were radical changes in the styles of women's dress during this time from prim

⁶ Founded in 1954 to promote Canadian designs and textiles, this group was based on the idea of the *Chambre syndicale de la couture* in Paris and initially included fourteen members.

lady-like attire to more youthful, casual, colourful outfits that included pants and mini-skirts. “Young women were no longer imitating their mother’s dress style but were preferring and inventing a youthful one of their own that was interpreted by the international couturiers” (Palmer “Canadian Couturiers” 103). As well, prêt-a-porter or ready-to-wear emerged as an acceptable alternative to couture fashions. These changes seem to parallel the social revolutions of the period, including the changes in the roles of women from suburban housewives to workingwomen.

The Collection as a whole includes a large number of items from this period, perhaps because it was initiated in 1981 and by that time, donors were willing to part with the clothing that was twenty years old and no longer fashionable. Although paper dresses were a phenomenon in 1966-67 in Toronto (Routh 137), there are no paper dresses in the Collection.

The most valuable and important artifacts from this period are conservative in styling, which might in part reflect the more mature ages of those who could afford the couture pieces that were donated to the Collection. These include garments by *Pierre Cardin*, *Nina Ricci*, *Jean Patou*, *Valentino*, *Givenchy* and *Christian Dior*. This conservatism is consistent with the findings of Dr. Alexandra Palmer, senior curator of Textiles and Costume at the Royal Ontario Museum. In her analysis of Canadian consumption of couture in the 1950s, Palmer concludes: “Understatement, discretion, and notions of socio-economic value epitomized Toronto women’s couture style and consumption patterns in the postwar years” (*Couture and Commerce* 292).

Four artifacts reflect a uniquely Canadian interpretation of the fashions of this period and merit further discussion as to the reason for their inclusion.

A cream chiffon sleeveless Empire-waist floor length dress with metallic gold applique bodice (Table 11, Item #63) is labeled *David E. Rea Limited* and dated 1966, the year the company won an EEDEE award for excellence in Ontario fashion design. *David E. Rea* was one of a group of apparel manufacturers that banded together in 1962 to promote their lines in the United States. This group also included *Allenby Fashions*, *Highland Queen Sportswear*, *Norman Rogul Furs*, *Elen Henderson*, *Ruth Dukas* and *Claire Haddad* (Routh 133). Although the Collection has several gowns from *David E. Rea*, there is only one gown designed by Ruth Dukas and none from the other designers.

A cream wool whipcord sleeveless Princess knee-length dress with cowl collar lined in cream silk blend with matching A-lined knee length coat with collar, $\frac{3}{4}$ sleeves, front bows and decorative 3" back band belt was designed by Robert K. Irwin (Table 11, Item #69). Anne P., the donor of this item and other gowns by Robert K. Irwin, wrote a follow up letter that said: "Bob Irwin has offered to come in and confirm all the articles that were of his design. He also suggested that I take back the "evening dress" to place in auction. This would help cover some of our expenses, before the house is sold."

Toronto designer Maggy Reeves designed a brown and cream short sleeve day dress with floral applique (Table 11, Item #64). This A-line short sleeve dress has simple feminine lines and the floral applique adds a bold, graphic element to the design. Maggy Reeves was called "the first lady of haute couture in Canada" and was known to work from "dawn to dusk creating new masterpieces and catering to her adoring clients desires" and her one-of-a-kind originals were popular "among Toronto's social elite" (Gostick "A Stitch in Time"). Also significant is that Ryerson University School of Fashion gives a financial assistance award for

a garment that “most closely resembles Maggy Reeves original or Maggy Reeves’ design philosophy in their second year of study in Fashion Design”.

A romantic style of dress became popular towards the later part of the decade and Toronto designer Everett Staples designed an evening dress in green velvet with an Empire-style waist with pink satin puffed sleeves embellished with pearls for Miss Taylor for the *Jean Pierce* label (Table 11, Item #67). This shop was located on Eglinton Avenue and sold European, American and Canadian designs as well as the in-house designs of Everett Staples (Palmer *Couture and Commerce* 293).

Selected Artifacts 1970-1979 (Table 12)

Hemlines in the 1970s were “all over the place” and the “eclectic, free-form wardrobes of the late sixties continued to please at all levels” (Routh 148). The vibe of the decade is captured in a burgundy velour tunic dress with long sleeves and matching detachable hood designed by Marilyn Brooks (Table 12, Item #73). Marilyn Brooks was a prominent Toronto designer in the 1970s, with retail boutiques across Canada as well as in San Francisco. Brooks was known for her sense of humour, adventure and creativity in design as well as for “pieces like the chain bra, black satin hot pants and her signature vinyl jumpsuit” (Canadian Encyclopedia). Brooks also designed uniforms and the Collection includes a gray nylon CN Tower jumpsuit uniform with silver metallic trim the *Marilyn Brooks* label.

Another jumpsuit uniform in the Collection is printed with small CN Towers in rust orange on gray cotton with a matching necktie in rust and is labeled *Career Tex Career Wear by Sainthill Levine* label (Table 12, Item #74). The CN Tower opened in Toronto in 1976 and

this uniform represents a significant landmark in Toronto history and also reflects the School of Fashion's objectives in offering courses in the design of functional apparel.

Quite a number of jumpsuits from this period were donated to the Collection, including a slate grey/blue wool jumpsuit with long sleeves and gathered cuffs by *Saint Laurent Rives Gauche* (Table 12, Item #72).

Missing from the Collection are pieces representing prominent Canadian designers such as Alfred Sung, Claire Haddad, Linda Lundstrom, Edith Strauss and Michelle Lloyd.

Selected Artifacts 1980-1989 (Tables 13-14):

The 1980s have been described as decadent, characterized as a postmodern “eclectic blend of new wave fashion, Hollywood glitz, Japanese-influenced design, and fitness mania” (Routh 173). There was a new level of interest in fashion, marked by the production of fashion videos and the launching of *Fashion Television* in 1985. John Mackay, founding editor of *Toronto Life Fashion* magazine recalls this period:

The last year of the '70s and the first six years of the '80s were a time that we'll never have again in our lifetime. The world embraced clothing and shopping in a way that [it] never [had] before. I think it made sense why you had the largest group of the population – the baby boomers in their millions – all reaching 30, all with some money, all looking, in their narcissism, to clothing. People who never before and never will again, look at a label, knew what they were wearing – and cared about what they were wearing. (qtd. in Fulsang 317)

A shiny metallic gold lame Edwardian style top with puffed sleeves and ruffles with a matching gold lame long gathered skirt by Pat McDonagh (Table 13, Item #80) captures the essence of the 1980s evening look. Pat McDonagh was born in England, studied at Manchester University and the Sorbonne and came to Canada in the 1970s. According to her website biography, she is known for her “innovative textile techniques and youthful romanticism” and

has designed gowns for celebrities and royalty. She is one of the founding members of the Fashion Design Council of Canada and has had a remarkable career as a Canadian fashion designer with 2010 marking her 40th year in fashion.

Important labels from this period are represented by pieces from Missoni, Claude Montana, Chloe, Thierry Mugler, Donna Karan, Jean Muir and Mary McFadden. Missing from the Collection are notable Canadian designers Alfred Sung, Wayne Clark, Linda Lundstrom, as well as Ryerson grads Judy Cornish and Joyce Gunhouse of the *Comrags* label.

As the 1980s came to a close, the post-modern mixing of styles and influences allowed women to pick and choose from a range of fashionable options. Colin McDowell wrote at that time: "As the 1980s unfold, the signs are that the confusion of the previous two decades will continue. Women are now perfectly secure in their right to reject, their ability to choose and their power to control their appearance" (39).

Selected Artifacts Post-1990 (Tables 15-17)

After 1990, the post-modern recycling of trends in fashion makes the dating of clothing more of a challenge. The influence of grunge and Japanese designers are markers of the decade, but this anti-conformist look is largely absent from the Ryerson Collection. There are four notable pieces from Japanese designers that were donated after 2006: a Rei Kawakubo women's tailcoat (Table 16, Item #88); a felted wool A-line dress with long sleeves by Issey Miyake (Table 16, Item #90); a quilted silk, wool and tweed kimono style jacket from Kenzo (Table 15, Item #91); and a black and white pleated kimono style top with handkerchief hem also by Issey Miyake (Table 15, Item #92). Three of these garments belonged to a single donor.

In 2009, the Ryerson Fashion Research Collection accepted its largest donation from a single donor, consisting of over 700 garments and accessories belonging to Kathleen Kubas after she passed away in 2008 at the age of 70. Some of these items are difficult to date, and more research will have to be done to date these pieces accurately, which is beyond the scope of this project. For example, a black jersey dress with dropped shoulders and shoulder pads, long inset sleeves gathered to a cuff, white satin collar, godet skirt labeled *Jean Muir, Creeds* (Table 14, Item #82) was dated to pre-1990 since Creeds closed in 1990 as a result of bankruptcy.

Kathleen Kubas was a former model and actress before she became a grade 1 schoolteacher. She was also fond of designer labels, shopping at Holt Renfrew and Creeds, and she particularly loved hats. The pamphlet from her celebration of life (undated) notes that: Kathleen was known as “The Hat Lady” and her “hats reflected her personality – extravagant, yet elegant and fashionable”. Her collection of hats also included hats by several milliners of note such as Phillip Treacy and Eric Javits, and accordingly five hats were selected as key items from this donation (Table 16). These hats are bold in design and are suggestive of a flamboyant and colourful personality who liked to be noticed.

The clothing of Kathleen Kubas also reflects her affinity for novel design. These are not the clothes of a wallflower. The colours of her wardrobe are vibrant, dominated by reds and purples, as well as fuchsia pink, but also punctuated by a balance of black, white and gray neutrals. The styling is distinctive with innovative cuts and lines of designers like Kenzo, Issey Miyake, Chloe, Donna Karan, Krizia, and Missoni. She clearly knew what she liked and what looked good on her tall, slender frame.

As a collection of garments belonging to a single woman, this substantial donation gives insight into the purchasing practices of a woman who clearly loved expressing herself through fashion, even though she worked as a schoolteacher. Apparently Kathleen's husband received many FEDEX packages from US stores that were shipped to his office for her and some of the hat boxes still have written delivery instructions marked on the lids, with specific times indicated for delivery ("Celebrating Kathleen"). The high caliber of the labels and the near perfect condition of the pieces gives significant weight to the importance of this part of the Fashion Research Collection.

The last item selected for inclusion in the one hundred key artifacts of the Ryerson Fashion Research Collection is a black 2012 Tails Blazer from the F/W 2012 collection by *Smythe* (Table 17, Item #100), a label designed by Andrea Lenczner & Christie Smythe of Toronto. This item was sought out for donation by me in the fall as an addition to the Collection in order to acknowledge the success of Canadian designers who can serve as inspiration to Ryerson students.

The *Smythe* Tails Blazer is also a mirror to the past showing how design influences are recycled through time. The Ryerson Collection also includes a similarly styled 1880 fitted jacket with tails in black satin (Table 2, Item #9) and a women's tailcoat designed by Rei Kawakubo (Table 15, Item #88) more than 100 years later. The links between these three pieces provide an example of how garments can be used to educate students about fashion history and inspire students to make their own reinterpretations of the past.

Chapter 5: Conclusion

A study collection is not a museum collection. The artifacts in a study collection are meant to be handled and are generally not as valuable or as rare as those owned by a museum. Many study collections initially accept all items offered for donation and at some point, when storage becomes an issue, there is a process of editing and a collection mandate is established.

The absence of a focused acquisition policy, curatorial direction and funding for the Fashion Research Collection at Ryerson University resulted in an accumulation of several thousand items by February 2012 which were stored in an unmarked facility on campus. Subsequent removal of hazardous, moth-eaten, badly soiled and damaged items, and the de-accession of unwanted items was initiated and occurred concurrently while this project was underway. What remains is a much smaller collection of garments, accessories and other artifacts that represent important artifacts of Canadian fashion history and would not be easily replaceable, marking a significant step in the process of re-establishing the Fashion Research Collection at Ryerson University.

The museum has been described by Andreas Huyssen as “both a burial chamber of the past – with all that it entails in terms of decay, erosion, forgetting – and as a site of possible resurrections” (qtd. by Palmer “A Bomb in the Collection” 41). Although the Fashion Research Collection at Ryerson University is not a museum, the collection of historic artifacts therein marks it as a site of memory. This project has sought to establish the nature of that collective memory through the selection and analysis of one hundred key artifacts from the archive. Collective memory is the idea that some memories are shared “based on common experience, learning, heritage, tradition, and more” (Crane 2).

The objects that have been collected to date in the Ryerson Fashion Research Collection represent a shared memory of what donors felt was important to save and to remember. Given the passive collections policy, where all proffered donations were accepted, the accumulated items in the Collection would have reflected the attitudes and interests of the donors, most of whom were female. This group of donors chose to save women's special occasion dress.

Many of the items in the Collection were evening or bridal wear, emblems of the emotional ties that such special event clothing can have for the wearer who often desires to prolong the biography of that garment. Garments worn for a wedding or a gala event might only be worn a few times and thereafter hang for many years at the back of a closet before the owner considers how they might dispose of them. Similarly, garments once worn by a loved one who has passed away can represent the treasured memories of that person and be difficult to part with. Having such items accepted into a study or museum collection validates the acquisition and retention of that garment, because items in collections "share a perceived spiritual or intellectual worth and are guarded as such in a way that puts them in a special 'otherworld' category" (Pearce *Museums, Objects, and Collections* 33).

Most of the garments in the Ryerson Collection are ready-to-wear labels that would be affordable for the upper and middle-class consumer in Toronto. Such designers include both higher end labels such as *Pierre Cardin*, *Balenciaga*, *Christian Dior*, *Balmain*, *Jean Patou*, as well as more moderately priced in-house labels from retailers such as *Holt Renfrew*, *Eaton's*, *Simpsons*, and *Jean Pierce*. Although the average consumer might not have shopped at these stores for everyday items, special occasions might have offered the opportunity to justify the purchase of higher quality and more expensive items, with the emotional significance of such

pieces leading the wearer to later donate the item instead of discarding it. As well, most of the garments in this Collection are conservative in styling, with the exception of the items donated by Kathleen Kubas. In part, this is a reflection of the passive collection policies of the past, but it also can be interpreted as a mirror of the conservative nature of the city of Toronto.

In this case study, one hundred key artifacts from the Collection were selected in order to rediscover and remember what is important in this archive, as a first step in the process of refocusing and rebuilding the Collection for the future. This subset of the collection reflected a shared memory of fashionable feminine special occasion dress for Toronto's conservative middle class over the span of more than a century. The many dresses therein are the "traces of lived experiences" (Sepulveda dos Santos 34), and represent shared values between the donors and the collection manager from 1981-2009. Many of the items in the Collection have truncated object biographies, since few items have photos, letters or notations in the records. Consequently, the memories of their owners, the occasions on which these garments were worn, and the feelings that they invoked have largely been lost, except as traces that exist in the marks, tears and stains that live in the folds.

The managerial practices of the past, including the absence of a formalized collection plan, has resulted in significant gaps in the Collection. With limited space, funding and support, a study collection needs a focused and directed plan to know what to collect in the future. For this project, gaps in the Collection were identified relative to the objectives of the School of Fashion to illustrate heritage, diversity and innovation in all programming.

The preservation of heritage is important in terms of including garments that document Canadian fashion history. While the Collection includes garments that illustrate the significant shifts in women's fashionable dress in Toronto from 1860 to the present, there are some

marked gaps. As mentioned earlier, there is almost a complete absence of period corsets and crinolines, items that are often requested by students. Prominent Canadian designers, including Claire Haddad, Alfred Sung, Dean and Dan Caten, as well as Ryerson graduates Jeremy Laing, Tu Ly, Brian Bailey, and Lida Baday are not represented in this collection. Nor are there any iconic items from Canada's history such as a Hudson's Bay coat, and menswear items are significantly under-represented.

Innovation is conveyed through the collection of garments with inventive construction techniques or design. Much of what is in the Ryerson Fashion Research Collection is conservative in styling and construction and would not be considered innovative. Seeking donations of innovative international designers of their time, like Paul Poiret, Mariano Fortuny, Elsa Schiaparelli, Paco Rabanne, Azzedine Alaia or Alexander McQueen, would help to fill this gap.

Canada has a populace made up of diverse cultures, and most of what has been collected to date represents western dress. An effort to collect selected garments from aboriginal peoples and other cultures would offer students the opportunity to examine and be inspired by the techniques of construction, embellishment and design of other cultures.

In editing this collection, I have been entrusted with the shaping and organization of the material therein. The key to this process was the intent to reflect the goals of the School of Fashion in terms of representing heritage, diversity and innovation within the Fashion Research Collection. As a resource tool for students, faculty and visiting researchers, the objects in the collection must be relevant to the curriculum, support object-based research or serve as design inspiration. This project has served to help recollect and remember what is

important in this collection as a first step in the process of refocusing and rebuilding the Ryerson Fashion Research Collection for the future.

Re-Collection of the Ryerson Fashion Research Collection

Table 1: Selected Pre-1900 Artifacts

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
1	Green plaid taffeta front-button bodice with pagoda sleeves and black lace trim, hook and eye closure, matching skirt with tucked detail, machine stitched c.1860-65	1990.3.001 A+B Library Flat storage east Cabinet #1 Drawer #1	Very beautiful and rare historic piece Oldest garment in the collection Very good condition	Helen S.
2	A. Royal blue corded day bodice with pagoda sleeves and mandarin collar, front piping and 9 fabric buttons with Petersham belt B. Matching evening bodice with short puffed sleeves, 9 boning channels, lined with white muslin, Petersham belt C. Full skirt with train, hook & eye closure c. 1860s	1997.03.001 A+B+C KHW66 Box #6	History (<i>worn by forebearer of vendor in Penetanguishene and Toronto and purchased by Miss Mary Band for \$15 in 1978</i>) Example of item with day and evening bodice Poor condition due to deterioration of arm shields	Alan Suddon
3	Navy velvet bodice lined in brown cotton Front buttons (3 buttons missing) 9 interior boning channels (boning removed) Pinked seams Sleeves have 3 inch peaked cuffs	1997.03.0014 KHW66 Box #104	Military styling Beautiful buttons Fine finishing detail	Alan Suddon
4	Black beaded evening capelet with beaded floral design and beaded fringe, lined in silk Front hook & eye closure c. 1850-60 per donor notes Seems more likely to be c.1890	2006.04.02 KHW 66 Box #101	Exquisite beading	Carolyn P.
5	Brown and gold embroidered high-necked dress with lace sleeve and sheer overlay Mother of pearl buckle trim on bodice and tiered ruffled skirt c.1880	1986.9.094 Library Flat storage east Cabinet #1 Drawer 3	Very beautiful item (fragile – skirt is starting to separate from bodice)	Linda Lewis

Re-Collection of the Ryerson Fashion Research Collection
Table 2: Selected Pre-1900 Artifacts continued

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
6	Dark purple silk fitted long jacket with front button closure Matching full skirt with room for bustle Deep ruffle on skirt c.1870-1880	1997.3.020 Library Flat storage Cabinet #3 Drawer #15	Very small waist of skirt 21 inches Skirt made for bustle Fair condition	Alan Suddon
7	Wire tennis bustle Label: The Reversible Player Bustle c.1880	FIC Library: File cabinet (shoe box)	Unusual example of a sports bustle	Unknown
8	Brown velvet long jacket with bustle and black beaded applique trim Alternate jacket in Edwardian style Gathered full skirt with 7 inch ruffle Bustle jacket is boned with 4 boning channels Edwardian jacket is not boned Skirt is lined in cotton c.1880	2008.03.13 Library Flat Storage Cabinet #7 Drawer #15	Very unusual example with the alternate jacket Suggests that owner liked ensemble and made more current style of jacket to wear when the bustle back was out of date and Edwardian look emerged	Unknown (records unclear)
9	Black fitted jacket with asymmetrical neck closure, black lace detail at sleeves and neck Long black tails; Jacket is boned with 8 boning channels; Seams are finely finished in fuchsia. c.1880s	1999.5.011 KHW66 Box #103	Menswear styling of a women's garment Interior finishing is very beautiful	Bob G.
10	Forest green silk day dress with cream lace inset neckline trimmed in pink satin ribbon and dark green velvet ribbon, long two-piece ruffled sleeves, with banded waist and waist-tucked skirt c.1895	1986.9.93 KHW66 Box #9	Beautiful example of Edwardian style dress in very good condition	Linda Lewis
11	Black beaded evening cape Denim lined in silk c.1885-1895	FIC Library west File Cabinet #6	Exquisite and rare accessory	Unknown
12	Cream satin wedding slippers c.1889-1890	1987.4.01AB Library file cabinet	Beautiful shoes in very good condition	Ruth D.
13	<i>Carte de visite</i> c.1860-1920 (466) Postcards and photos c. 1880-1930 (525)	2002.04.xxx KHW66	Rare collection of <i>carte de visite</i> many of which include names of Toronto photography studios	Pat R.

Re-Collection of the Ryerson Fashion Research Collection
Table 3: Selected Artifacts 1900-1909

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
14	Women's parasols (2) c.1900-1915 A. Cream lace and cotton parasol with carved handle (fair condition) B. Black silk parasol, cream ribbon embroidery and lace trim, wooden handle	1989.2.1 KHW66 A. Box #109 B. shelf	Period Accessories Gendered decorative object – non-functional	Helen S.
15	White lace/net ¾ sleeve blouse with ruffles on sleeve Label: <i>T.Eaton Co. Toronto and Winnipeg</i> c.1900-1910 (appraisal refers to 1901 Eaton's Catalogue)	1986.0.087 Library Cabinet #1 Drawer #2	Canadian retailer Very rare labeled piece Example of women's adoption of blouses with suits	Linda Lewis
16	Black silk bodice with lace jabot. Front bodice has tucked dtail and high collar. Lace jabot has come unattached and should be resewn. Label: <i>T. Eaton Co.</i> c.1900-1910	2008.03.07 KHW66 Box #103	Canadian retailer Very rare labeled piece Very good condition	Unknown (records are unclear)
17	Black two-piece evening gown with two bodices A. Evening Bodice – short sleeve lightly boned black lace and silk bodice with scoop neck and short sleeves (silk has shredded), Petersham belt B. Bodice 1 – black silk bodice with square neckline and ¾ sleeves with lace insets, lightly boned, Petersham belt with label: <i>L.M. Brien Importer, Toronto</i> C. Black silk skirt with train and layers of tiered lace, net and ruffled underskirt D. Black silk cape with front frog closure	2001.06.01 ABCD KHW66 Box #3	Rare labeled piece from leading Toronto retailer	Alan Suddon
18	White Irish crochet summer dress with layered overskirt with bobble trim ¾ sleeves with bobble trim c.1908	2009.04.071 KHW66 Box 106	Summer day silhouette Exquisite textile and finishing	Karen M.
19	Men's formal evening suit: Black wool tails and pant suit, Jacket cutaway with very fine tailoring/stitching on lining; Pants high cut with front button closures with satin trim down side of pant legs c. 1909-1910	2007.01.75 KHW66C Rack #1	Menswear Offered as comparison to women's wear (Historic bodice and also Yohji Yamamoto)	Emmy (no last name given)

Re-Collection of the Ryerson Fashion Research Collection
Table 4: Selected Artifacts 1910-1919

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
20	Black satin dress ensemble, black bodice and skirt, overlaid with lace and net, trimmed with cord scrollwork and embroidery, bows at shoulder, cream lace cuffs. Boned and lined. Worn by Elizabeth Kimmerley 1910 Paris	2003.06.002 A+B KHW66 Box #8	Provenance and rarity Made for the owner in Paris for the coronation of King George V in May 1910	Joy Cherry
21	Peach satin and pale orange silk v-neck gown with rosettes (interior Petersham belt) and weighted hem Label: <i>Edgley's Limited, The Children's Shop, 576 King Street, Toronto</i> c.1915	1999.99.001 KHW66 Box #8	Beautiful example of period gown	Anonymous
22	White cotton picnic dress with double collar, elbow length sleeves and tiered ruffled skirt c.1915	2004.01.02 KHW66C	Period silhouette	Jane D.
23	White lawn dress with long sleeves, front buttons, pin tucks and lace inserts c.1917 (dated by Alan Suddon)	1999.6.014 KHW66 Box #4	Summer day dress/silhouette	Alan Suddon
24	White cutwork cotton summer dress with layered overskirt trimmed in lace ¾ sleeves, V neck, scalloped hem Slight stain on skirt front Back closure with snaps c.1915-1918	FIC KHW66 Box 107	Summer day dress/silhouette Exquisite textile and finishing	Unknown
25	White organdy lawn dress with long sleeves, bolero-like detail on bodice, tiered skirt c.1915	1986.9.92 KHW66 Box #4	Summer day dress/silhouette	Linda Lewis
26	Brown wool ladies suit with shawl collar, belted waist and 5 button cuffs on sleeves (lining has shattered) Label: <i>The Richeloy Limited, Belleville</i> c.1919 Angle length skirt is gathered at waist, side snap closures, inner belt and also outer belt and button detail at hem	FIC KHW66 Rack #1	Rare example of women's suit Tag on sleeve says "1919 <i>Wool suit as is \$54</i> "	Unknown

Re-Collection of the Ryerson Fashion Research Collection
Table 5: Selected Artifacts 1920-1929

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
27	A. Cream satin wedding gown with short sleeves, high waist. Embellished with silver beading c.1925-1930 B. Matching beaded wedding headpiece and Veil labeled <i>Lanvin</i> c.1925-1930	FIC (2007) KHW66 Box #2	Couture gown/beading (Dress in very poor condition) Exquisite beading on gown and headpiece	Unknown (possibly Shelagh Stewart)
28	Black sleeveless silk dress with dropped waist and lace overlay with ribbon detail. Pink ombre inset at thigh level is visible through lace.	FIC (2001) KHW66	Fair condition Ombre silk is split Lace at shoulders is fragile	Unknown
29	Black and peach silk flapper dress, deep V front reveals underdress with beaded rhinestone trim, beaded epaulets at shoulders Label: <i>Alice T. Williams, Peterborough, Ontario</i> c.1926-1929	1989.4.5 KHW 66C Rack #1	Labeled piece Period silhouette and styling in good condition	Norah C.
30	Black net dress with short sleeves, scalloped collar and peplum waist, tiered skirt with two underbodices (one corset style and one vest style with square neckline) c.1920s	1999.5.001 A+B+C Library west Flat Cabinet #5 Drawer #2	Multiple bodices Unusual styling Good condition relative to age	Bob G.
31	Beige lace flapper dress, long sleeves with frilly cuffs, scoop neck with tortoise shell buckle on L shoulder, peach underslip 1925	1989.4.4 Library Flat Cabinet #6 Drawer 7	Fair-good condition Small stain on underslip	Norah C.
32	Black textured weave silk jersey in checkerboard pattern evening coat with beige silk lining Collar folds over and can snap down c.1920s	1993.5.14 KHW66C Rack #1	Unusual design Beautiful texture Period silhouette	Ogden Family

Re-Collection of the Ryerson Fashion Research Collection

Table 6: Selected Artifacts 1930-1939

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
33	Beige and silver metallic embroidered evening dress <i>CHANEL</i> c.1937	2001.06.28 Box 1	Couture gown	Alan Suddon
34	Cream V-neck bias cut silk jersey short sleeved high-waisted evening gown with red waist panel on bias and gathered bust darts Back metal zipper insert c.1930s	1995.2.1 KHW66 C Rack 1	Bias cut	Ogden Family
35	Blue and silver metallic crepe evening dress with short sleeves, side gathers, side zipper (metal) and back bow Label: <i>Vogue Couturiers</i> c.1930s	2006.01.07 KHW66C Rack 1	Beautiful fabric Home sewing Bias cut construction	Karen M.
36	Pumpkin yellow taffeta evening dress, matching waist-length jacket with puff sleeves and self fabric buttons c. 1930s	1993.3.2 A+B KHW 66 Box #2	Brilliant colour Shows transition to new silhouette	Ethel A.
37	Dusty rose long dress with sweetheart neckline and tiered ruffled skirt. Missing pink & purple velvet sash.	FIC KHW66C Rack 1	Tag reads Made in Toronto for Jean Crawford to wear at age 14/15	Unknown
38	Beige silk sleeveless dress with scoop neck and green threaded embroidery, pleated knee length skirt c. 1930	1985.2.3 KHW66 Box #4	Day dress from period in very good condition	Dorothy S.
39	White organdie wedding gown with fitted bodice, puffed sleeves and long skirt Wedding of Naomi (Mayme) Holland of Edmonton to Clifford James of Edmonton July 1, 1934	1999.2.002 KHW66 Box #106	Photocopy of article from unknown newspaper dated July 1, 1939 "Naomi Holland is bride of early July"	Sandra G.
40	Black velvet coat with extended collar dropping over to cap shoulders, front button closure. Cream silk lining and self buttons c.1930s	1996.1.12 KHW66 Rack #1	Beautiful construction, princess seaming, 1940s details	Beverly B.

Re-Collection of the Ryerson Fashion Research Collection
Table 7: Selected Artifacts 1940-1949

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
41	Pale green evening dress with box neckline and floral beading on sleeves and bodice No label c.1937-40	1981.7.3 KHW66 Box 2	From first year of donations	Kathy Cleaver
42	Black crepe evening gown with V-neck and short puffed sleeves with bow, peplum waist with back ties Label: Raphael Mack Hamilton c.1945 Notation on tag reads worn by donor's sister Librarian Teacher's College Toronto	FIC KHW66C Rack 1	Period silhouette (small hole in neckline but otherwise in good condition)	Miss Judith
43	Gray wool double breasted jacket with wide lapels and Calf length skirt with kick pleats White cotton short-sleeve blouse Label: Joan Rigby Toronto c. 1940s	FIC KHW66C Rack 1	Very fine detailing on jacket	Unknown
44	Navy blue wool coat with deep rose pink silk lining, no closures Valentina c. 1945	1999.4.03 KHW66C Rack1	Rare USA designer label	Donna C.
45	Burgundy Velvet Jacket with raglan sleeves, unusual pocket detail and draping Label: CHRISTIAN DIOR – New York Imported Irving Detroit c. 1948-1949	2000.02.053 KHW66 Box 101	Rare and beautiful example of couture	Anonymous
46	Black crepe dress with short sleeves, peplum waist detail to back tie, floral sequin spray across left shoulder c. 1948	1993.4.10 Library Hanging Cupboard 2	Embellishment Period silhouette	Donna Jean M.

Re-Collection of the Ryerson Fashion Research Collection
Table 8: Selected Artifacts 1950-1959

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
47	Brown boucle wool jacket with ¾ sleeves; Sleeve cut as one piece with bodice; Closes with 3 large buttons; Front faux pockets (Likely was once a matching skirt) Label: CHRISTIAN DIOR for Holt Renfrew c.1950s	FIC KHW66C Rack #1	Couture Canadian retailer	Unknown
48	Pale green satin strapless ballgown, boned bodice and crinolined skirt with train Floral spray at bustline PIERRE BALMAIN Marie Antoinette c.1957	1989.6.5 KHW66 Box #10	Rare and beautiful example of couture Gown is numbered	Sommer Rotenberg
49	Sleeveless black wool evening gown and matching bolero jacket Fitted long gown with tulip hem and side button detail. Neckline has beading and threaded velvet ribbon c.1959 Label: BALENCIAGA 10 Avenue George Made in France	1997.4.50 KHW66C Rack #1	Very fine workmanship and cut Bolero jacket is cut on bias in circular shape	Barbara M.
50	Citron yellow sleeveless dress with gathered waist and bow Cropped jacket lined in turquoise satin with front bow closure Label: Bill Blass for Maurice Rentner c.1955-1963	1986.1.1 A+B KHW66C Rack #2	Label Very fine finishing Petersham belt on dress	Barbara M.
51	Gray day wool dress with diagonal bust darts and flared skirt Dress closes at back with zipper and overlaid self button detail Lined in white silk Label: Jacques Heim Paris Rio de Janeiro Cannes Bairritz Deauville c. 1958-1962	1997.4.28 KHW66C Rack #2	Designer Label (Likely missing jacket)	Barbara M.

Re-Collection of the Ryerson Fashion Research Collection
Table 9: Selected Artifacts 1950-1959 continued

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
52	Pink satin strapless dress with full skirt (likely worn over crinoline) and net lining Bodice is boned and lined Skirt is draped into petal shape Large front bow on left hip c. 1950s Label: <i>Made in Italy for Creeds</i>	FIC KHW66C Rack 1	Toronto label Dior like dress shows influence of Paris on fashion of the period	Unknown
53	Cream silk short cap sleeve wedding dress with drop waist pleated panel skirt, 37 decorative buttons, shawl collar, lined with sateen Label: <i>LISA Gowns, Toronto</i>	2005.02.001 KHW66C Rack 1	Provenance as Mary Suddon's wedding dress Donation included photos	Mary Suddon
54	Brown net turban style hat with black beads Label: <i>Miss Dior Created by Christian Dior</i>	1991.5.005 KHW66	Designer Label	Margaret P.
55	Women's pink corded silk with black feather trim Label: <i>Lily Hats, Miami</i>	1991.5.002 KHW66	Designer Label Aesthetics of hat	Margaret P.

Re-Collection of the Ryerson Fashion Research Collection
Table 10: Selected Artifacts 1960-1969

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
56	Pink Boucle two-piece day suit Box cut jacket with ¾ two-piece sleeves, front flap pockets, round collar and bow closure with snap, lined in pink silk; Knee length panel skirt with slight gathers at waist, lined in pink silk Label: SIMPSONS Original design by PIERRE CARDIN c.1963-1965	2012.01.008 A+B KHW66C Rack #2	Designer label Canadian retailer	Neil W.
57	Black linen sleeveless sack day dress with double buttons Hem weighted with metal disks Label: Givenchy Paris Made in France	1997.4.52 KHW66C Rack #2	Couture, day dress	Barbara M.
58	Yellow sleeveless silk linen summer dress with button detail at waist Pockets and belt Label: CHRISTIAN DIOR ORIGINAL in Canada for Holt Renfrew c.1960-65	1997.4.1A KHW66C Rack #2	Couture label Canadian retailer	Barbara M.
59	Black linen drop waist day dress with collar and deep V back Hem is weighted with chain Label: GIVENCHY PARIS Made in France c.1966-70	1997.4.26 KHW66C Rack #2	Designer label Weighted hem is very unusual	Barbara M.
60	Red wool crepe strapless floor length dress. Centre front pleat from Empire waistline, overwrap detail on boned bodice Label: VALENTINO Spring/Summer 1965 Collection	1997.4.009 Library Flat west	Designer label Valentino red Photocopy of article illustrating dress in file	Barbara M.
61	Viridian green wool day dress with cowl neck, raglan sleeves and front pocket detail, top stitching Size 12, c.1966-70 Label: JEAN PATOU PARIS Made in France for Holt Renfrew	1997.4.20 KHW66C Rack #2	Designer label (no longer exists) Very heavy Should be stored flat Lining showing stress	Barbara M.
62	Pink raw silk cowl neck sleeveless evening gown with matching bolero jacket embellished with black beads Label: Nina Ricci Paris	1997.4.3 KHW66C Rack #2	Designer label	Barbara M.

Re-Collection of the Ryerson Fashion Research Collection
Table 11: Selected Artifacts 1960-1969 continued

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
63	Cream chiffon sleeveless Empire waist floor length dress with metallic gold applique bodice, c. 1966 Label: DAVID E. REA LIMITED Toronto, Canada	1982.5.1 KHW66C Rack #1	Canadian designer (with long history) Classic 1960s styling	Patricia I.
64	Brown and cream short sleeve day dress with floral applique Label: MAGGY REEVES	1998.6.20 Library Hanging	Canadian designer	Unknown
65	Pink paisley long-sleeved jersey knit midi-dress with quilted skirt and self belt, c. 1965-68 Label: SIMPSONS THE ROOM	1989.5.86 KHW66C Rack #2	Canadian retailer Example of 1970s look	Karen M.
66	Yellow Boucle Wool Belted Coat, slightly gathered at waist Label: Christian Dior for Holt Renfrew	1997.4.44 KHW66C Rack #2	Designer label Toronto retailer	Barbara M.
67	Green velvet Empire style Juliet dress with pink satin puffed sleeves with pearls Label: Designed by Everett Staples for Jean Pierce Toronto	FIC KHW66C Rack #1	Toronto designer and retailer Romantic styling	Unknown (<i>Miss Taylor written on label</i>)
68	Orange Wool Sleeveless Dress with front panel and buttoned side closures, back zipper and back belt Label: Modèle Guy Laroche Paris Diffusé par maria carine Made in France	1986.1.21 KHW66C Rack #2	Toronto retailer	Barbara M.
69	Cream wool whipcord sleeveless Princess knee-length dress with cowl collar lined in cream silk blend, centre back zipper Matching A-lined knee length coat with collar, ¾ sleeves, 2 front bows, snap closures, decorative 3" band belt to back Label: Robert K. Irwin	1992.1.9 A+B KHW66C Rack #2	Designer Label Seaming on dress and coat is unusual	Anne P
70	Peach coloured wool suit, cropped bolero type jacket with kimono style sleeves lined in floral silk, closes with snaps and one large woven button; A-line calf length skirt without waistband, lined in peach silk Label: PIERRE CARDIN Made in France Holt Renfrew & Co. Ltd.	1997.4.1.A+B KHW66C Rack #2	Couture Canadian retailer Lining on jacket is very pretty Unusual sleeve	Barbara M.

Re-Collection of the Ryerson Fashion Research Collection
Table 12: Selected Artifacts 1970-1979

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
71	Red and brown silk print dress with diagonal waist detailing and back panel, handkerchief hem c.1970s Label: <i>Pierre Cardin Paris</i> <i>Made in France Holt Renfrew</i>	1997.4.3 KHW66C Rack #1	Designer Label Canadian Retailer	Barbara M.
72	Slate grey/blue wool jumpsuit with long sleeves and gathered cuffs, bodice placket is gathered, front buttons and zipper closure for pants, size 40 Label: <i>Saint Laurent Rives Gauche</i> <i>Made in France</i>	1997.4.39 KHW66C Rack #1	Jumpsuit Designer ready to wear	Barbara M.
73	Burgundy velour tunic dress with long sleeves and matching detachable hood size 9/10 Label: <i>MARILYN BROOKS</i> c.1970s	1998.1.2 A+B KHW66C Rack #1	Canadian designer Period silhouette	Anne S.
74	CN Tower jumpsuit uniform rust orange and gray printed cotton Matching necktie in rust Label: <i>Career Tex Career Wear by Sainthill Levine</i> c. 1976 or after	FIC Library Hanging	Canadian designer History of Toronto with CN Tower Functional apparel	Unknown
75	Pink silk jersey dress with deep collar embellished with pink, cream, blue and purple sequins in floral pattern, long sleeves with tie closures Pleated skirt <i>Maggy Reeves</i> Label: c.1970s	FIC KHW66 Rack #2	Canadian label Embellished collar	Unknown
76	Brown snake print silk long dress with belt and bubble hem Label: <i>GIVENCHY MADE IN PARIS Numbered 527</i> c.1970s	1989.1.1 KHW66 Rack #1	Couture design/numbered	Sommer Rotenberg
77	Black and cream polka dot silk dress with draped black skirt and deep V front, invisible back zipper Black belt lined with vinyl Label: <i>OSCAR DE LA RENTA</i> <i>Made in the USA</i>	2006.04.93 KHW66 Rack #2	Designer label	Estate of Mary Ryrie

Re-Collection of the Ryerson Fashion Research Collection

Table 13: Selected Artifacts 1980-1989

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
78	Black velvet knee length cocktail dress with long sleeves, shoulder pads c.1980s <i>BALENCIAGA</i>	1987.4.51 KHW66 Box #3	Designer ready to wear Evolution of design label	Karen M.
79	White pleated silk cropped top with matching skirt and belt wrapped in gold trim Top closes with back zipper Skirt has side zipper, c.1985-89 Label: <i>MARY McFADDEN Couture Saks Fifth Avenue</i>	2007.02.01A+B KHW66C Rack #1	Textile Designer label	Tammy Y. Letter from donor on file
80	Gold lame Edwardian style top with puffed sleeves and ruffles Matching gold lame long gathered skirt, c. 1980 Label: <i>Pat McDonagh Made in Canada</i>	2000.4.002 KHW66C Rack #1	Canadian designer label Link to Edwardian styling	Alice C.
81	Green leather hand-painted shoes <i>Thierry Mugler</i> label, c.1980	1994.1.30 Library	Hand-painted shoes	Karen M.
82	Black jersey dress with dropped shoulder with shoulder pads, long inset sleeves gathered to a cuff, white satin collar, godet skirt Label: <i>Jean Muir</i> , Creeds (pre-1990)	2009.01.395 KHW66C Rack #3	Designer Label Canadian retailer label	Kathleen Kubas
83	Burgundy textured knit jersey pullover dress with turtleneck collar and long gathered sleeves with matching overcoat with elbow length wide sleeves, self-tie Label: <i>Missoni Creeds Toronto</i> (pre-1990)	2009.01.684 A+B KHW66C Rack #3	Italian Designer Label Non-traditional piece for label Beautiful texture of fabric Avant-garde styling	Kathleen Kubas
84	Gray wool long sleeved angle-length dress with Nehru collar and asymmetrical bodice wrap Sleeves are ruched Label: <i>Claude Montana</i> c.1980s	2009.01.260 KHW66C Rack #3	Construction Designer label	Kathleen Kubas
85	Brown wool vest with tab sides and blazer-like collar, 2 metal snap closures; Matching midi-length wool skirt with paper-bag waist and unfinished hem, belt with metal snap closure detail Label: <i>Linda Lundstrom</i>	2009.01.391 A+B KHW66C Rack #3	Canadian design label	Kathleen Kubas

Re-Collection of the Ryerson Fashion Research Collection
Table 14: Selected Artifacts 1980-1989 continued.

86	Gray wool wrap front dress with dolman sleeves, mid-calf length skirt with front slit, hidden side pockets Label: <i>Donna Karan</i>	2009.01.219 KHW66C Rack #3	USA designer label Example of working women's "effortless dressing"	Kathleen Kubas
87	Blue wool box-cut jacket with inset sleeves, decorative beaded over-panel lined in red silk, attached at collar Black velvet Mandarin collar Matching panel skirt with kick pleat Label: <i>Chloe H.R. Boutique</i>	2009.01.676 A+B KHW66C Rack #3	European designer label Beaded embellishment	Kathleen Kubas

Re-Collection of the Ryerson Fashion Research Collection
Table 15: Selected Artifacts Post-1990

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
88	Women's tailcoat Label: <i>Rei Kawakubo Commes de Garcons</i>	2006.01.23 KHW66C Rack #1	Designer – contemporary interpretation of men's tails	Karen M.
89	Gray sequined evening dress with plunging neckline, narrow straps and train Label: None – paper is marked that dress was designed for opening of Crystal by Pat McDonagh c. 2007	FIC KHW66C Rack #1	Provenance as a dress worn to the Crystal opening May 2007	Unknown
90	Felted wool dress in multi-coloured print Label: <i>Issey Miyake</i>	2009.01.251 KHW66C Rack #3	Textile is unusual Designer label	Kathleen Kubas
91	Quilted silk, wool, and tweed jacket, kimono style Label: <i>Kenzo</i>	2009.01.686 KHW66C Rack #3	Designer label Beautiful textile	Kathleen Kubas
92	Black and white pleated kimono style jacket/top with handkerchief hem Label: <i>Issey Miyake</i>	2009.01.282 KHW66C Rack #3	Designer label Innovative styling	Kathleen Kubas
93	Gray suede long wrap skirt and matching fur and floral painted leather jacket with tie belt Label: <i>Dolce & Gabbana</i>	2009.01.226 ABC KHW66C Rack #3	Designer label Painting of leather lining	Kathleen Kubas
94	Wooly mammoth-like sweater coat ensemble with fine wool purple sweater dress Label: <i>Krizia</i>	2009.01.266A+B KHW66C Rack #3	European designer label Donor's affinity for colour purple	Kathleen Kubas

Re-Collection of the Ryerson Fashion Research Collection
Table 16: Selected Artifacts Post-1990 Hats

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
95	Fuchsia pink hat with large brim and fixed bow Label: <i>Phillip Tracey</i>	2009.01.444 KHW66C	Designer Label Donor's affinity for colour Multiple copies of similar hat styles	Kathleen Kubas
96	Black Mad-hatter women's hat, silk flowers and fur-like feathers Label: <i>Phillip Tracey</i>	2009.01.512 KHW66C	Designer label Menswear styling	Kathleen Kubas
97	Gray fedora felted wool hat with two brown clipper feathers Label: <i>Phillip Tracey</i>	2009.01.402 KHW66C	Designer label Menswear styling Affinity for gray	Kathleen Kubas
98	Beige raffia-like large-brimmed hat with layered and draped raffia Scattered black sequins Label: <i>Linda Campisano Millinery Chicago</i> Business card in bottom of box 900 N. Michigan Avenue, Chicago 312-337-1004	2009.01.694 KHW66C	Avant-garde design Beautiful original box	Kathleen Kubas
99	Women's black hat, styled like a top hat with black feather Label: <i>Phillip Tracey</i>	2009.01.695 KHW66C	Designer label Menswear styling	Kathleen Kubas

Re-Collection of the Ryerson Fashion Research Collection
Table 17: Selected Artifacts 2012

	Description (including Label)	Accession Number/Location	Reason for Selection	Donor
100	Black menswear style jacket with tails F/W 2012 <i>SMYTHE</i>	2012.02.002 KHW66	Contemporary Canadian design	Andrea Lenczner & Christie Smythe

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