

# Manitoba Living History Society

La société pour l'histoire vivante du Manitoba



Delivery of the  
**NEWSLETTER**  
in the Red River Settlement

*January/February 2016*



Spring Morning, Haverstock Hill by George Clausen (1881)

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## Chair Chat

Hello to all! I am sure you are starting to shake the winter cobwebs away and are enjoying the longer days and sunshine.

Our new year started with a lovely visit at the Levee, many attended and for some it was the first time to participate in an event.. Well done!

Unfortunately, the next day, I was informed that long time member Bill Fernie has suddenly passed away at his home. This was sad news to share with the membership. We all have Bill stories and items that Bill had made. Bill's Celebration of Life was attended by many and I felt honoured to speak at his service.

As we prepared for the events in January and February, and the AGM, we celebrated history and took time to remember Bill.

During the past few months there has been a push towards a new time period of 1916 (The year Women won the right to vote in Manitoba) along with the Canada 150 and the 1867 time period. So much sewing to do! It is exciting to learn more about another time period.

The newsletter has a bit for everyone and please enjoy the places we have been and the research articles.

*Marie*

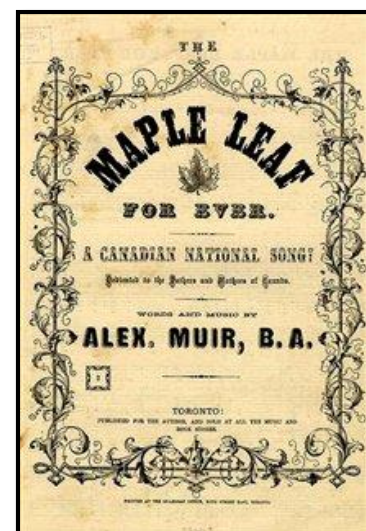
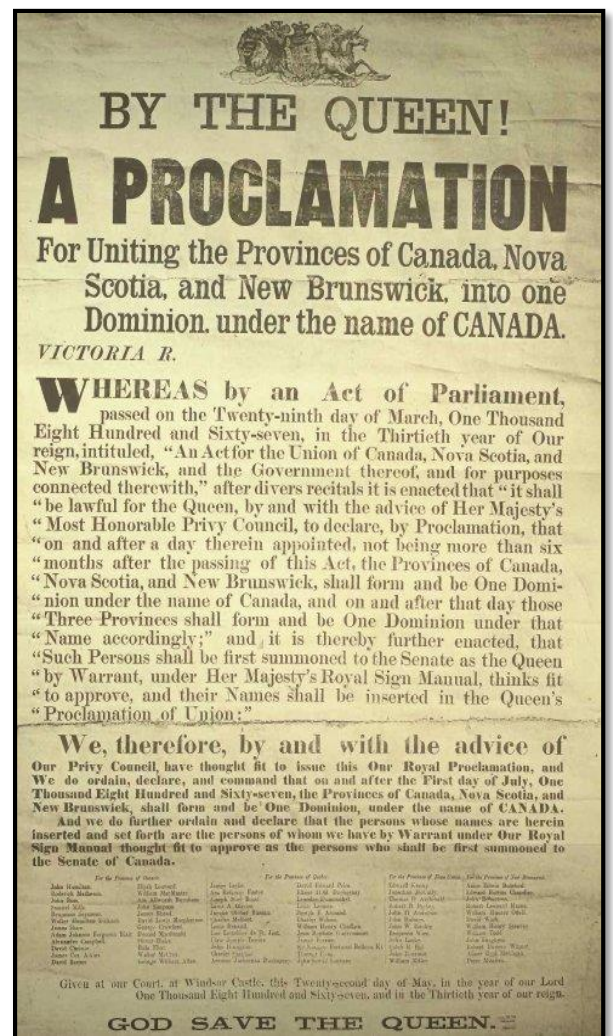
## Editor Message

Welcome to the January/February edition of the MLHS newsletter. I hope you find this informative and a reflection of what Manitoba Living History is doing.

There is so much to share in terms of research with you, however rather than have a much larger issue, we chose to make it a shorter duration (January and February), and we will continue gathering articles of interest for the next edition.

*Marie*  
*Guest editor*

## Moving towards 2017





## Lieutenant Governor Levee January 1

What a wonderful way to start the new year, 29 MLHS folks came out to meet the new Lieutenant Governor Her Honour Janice Filmon with His Honour Gary Filmon and our Premier, Greg Selinger.

The public were quite engaged in what we were wearing and good discussions about Manitoba history were overheard.

Barb, Ben, Donovan, Darrion, Xavier, Oceane, Anthony, Mira, Dave, Dawn, Gwynne, Callie and their daughter Libby from Vancouver, came in Selkirk Settlement attire.

Zaley, David, Genevieve and Cheyenne and Rebecca were dressed in Regency finery. Marina and Erle represented First Nations. Judy in 1840's with Angela and Sharon in 1860's hoop dresses.

Oriole's outfit, representing her immigrant ancestor, was turn of the century while her husband Art, represented Dutch immigration, and also his ancestor, from the 1890s from about the same time period.

Barry, Don and Marie were also on the cusp of the turn of the century to 1916. We did manage to cover more than one hundred years. Thanks to Jim for being our photographer.



### From Angela

Wow! What a fantastic time today at the New Year's Day Levee 2016 at the Manitoba Legislative Building. Jim and I want to thank everyone for being so friendly and welcoming, especially for our first Levee with MLHS.

Two little girls stood in awe and delight as they looked up to see ladies wearing the most amazing dresses, feathered hats and other wondrous accessories from the past.

Thanks in part to the Manitoba Living History Society members, the general populace, both young and old, were able to view and personally interact with Manitoba's history at the New Year's Day Levee 2016, held at the Manitoba Legislative building.

With a 360 degree panoramic view around, above and below the impressive rotunda, new Canadians especially enjoyed listening to what stories our Red River Settlers had to share.

Two ladies dressed in hoop skirts and ball gowns smoothly rotated themselves like lined-up cogs in a gear as they entered the elevator together to travel to the "future".

It was a grand celebration of the past, in a present-day setting, to welcome in the future year.

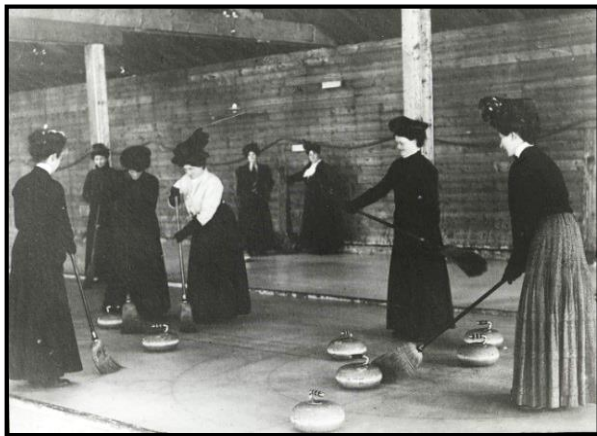


## Winter Sports

Curling has a history closely linked to the settlement of this country. Invented in Europe and popularized in Scotland in the 16th century, curling travelled across the ocean with Scottish immigrants. It quickly became a very popular pastime for settlers and soldiers alike, as it was particularly suited to the climate of British North America. Sponsored by high-ranking government officials, the sport had patronage and prizes. The first curling club in British North America, the Royal Montreal Curling Club, was founded in 1807. It was followed in the 1820s by the formation of clubs in Kingston, Québec City and Halifax, but the sport really took off in the 1830s.

Montreal was the home of the first indoor rink in Canada, and the first book on curling was written in Toronto in 1840. Seen to be a democratic sport, where all nationalities and ranks could mingle, curling was proclaimed in newspaper accounts as having become more Canadian than Scottish!

By the beginning of the 20th century, the best club in Canada was the Winnipeg Granite Club, and women's clubs were opening across the country. Today Canadians are strong curlers, consistently competing at the highest levels in men's, women's and wheelchair events. Statistics show that curling is both a popular participatory and spectator sport.



**Women curling, about 1900.**

Canadian Museum of History Archives, S2004-1017 LS



**Curling stone, mid-1800s.**  
Canadian Museum of History 2009.71.1995

## Baggage January 9

Winter had finally reared its ugly head, the temperature had dropped to a sultry -25 C with a wind chill of -40, but intrepid folks still made it to the Baggage. Seven arrived; Gen, Dawn, Barb, Oriole, Zaley, Judy and Marie then Barb's kids arrived after choir practise.

We had a great potluck lunch and interesting conversations around the lunchtime table with lots of laughter and history talk.

Throughout the afternoon there was good discussion about the two time periods we have embarked upon and the dual events on January 28.

Hats were a hot theme as were nursery rhymes...can you guess which one was which?





## Getting the Word Out...

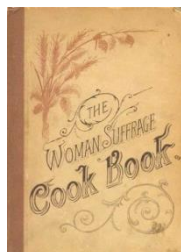
In the new Meryl Streep period movie *Suffragette*, Englishwomen march on the streets, smash shop windows and stage sit-ins to demand the vote. Less well-known is that across the pond, a less cinematic resistance was being staged via that most humble vehicle: the cookbook.

Between 1886, when the first American suffragist cookbook was published, and 1920, when the 19<sup>th</sup> Amendment to the U.S. Constitution granted women the right to vote, there were at least a half-dozen cookbooks published by suffragette associations in the country.

### The Woman Suffrage Cook Book,

published in 1886. Hattie Burr, the editor, noted proudly that "among the contributors are many who are eminent in their professions as teachers, lecturers, physicians, ministers, and authors — whose names are household words in the land."

" Special Collections/Michigan State University Libraries



These books were the descendants of the post-Civil War charity cookbooks, published to raise funds for war victims and church-related issues.

The suffrage cookbooks came garnished with propaganda for the Great Cause: the fight for getting women the right to vote. Recipes ranged from basic guidelines on brewing tea and boiling rice, to epicurean ones for Almond Parfait and the ever-popular Lady Baltimore Cake, a layered Southern confection draped in boiled meringue frosting.

Occasionally, there was a startling entry, such as that for Emergency Salad: one-tenth onion and nine-tenths apple with any salad dressing. But the bulk comprised a soothing flow of soups, gravies, breads, roasts, pies, omelets, salads, pickles and puddings.

Here is a satirical recipe for "Pie for a Suffragist's Doubting Husband," whose ingredients made for a doleful litany:

**1 qt. milk human kindness**

**8 reasons:**

**War**

**White Slavery**

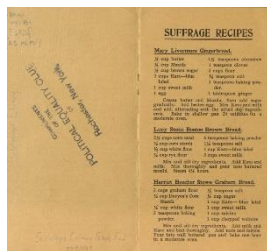
**Child Labor**

**8,000,000 Working Women**

**Bad Roads**

**Poisonous Water**

**Impure Food**



*Mix the crust with tact and velvet gloves, using no sarcasm, especially with the upper crust. Upper crusts must be handled with extreme care, for they quickly sour if manipulated roughly.*

## Girl Guides Right to Vote at the Leg

**January 28....Oh What a Night...**

*...with thanks to Frankie Vallie and the Four Seasons*



Fourteen members of MLHS braved the steps of the Legislature to demand the Right to Vote on the 100th Anniversary of Women receiving the Right to Vote in Manitoba – a first in Canada and North America.

I arrived with Cheyenne at the Leg just a little after 5:30. We were on track to be quite early until I realized that we had left one of Nya's new leather boots at the Olive Garden restaurant and had to zip back to get it. Our change room was the nice room on the second floor that has the bathrooms. When I finally arrived, the ladies were in various states of dress (and undress) and getting ready. Dawn was there with Grace, Nya, Tristen and Grandma Judy. Kira-Lyn, Zaley, Sharon, Dawn and Gwynne were all there and also Angela and her friend Janice. Of course I was there with Marina, Cheyenne and Rebecca. *It should be noted that all my girls and Grace brought their 18" dolls that were dressed exactly like the girls that carried them - Saila, Taryn, Brianne and Raine, Grace's doll were all happy to be there - they smiled the whole evening*

The evening started with a photo on the back stairs, then we moved to the front staircase to get the Bison in the picture too. For the next hour or so, we split into small groups - mostly one adult paired with one child and we wandered around among the Girl Guides and spoke to anyone who dared to make eye contact with us. Having babies Nya and Tristen with us was really helpful in this. I loved that our group was so visibly varied. We were all ages, all body types, and all colours. We were diverse.

At 7:15, after inviting lots of Guides to join us we gathered at the main entrance - Dawn Carey was kind enough to be our "leader", off we went up the stair case shouting out our case for all to hear.

Just outside the chamber doors, we gathered and Dawn read out our list of demands. We stayed there for quite some time while lots and lots of people took pictures. Things seemed to be winding down a bit so we stayed visible for a few more minutes and then retired to the back room close to 7:45 to have a snack, change diapers, rest our feet and spend a few minutes visiting.

*A speech for the vote was created by Dawn Carey. It is from an article attributed to the Toronto Star in 1913. Cheyenne copied it as a poster and we used it as a starting point to talk to Guides about women's rights.*

### What Women Want to Set Right

*Women are expected to pay taxes and obey the laws yet have no voice in saying what those laws and taxes shall be.*

*In the eyes of the law the married woman is not the parent of her own child. In cases of separation the children are given into the custody of the father unless it can be proved that he is not fit person to have them.*

*Women only own their illegitimate children, and are alone responsible for their education and maintenance.*

*Women in industrial or professional life of any nature are not given equal pay for equal work with men.*

*Women do not own one cent of their dower rights until their husbands are dead .*

*The age of consent in Ontario is 16. It is too low. In one Canadian province, it is 14.*

*The child labor law age limit of 12 years is too young.*

*When women want to do anything in the state they cannot achieve their ends directly - they must have someone do it for them..*

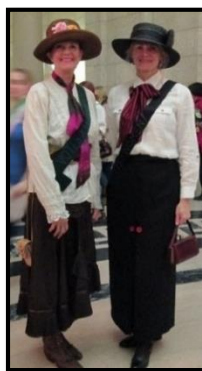
*The failure of men legislators to stamp out the white slave traffic.*

All in all, I would say it was a good and fun evening. We learned lots, the weather wasn't horrible and some of us have new duds that can be worn at other times

Barb



## Girl Guides Right to Vote at the Leg January 28



Girl Guides  
of Canada  
Guides  
du Canada

## 100<sup>th</sup> Anniversary Women's Vote

Nellie Gala January 28

### Oh What a Night..... Part Two

*Thanks to your group. You were a major hit !!! You added to the uniqueness of the evening and I don't think it would have been the same without your contributions. Thanks again.*

*Myrna Driedger MLA Charleswood Health Critic*



Thursday arrived after a flutter of sewing and an array of new garments to wear. We were going to the big Gala! Ten members were requested by the Nellie McClung Foundation to attend the event as suffragists and suffragist supporters in period clothing. The event was in honour of the 100<sup>th</sup> Anniversary of Women receiving the Right to Vote. Gen, Susan, Judy and Marie and Don all had new clothes to represent the 1916-time period. Oriole, Naomi, Joel were dressed in 1910 - 16 time period as well, and Frederick rounded out the group as a First World War soldier 1914 - 1918. Over 1000 guests gathered at the convention centre for the evening affair.

When we first arrived; we pinned and readjusted, and got ready. Our first task was to meet with the VIP's for the first half hour of the event. We chatted with the dignitaries and had many pictures taken. We then made our way to the large hall which had been transformed into a candlelit ethereal space. We were next asked to go to the long red carpet to greet the guests. We were scheduled to stand on top of boxes and pose as statues, however with narrow skirts and a 3 step high box to scramble up on (without the steps), we opted to stand in front of the boxes for safety reasons.

Once the doors were flung open, guests flowed in like a steady stream, and pictures were taken, and

taken and taken. We stood on either side of the red carpet, and held our signs, chanted- "Votes for Women" and "Women Want the Vote", expressed views from the time period; Did you know that over 90% of people in jail are men – Do you want them to represent you?" People cheered and waved and took more pictures.... Our eyes were as dazed as the candle lit room from the flashes of cameras.

Once the call for dinner was made, we made our way to our table for the award presentations. Don and Frederick assisted the honourees up and down the stairs between dinner courses.

### Oh what a night!..... still more...

"Hat's off to the women of yesterday!" was the headline on the Winnipeg Free Press front-page spread on Friday Jan 29<sup>th</sup>; the morning after I was privileged enough to attend the most stunning and probably most star-studded event I had ever attended! My expectations were completely out-done! The group that I was welcomed into for the evening was the Manitoba Living History Society. The event was the Centennial Gala celebrating the 100<sup>th</sup> anniversary of women winning the right to vote in Manitoba. It was hosted by the Nellie McClung Foundation, and some of the guests included the Lieutenant Governor of Manitoba – Janice Filmon, Mayor of Winnipeg- Brian Bowman, and Nellie McClung's own granddaughter!

As the evening unfolded, I was in a constant state of progressive awareness and awe at the events, the elegance, and the significance of what this night represented. Being dressed in the period finery of 1916, our group represented women and men of a place and time where women had to fight for not only equality in politics, but also just to be recognized by the law as "persons". As I was submerged in the clothing, read about the history, and heard distinguished speakers, and remarkable award-winning women speak, I realized anew how important these events that took place only 100 years ago, are for me now!

It was an inspiring evening. With the Manitoba Living History Society group, we were full-on participants in VIP festivities, greeting guests as they entered the gala on the red carpet, and posing for many pictures. (One picture of me, taken by a staff from the Winnipeg Free Press actually landed on the front page of the paper the next day! That I had definitely not expected!) For me this event was once-in-a-lifetime; the sights, sounds, emotions, and spirit of the evening is something that I will take with me forever.

By Naomi Osask



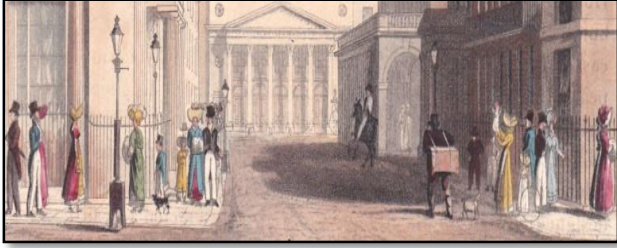
100<sup>th</sup> Anniversary Nellie Gala January 28





## **Cordwainer, Shoemaker, Cobbler?**

### **Where would Georgian Londoners Buy Their Shoes?**



**Shoemakers are described as cordwainers, sometimes shoemakers. So what is the difference, and where would you have gone to buy your shoes if you were a Georgian Londoner – a cordwainer, a shoemaker or a cobbler?**

Here is a look at the differences. The term cordwainer, according to the Honourable Cordwainer's Company's website, "is an Anglicization of the French word *cordonnier*, which means shoemaker, introduced into the English language after the Norman invasion in 1066. The word was derived from the city of Cordoba in the south of Spain... Moorish Cordoba was celebrated in the early Middle Ages for silversmithing and the production of cordouan leather, called "cordwain" in England... Crusaders brought home much plunder and loot, including the finest leather the English shoemakers had seen. Gradually cordouan, or cordovan leather became the material most in demand for the finest footwear in all of Europe."

Shoemakers who chose to call themselves cordwainers were implying that they used only the finest materials, and therefore produced only the finest footwear. Cobblers, on the other hand, were not working with new leather. They were repairing shoes, or "cobbling together" new shoes from old.



This trade card was produced by "The Friendly Institution of Cordwainers of Leeds" in 1802. The reference to "the Sons of Crispin" is to St Crispin, the patron saint of shoemakers.

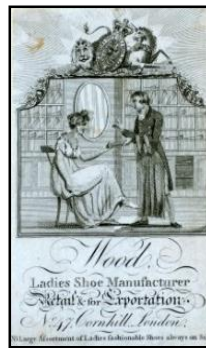
If you were a Georgian in London looking for footwear you had a choice ranging from the finest made-to-measure products of a high-end cordwainer to the reworked product of the cobbler on the corner – or even simply second-hand from a market stall.



These exquisite blue satin shoes are in the Museum of London and date from the 1760s. The label inside reads '*Fras Poole, Woman's Shoemaker in the Old Change, near*

*Cheapside London*'. They show the high level of craftsmanship required for top-end footwear – and the range of craftspeople who would have been employed. Much simpler, and closer to Jane Austen's day, are these delicate pink silk-satin ankle boots with their thin soles and fragile silk laces.

They had absolutely no internal support for the sole of the foot. For the well-to-do, shoes were purchased from a shop which might display the products of one maker, or several.



The trade card shows a fashionable lady being served. In the background are display cabinets containing a range of styles. As the card says, "Large Assortment of Ladies fashionable Shoes always on Sale." For such a tiny scrap of cardboard the detail is considerable. The lady is seated with a mat in front of her to protect her unshod

feet (or the new shoes?). She is being served by a man – the norm in high-class retail establishments – and he is carrying shoes over his arm in a way that shows that pairs were tied together. The assistant is smartly dressed, but wearing a long apron, which makes one wonder whether he would kneel down for the lady to place her foot on his knee.

This is certainly the case lower down the social scale. The print below shows a shoe shop which appears to be selling only products made on the premises – both men's and women's boots and shoes. One lady has her foot on the knee of the salesman while her friend,

wearing a riding habit, tries on a boot. In this much less refined setting a passerby ogles the ladies.



At the end of the 18th century small change was scarce and many businesses produced copper tokens which took the place of low denomination coins. I have two from shoemakers. One is for Carter of Jermyn Street. Dated 1792 it shows an elegant lady's shoe with heel. The other is for Guests Patent Boots & Shoes of No.9, Surry Street, Blackfriars Road (1795) and shows a lady's slipper, a man's shoe and a boot.



Fashionable gentlemen took great pride in their boots and perhaps the most famous of all the London bootmakers was George Hoby whose shop was at the top of St James's Street. Hoby was arrogant, and far from subservient to his aristocratic patrons, but he died a very rich man, famous for producing the iconic Wellington Boot to the duke's special requirements.

This billhead is from an account sent by Hoby to Major Crowder (who, incidentally, was the officer who intercepted the coach carrying Napoleon's secret codes in the Peninsula). The billhead shows the royal coat of arms and names Hoby's royal patrons. It also includes a do it yourself guide for measuring for boots – presumably this was for the convenience of officers serving abroad, or country gentleman.



To see a range of men's footwear across the classes, this print by Thomas Edgerton from the 'Bores' series of 1828 is ideal. The gentleman has been interrupted as he pulls on his boots after breakfast. A beadle accompanies an aggrieved father who is complaining about the seduction of his daughter by the valet. These boots are elegant items in very soft leather with the spurs already attached, and they are pulled on using special boot-pullers and loops in the top of the boot. The gentleman's backless bedroom slippers are by his chair. His valet wears black pumps with natty striped stockings, contrasting to

the solid and old-fashioned respectability of the beadle's buckled shoes. Finally, the father wears practical riding boots with tan tops.



At the lower end of the market, shoemakers would produce a range of sizes and the customer would come in and buy 'off the peg.' For made to measure shoes a wooden last would be made to the customer's exact measurements, kept in store and modified by cutting away wood, or adding leather patches, as the foot shape changed over time.



In Colonial Williamsburg, Virginia, the shoemaker's shop shows him working to produce the everyday leather shoes that the living historians use on site. These are sturdy, off the peg styles, and are very similar to the shoes and boots illustrated by W H Pyne in his "Rustic Figures", a series of sketches to guide amateur artists.



W H Pyne in his "Rustic Figures"

From: *Jane Austen's London*  
NOVEMBER 28, 2014



## Remembering Bill Fernie



Bill was an example of what a friend is. Our first encounter with Bill was at a MLHS living history event many years ago. He hung around for a bit and started to ask questions and was soon drawn in.

Over many, many years with Manitoba Living History, Bill could be counted on for almost any activity – big or small. Bill came to our MLHS Baggage sewing events in order to make what he was doing better - and to share. His problem solving skills of transforming the craziest item into something historic astounded many.

Bill was always quick to say “I’ll be there,” no matter the time or place - no matter if it was a historic event or to lend a helping hand to a friend in need.

Bill loved history; he loved researching it, talking about it, sharing it and living it. Bill never spoke loudly or harshly of anyone and was a friend to all in the living history community.

He was a keen living historian and a talented carpenter and a talented blacksmith. Bill was an original recycler – taking something new and making it old again.

Bill was an educator in real life and an educator in the history life. He always passed on information and learning with passion in what he found and created and re-created.

We will miss him greatly.

*A Celebration of Life was held Sunday January 31st at Fort Gibraltar with many people attending to pay their respects.*

## MLHS Travel Grant 2016

The Board of MLHS has approved the awarding of financial incentive travel grants of up to \$400 to members who wish to travel to historic events and sites outside of Winnipeg and Manitoba, with preference to members who travel with family, or who travel with one or more MLHS members.

### Criteria for application:

- Must be a paid, active member of MLHS for 2 years;
- Must be over 18 years of age;
- Must have participated in at least **five (5)** MLHS events per year (public and private) in a calendar year;
- Destination event/conference must be approved by Board;
- A letter of intent and grant application must be completed outlining where you are going and what you hope to learn;
- Original receipts for gas or conference fees must be submitted;
- Money allocation will be dispensed after event has been attended.

The purpose of the grant is to allow members to learn more about how other events are run, to meet people of like interests in the wider living history community and bring back ideas and enthusiasm to share. Many sites do not offer structured learning environments but are simply grand places to go and soak the visual impressions of what you are experiencing.

The Board has fashioned a list of approved events which will be eligible for these grants. Some are special events; others are historic sites of great interest. You may submit an application for an event not included here, the decision will be made by the board as to approval.

The recipient(s) will agree to prepare a written report of their experiences - with photos (make sure to photograph everything in sight!) - with emphasis on what you have learned (the good and the not so good). This will be shared with other members of MLHS. A written report to be prepared for the MLHS newsletter and for the website. A summary of the activity to be presented during a Baggage or other group gets together about the experience.

Those applying for grants for travel to events in the United States are responsible for acquiring the normal range of travel documents. Grant will not cover passports or visas.

### Considered events and sites for 2016

Fort William (Fur Trade)	Thunder Bay, Ont.
Fort Erie (Military War of 1812)	Fort Erie, Ontario
Fair at New Boston (1812-15)	Springfield, Ohio USA
Mississinewa 1812	Marion Indiana USA
Barkerville (Gold rush)	Barkerville, B.C.
Fort St. James (Fur Trade)	Prince George, B.C.

### Other Conferences or Symposia

- Hamilton History Conference – Spring 2016
- Fur Trade Symposium - various locations, Western USA – Spring and Summer 2016

**Contact MLHS for application**

## The Many Layers of 1860's Clothing

### Getting ready for Canada 150

*Uncovering the myth of what was worn underneath*

#### UNDERPINNINGS

The **1st layer** are **Bloomers\*\*** or **Pantalets**, which were a light-weight pair of pants made of cotton that would come below the knee or to the ankle, depending on the age of the wearer.

Normally, a younger lady (under 16) would wear those that would go to the knee, the more mature and older women would wear them longer, to the ankles. *\*\*Named after "Amelia Bloomer", baggy trousers which gathered at the ankle, were worn under a calf-length dress. Bloomers were popular in the 1860s.* **Drawers** (sometimes mistaken for Bloomers,) were made of a thicker cotton or wool and were usually worn in the wintertime.

The **2nd layer** is the **Chemise**. This was a light cotton gown which would be worn under the corset to keep it from becoming soiled by bodily oils.

#### Layer 1 & 2: Pantalets and Chemise



The **3rd layer** is the **Corset**. They were not used to get the very thin waistline, or to give a woman a busty boost, (thin-waist fashions came in the late 1800's.) Corsets were simply designed so that it would give a smooth line from the waist to the bust of the woman and to support the many layers of the hoop skirt, petticoats and day skirts which were worn.

Corsets were constructed of whale bone/baleen corset boning or steam-pressed wood sewn into cotton panels. Hook and eye clasps or metal busks were located on the front for ease of putting on, they laced up in the back. *Modern corsets are made with metal busks still, but mostly use metal or plastic boning. The garment*

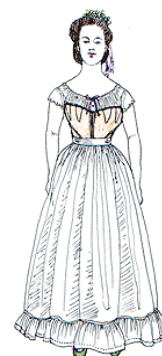
*is also called a Stay, the corset was considered to be the most essential item of a Victorian woman's clothing. Laced tightly, the undergarment gave women a very smooth line to the figure.*

#### Layer 3: Corset



The **4th layer** is the **Under Petticoat**, normally white, was made of cotton. It was worn under the hoop skirt (called under petticoat) to keep the hoop skirt from getting dust and dirt blown up under it and was worn to preserve modesty. The drawers/pantalets were split (easier to go to the bathroom) and any tilt of the hoop or gust of wind could reveal more than she might wish to be seen! An under petticoat also provided extra warmth in the winter. The under petticoat could be made of cotton, linen or wool depending on the season.

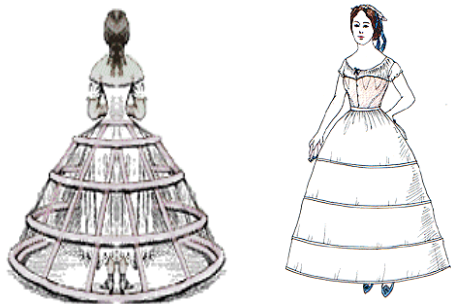
#### Layer 4: Under Petticoat



The **5th layer** is the **Hoop Skirt**. Hoop skirts were sometimes made of whale bone sewn into cotton, but were mainly constructed out of steel covered by cotton, making a simple caged crinoline. Some were also made of cotton rope or hemp rope sewn into cotton panels (known as **Corded Petticoats**). *Reproduction hoops for re-enacting are made of steel or plastic and have more "give" to them as they are more flexible.*



#### ***Layer 5: Hoop Skirt (or Corded Petticoat)***



The **6th layer** would have been the **Corset Cover** or **Camisole** and was made of cotton. It prevented the color of the dress from rubbing or fading onto the corset. Corsets were very hard to launder, so covering the corset helped to keep them clean. Some corset covers were just as long as a chemise, but others were merely to the waistline.

The **7th layer** were the **Over Petticoats**. They were worn over the hoop skirt (over petticoat.). During the spring and summer a woman might only wear one or two of them. This was done to hide the "hoops" in her hoop skirt so they would give her skirt a smoother appearance. The purpose was to cover the hoop skirt so that the "hoop" lines would not show through. During the Fall and Winter months, anywhere from 4 to 5 petticoats could be worn at one time for warmth. Again these could be made from cotton, linen or wool

#### ***Layer 6 & 7 Corset Cover or Camisole and Over Petticoats***



#### **OUTERWEAR – What people see**

**Layer 8: Blouse or Day Bodice or shirt-waist, Skirt.** A bodice fits snugly to the body, while the blouse was looser fitting. A lady/woman would have a work dress or skirt, to work in the house, or a "wrapper"/overdress, saving nicer things for times

when she would go on visiting calls, into town, carriage rides, tea time, special holiday meals, etc. In some cases, the same dress would have two tops; one for day wear and one for evening or good occasion wear, extending the wear of the garment.

If the weather was cold, Petticoats were added under the skirt for warmth and a Shawl, Mantle, Cape, or Wool Coat was added.

A lady wore either a **Bonnet**, **Straw Hat**, or **Ladies' Hat** when outdoors. Due to the difficult upkeep of Victorian hairstyles and having to pin a hat to one's head, ladies were **NOT** required to remove their hats when entering Churches, office buildings, stores, or a private home, while men **were** required out of politeness and respect to remove their hats.

On Market Day, a lady would wear an **Apron** or a **Pinafore/Pinner Apron**. An apron was tied around the waist, a pinafore hung from the shoulders and actually covered most of the dress. *This protected the lady's dress when she approached dusty market booths full of fruits, vegetables, meats, and street dust kicked up from passing carriages.*

#### ***Layer 8: Day Bodice and Day Skirt***



Finally, the lady dons her Victorian dress, pictured here in with a "fan front" bodice with capped close-fitting long sleeves and a cartridge pleated, three flounced skirt. The properly attired Victorian lady is never seen in public without bonnet and gloves.\*\*

**\*\*GLOVES:** Fashion etiquette mandated that women wear gloves when they went out in public—typically, white tight-fitting kidskin gloves that were fastened buttons, or wrist gloves that at least covered the hands. Gloves were not only worn by women, but by gentlemen as well.

Adapted from **Victoriana Magazine**  
FASHION & ACCESSORIES  
Illustrations By Holly Hess

## St. Norbert Heritage Day February 6

A beautiful mild Saturday morning and afternoon was spent at the 4th Annual St. Norbert Heritage Day. Many of us arrived at 9:30 to set up for the day, and were invited to have pancakes first and then set up later in the morning. Cheyenne, Barb, Erle, Gary, Nicole with her two granddaughter SkyeLynn and Autumn, Gina, Judy, Gen, David, Xavier, Darrien, Ocean and Marie set up various displays and interactive activities. Kevin Chief and his dance troupe as always entertained and got everybody up and clapping and tapping their toes. A school band and several choirs also performed. In the afternoon a drumming group also participated

The quern was a big hit, spinning and wool carding, toys, quill writing, furs and the box loom were some of the activities presented. Sewing and beading were also demonstrated.

*We have been asked to return next year.*





## Stitch A Sampler ...

*Something for your demonstration or interpretation*



*Consider how many years I have had the start of you. I had entered on my studies at Oxford, while you were a good little girl working your sampler at home!" Northanger Abbey*

A needlework sampler is a piece of embroidery produced as a demonstration of skill in needlework. It often includes the alphabet, figures, motifs, decorative borders and sometimes the name of the person who embroidered it and the date. The word sampler is derived from the Latin 'exemplum' - an example.

The oldest surviving samplers were constructed in the 15th and 16th centuries. There were no pre-printed patterns available for needleworkers, a stitched model was created. Whenever a needlewoman saw a new and interesting example of a stitching pattern, she would quickly sew a small sample of it onto a piece of cloth – her 'sampler'. Patterns were sewn randomly onto the fabric as a reference for future use, and collected extra stitches and patterns throughout her lifetime.

16th Century English samplers were stitched on a narrow band of fabric 6–9 in (150–230 mm) wide. As fabric was very expensive, these samplers were totally covered with stitches. These were known as band samplers and valued highly, often being mentioned in wills and passed down through the generations. These samplers were stitched using a variety of needlework styles, threads, and ornament. Many of them were elaborate, incorporating subtly shaded colours, silk and metallic embroidery threads, and using stitches such as Hungarian, Florentine, tent, cross, long-armed cross, two-sided Italian cross, rice, running, Holbein, Algerian eye and buttonhole stitches and metallic embroidery threads, and using stitches such as Hungarian, Florentine, tent, cross, long-armed cross, two-sided Italian cross, rice, running, Holbein, Algerian eye and buttonhole stitches.

Samplers also incorporated small designs of flowers and animals, and geometric designs stitched using as many as 20 different colours of thread. The first printed pattern book was produced in 1523, but not easily obtainable and a sampler was the most common form of reference available to many

women. The earliest dated surviving sampler, housed in the Victoria and Albert Museum in London, was made by Jane Bostocke who included her name and the date 1598 in the inscription.

A border was added to samplers in the 17th century, and by the middle of the 17th century alphabets became common, with religious or quotations, the entire sampler became more methodically organised.

By the 18th century, samplers were a complete contrast to the scattered samples sewn earlier on. These samplers were stitched more to demonstrate knowledge than to preserve skill. The stitching of samplers was believed to be a sign of virtue, achievement and industry, and girls were taught the art from a young age.

### Cottage Sampler



### Pattern Instructions

- size 14 Aida fabric for cross stitch
- use 2 strands for backstitch and thick lines
- use 1 strand for the colours shown below

### Colours

- ◆ mid blue
- ◻ light blue
- ▲ yellow
- ◇ cream
- ◻ light grey
- ▼ mid green
- mid brown

Backstitch  
dark green:  
letters  
numbers  
cottage  
flower stems

dark brown:  
cottage roof  
windows  
door



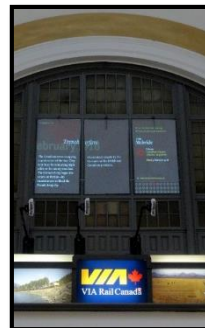
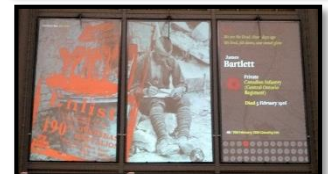
*Dummani Designs*  
*Royalty Free Cross Stitch Patterns*

**February 15 Via Station**  
**31st Annual Preservation Awards Ceremony**  
*National Heritage Day and Louis Riel Day*  
*First World War Digital Memorial Project*



Heritage Winnipeg, February 15 was represented by MLHS members as ambassadors for the 31st Annual Preservation Awards Ceremony at Via Station. Don, Marie, Judy, Barry, Barb, Marina, Cheyenne, Rebecca, Gen, Ocean, and Zaley represented the early nineteenth century and, Frederick and Dallas First World War attire.

The Program celebrated the accomplishments of Heritage Winnipeg's 2016 Awards of Excellence for preservation of buildings in Winnipeg, the Distinguished Service Award went to the Friends of Dalnavert Museum for the dedication and commitment to the protection and re-opening of Dalnavert Museum.





## AGM February 20 AM

A mild Saturday greeted us as we attended the MLHS morning AGM meeting at St John's High School. We gathered at 10:00 AM, fortified with coffee, muffins and donuts thanks to Erle's diligence in remembering to pre order the coffee the day before. We welcomed new members and returning members. We quickly got down to business and were finished in record time thanks to reports sent out earlier.

We have a terrific amount of things that are planned for the new event year and so many things to make – but everyone was excited and ready to go.

The Rag and Bone Sale saw many things disappear in pretty quick time; fabric, gently used clothing, trinkets, kettles and shiny things all made their way to new homes.

In attendance; Fran, Barb and Cheyenne, Dawn with Tristan, Susan, Ed, Carol, Sabrina, Dave, Erle, Frederick, Kristine, Catherine, Elizabeth, Bernice, Oriole, Vanessa, Gen, Judy and Marie.

Events and possible events for 2016 were discussed immediately following the business of the AGM.



## Baggage February 20 PM

After the AGM and a light lunch, we were to venture to the sewing room, however folks had hand sewing out and were content to stay put, and problem solve with patterns and curiosities, so we did. Good conversation about things planned, clothing to wear and what else we can do took up most of the afternoon. We ended the day at 2:30 and had cleaned up and were out by 2:45 with a list of things to have ready for the next Baggage March 19.



**Bet you did not know this....**  
*Stories or Tales from Times Past; also  
 known as Tales of Mother Goose (1697)*



Charles Perrault (1628-1703)

Charles Perrault, author of Little Red Riding Hood, Sleeping Beauty and Cinderella was born 388 years ago. Perrault was born in Paris in 1628, and was a lawyer before turning his hand to the written word.

While the Brothers Grimm are widely credited with creating the fairy tale as we know it, Perrault actually wrote stories called *Le Petit Chaperon Rouge*, *La Belle au bois dormant* and *Cendrillon* a full 200 years before.

In 1695, aged 67, he wrote *Tales and Stories of the Past with Morals*, a series of moral tales intended to prompt the reader to reflect on the dilemmas presented to the protagonist, which were well-known from folklore even then.

The book contained the story now known as Mother Goose, together with recognized titles such as Puss in Boots, Blue Beard and Cinderella, and lesser well-known stories Ricky of the Tuft and Little Thumb.

The book was extremely popular, and was translated into English in 1729 by Robert Samber.

Readers may be surprised to learn that Perrault's original tales have lost much of their grisly detail in today's telling.

His version of Little Red Riding Hood, made it plainly obvious that the 'wolf' is a man intent on preying on young girls who wander alone in woods. "From this story one learns that children, especially young lasses, pretty, courteous and well-bred, do very wrong to listen to strangers, And it is not an unheard thing if the Wolf is thereby provided with his dinner," he wrote. "I say Wolf, for all wolves are not of the same sort; there is one kind with an amenable disposition – neither noisy, nor hateful, nor angry, but tame, obliging and gentle, following the young maids in the streets, even into their homes. Alas! Who does not know that these gentle wolves are of all such creatures the most dangerous!"

English title	French title
The Sleeping Beauty in the Wood	La belle au bois dormant
Little Red Riding Hood	Le petit chaperon rouge
Blue Beard	La Barbe bleüe
The Master Cat; or, Puss in Boots	Le Maistre Chat, ou le Chat Botté
The Fairies	Les Fées
Cinderella; or, The Little Glass Slipper	Cendrillon, ou la petite pantoufle de verre
Ricky of the Tuft	Riquet à la Houppe
Little Thumb	Le petit Poucet



Article from Perrault fairy tales 2016

\*\*\*Interesting clothing in the illustrations



## **An Approach to Research**

It is fundamental to living history that everyone show some interest in primary research. Judy and I have been fortunate enough, over many years, to have had the time and the resources to travel Europe and to the northern tier of States, as well as Eastern Canada to delve into the mysteries of historic costume. As we approach the 150th anniversary of our own country, I would suppose that some of you are diligently assembling new costume for this tremendous celebration. As I work my way through the clothing for the suffragists, I realized that much of what I was looking at was mid-Victorian (perfect for Canada 150) and I have stored these images in my computer. As I've said, I want to leave you with some images that will demonstrate what it is to get involved in primary research. I await requests for those of you who want to expand on your wardrobe.

### **COSTUME STANDARDS – ORDINARY FOLK IN THE WEST, 1870**

Study the two pictures attached. There is a huge amount of information detailing the clothing shown in both photos. The first picture, a photograph taken by the Royal Engineers depicts Trader McPherson and Family at their home at North-west Angle, Lake of the Woods, Ontario in 1872. These are ordinary people with ordinary lives, putting their best face forward for the occasion of the photographer. The picture are both carefully posed, and probably they are all wearing their best clothing. The group of five are pictured in front of a good-sized log cabin. The second photo also taken by the Royal Engineers at the same time is of John Keast Lord. Both the men and the women are very neat. No wear and tear is apparent on any of their clothing.

### **THE FIRST PICTURE..... WOMEN**

There are three mixed blood women, all dressed exclusively in European manner. Their clothes are stylish but do not reflect the newest high fashion styles which at that date were changing from hoops to bustle. They look very middle class. None wears an apron and none wears either a hat or a day cap. The seated woman has a small book (bible?) held in her lap.

### **HAIR**

All three women have center-parted hair, slicked down and arranged behind the ears. It looks like they're all wearing snoods, all of which are dark in colour.

### **JEWELRY**

All three women wear drop earrings, suggesting pierced ears. One woman appears to have a small round pin at her throat. Another appears to have some sort of smallish pin at her throat.

### **CLOTHING**

The seated woman is wearing a very light colored skirt and blouse. The floor length skirt has deep pleats and much fullness. It appears to be made of a good weight of cotton or linen - wrinkles are seen. If she's wearing hoops, they are smallish and no hoop lines are visible. The blouse has about a dozen small buttons up the front, and has a high round neckline. She wears a same-colored Zoave style jacket with bishop sleeves, trimmed around the opening and lower edges with dark braid. Similar braid outlines the jockey cap on the sleeves and is also placed just above the wrist. This woman appears to be very fashion conscious.

The younger standing woman is wearing a pleated floor length skirt of checked fabric. The background is dark and the checks which appear to be about one inch apart, are light. It looks like she has two or three petticoats supporting the fullness of the skirt, but if she's wearing a hoop, it's a very narrow one (i.e. 90"). The skirt is made of a mid-weight fabric such as a heavy cotton. This woman wears a dark semi-fitted jacket which has a high round neck, and is buttoned with light colored buttons down the front. It is a bit

shapeless, or perhaps has been worn quite a bit, or perhaps isn't lined. The jacket comes to mid-hip. The sleeves are very long - past the wrist, and seem tight at the wrist and loose through the upper arm, but basically a straight shape. Of the three women, this one shows least signs of any fashionable influence.

The third woman - standing to the right, back, wears a dark skirt. No details can be seen. She wears a blouse of very light colored material with a small dark figure (dots?) closely spaced. It appears to be cotton. The sleeve is plain, somewhat curved with a bit of fullness through the elbow, and becomes narrow at the wrist (bishop sleeve). This blouse, too, has a high, round neckline.

### **CORSETS**

One woman clearly has no support for her bust. The seated woman appears to be corseted, based on the tightness and the fit of the waist (blouse). It is not clear whether the woman standing on the right wears a corset or not.

### **SHOES**

cannot be seen in this picture. Appropriate footwear would be dark colored ankle boots with flat heel or up to a one inch heel. They may be laced at the side or at the front.

### **MEN**

The two men appear to be European and not Mixed Bloods. Much less detail is obvious on their clothing.

### **HAIR**

Both men have medium length hair, unkempt, with full beards, as was the fashion.

### **JEWELRY**

The seated man - Trader McPherson - appears to have a plain ring on his left pinky finger.

### **CLOTHING**

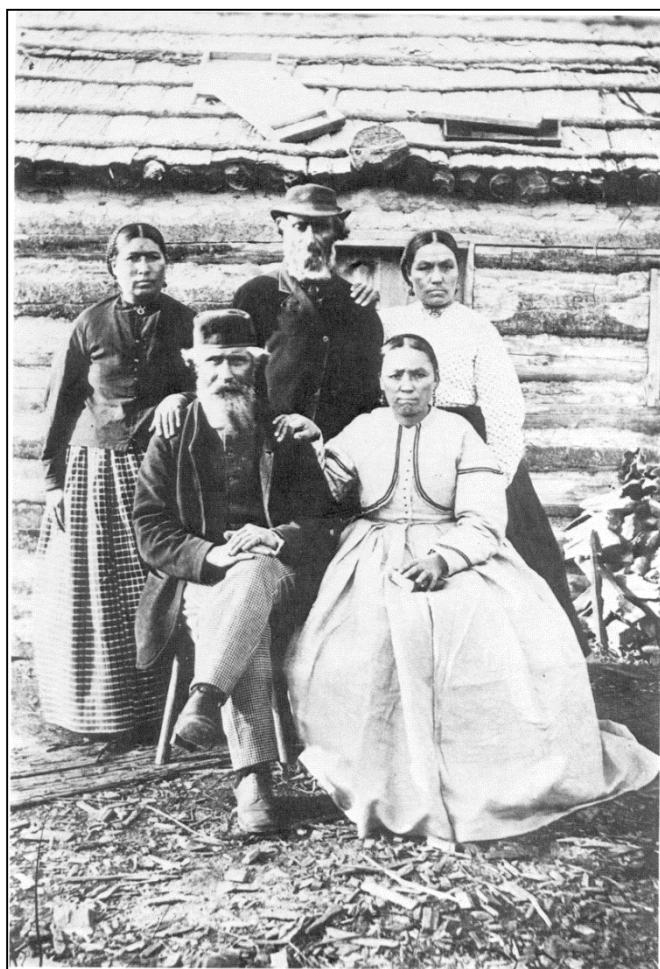
Trader McPherson sports a rather useless pillbox hat (aka smoking cap, aka Metis cap). He wears a simple jacket. The sleeves of his jacket are bound at the wrist edge and the jacket appears to be topstitched all round. The sleeves

are fairly loose fitting. A large inset pocket can be seen under his elbow. His waistcoat is of heavy wool, which appears to be collarless. The trousers have a small checked pattern and are neat and newish looking.

The younger man - standing - is wearing an unusual slouch cap with a narrow brim and a very short crown. It has a band. His jacket is similar to Trader McPherson's jacket. The buttons are widely spaced.

### **SHOES**

Trader McPherson wears heavy front-laced ankle boots with a heel approximately 1". They appear to be a light (brown?) color and are in good shape.



**Trader McPherson and Family, North-west Angle, Lake of the Woods", 1872.**



## THE SECOND PICTURE.....

### JOHN KEAST LORD

This man is a European.

#### HAIR

His hair is side parted and slicked down and he sports a fashionably luxurious beard.

#### CLOTHING

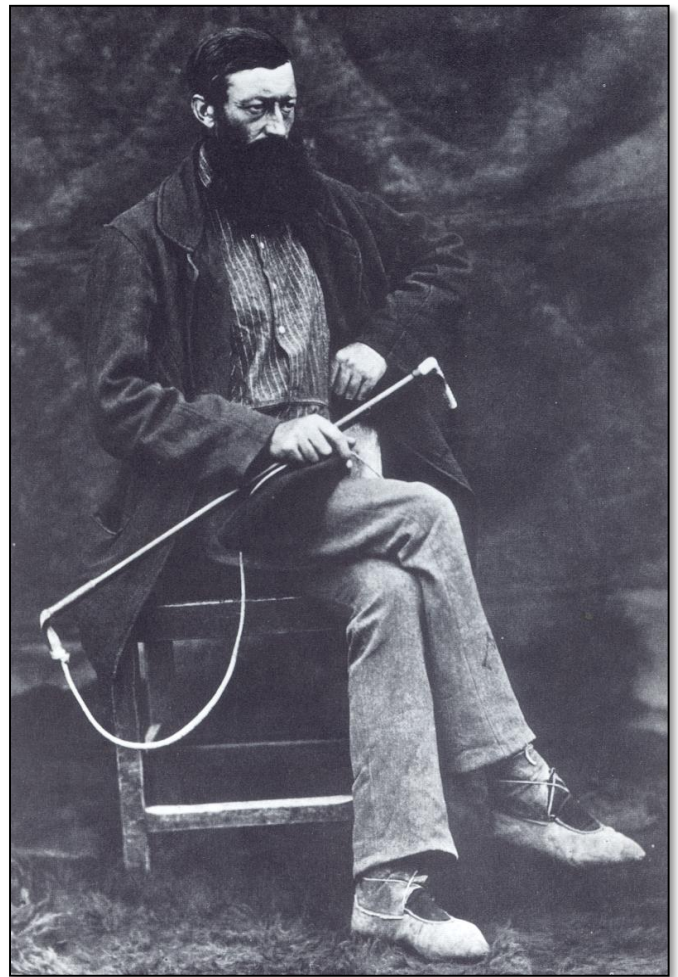
His jacket is very similar to that of Trader McPherson. It is a heavy wool or melton cloth and topstitched around. You can see the double line of top stitching on the sleeve seam. It appears the shoulder/arm seam of the jacket overlaps the sleeve, rather than stitched right sides together, which speaks to melton cloth which can be raw-edge stitched. He has a dark waistcoat worn open - no details can be ascertained. His striped shirt has a fold-over collar, and three visible white buttons which may be about 1" in diameter. Cannot make out what the horizontal stitched fold line is. Is the shirt open all down the front? Unusual for the time, if that is so. His trousers are plain, light in color, and slightly wider at the ankle. He does have a hat in his right hand, but it's difficult to make out the style.

#### SHOES AND ACCESSORIES

He wears ankle high wrap moccasins with pointed toe shape and melton vamps. The vamps are quite short and appear to have a piece that folds up and under the wraps. Thin strips of leather are attached mid-way on the moccasins and crossed over his ankle and crossed at the back and tied at the front above his ankle. Another dark strap crosses the vamp piece. He is holding a very large riding crop with rope whip attached.

Many conclusions can be drawn from the clothing in these pictures, and some suppositions that would be considered an "educated guess". By studying these photographs, you are engaging in primary research, and you can make good choices as to the costume you want to make for the 1860s and 70s time period, when portraying everyday folk, whether European, Mixed Blood or Aboriginal.

*Barry and Judy McPherson*



"John Keast Lord", Fort Colville, 1860-1861...  
(Royal Engineers)



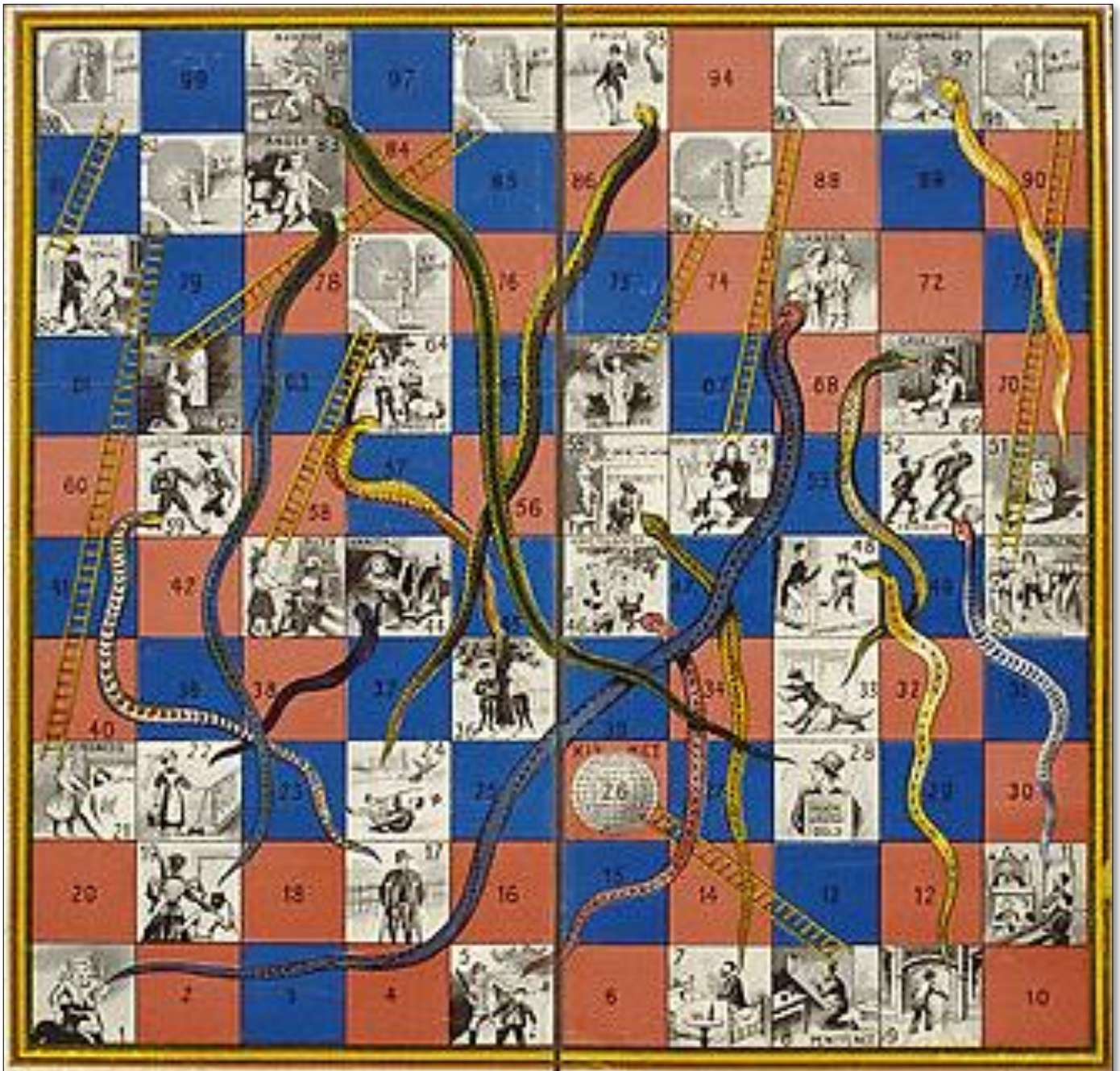


## Kids Korner

### Game Board for Snakes and Ladders

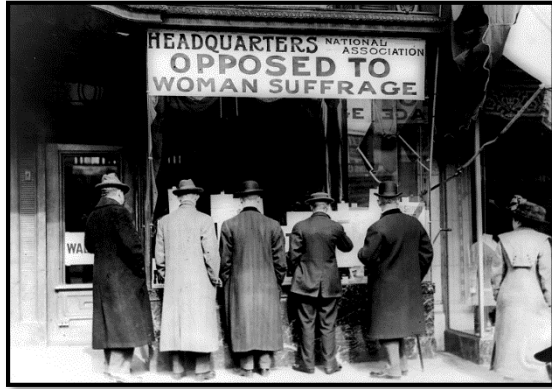
The aim of the game is to be the first player to reach number 100. Each player has a different coloured counter and the moves are controlled by the throws of one die or a pair of dice. To start the game each player must throw a 6 then throw again and move forward from square number 1.

When a counter lands on the square at the bottom of a ladder, it is moved up to the square at the top of the ladder. When a counter lands on the head of the snake, it must be moved down the snake's body to the square at its tail. When a player lands on a square already occupied by another player's counter, the first player must return to number 1. A throw of 6 allows another throw. The game ends when a throw lands a player exactly on 100. If the throw is higher, the player must move forward to 100 and then back the number of moves remaining in the throw.





## Two sides to Every Story



## Canadian Event August

### Fort Under Siege (Selkirk day) August 20th & 21<sup>st</sup>



The two-day event will showcase the Siege of Fort William by that dastardly villain Lord Selkirk followed by a battle scenario each day.

There will be a feast in honour of the 200<sup>th</sup> Anniversary of Fort William siege and the 40<sup>th</sup> anniversary of the Canadian Corps of Voyageurs.

There will also be a medal handed out to participants with the crest of Lord Selkirk and the 200<sup>th</sup> anniversary on one side, and on the other side the Canadian Corps of Voyageur crest with the 40<sup>th</sup> anniversary (150 will be produced).

More information will be sent as it becomes available.

Hopefully we can have a large encampment for this anniversary event.

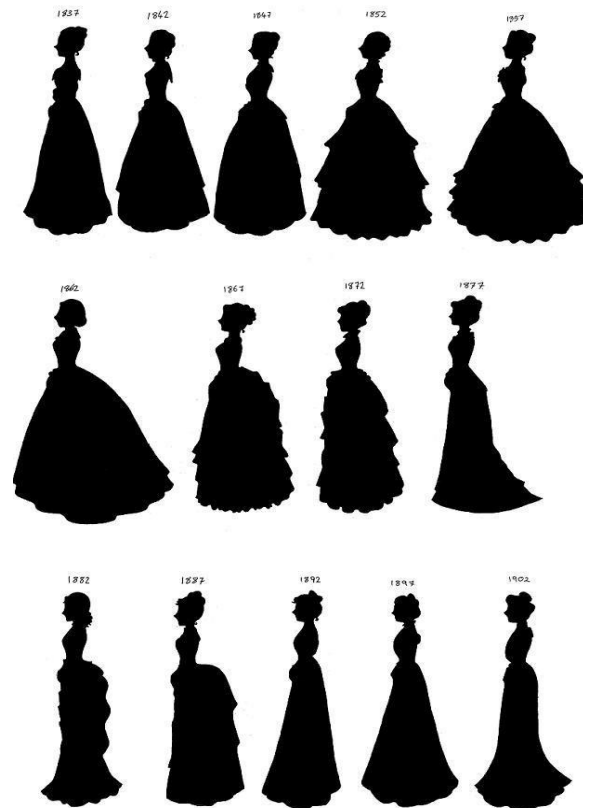


Chris Mills CCV

## Attitudes on Dress

10 years before its time was INDECENT  
5 years before its time was SHAMELESS  
1 year before was DARING  
In its time, outfit is SMART  
10 years after its time it becomes HIDEOUS  
20 years after it is RIDICULOUS  
30 years after it is AMUSING  
50 years after it is QUAIN  
70 years after it is CHARMING  
100 years after its time it is ROMANTIC  
150 years after it becomes BEAUTIFUL

*James Laver's "Attitudes on Dress"*



## Something Different...

### The Last Page...

### Are you available for upcoming events?

We already have a number of requests for the upcoming season.

We contact members to ask if you are available, but we would like to have a "Pre" list so we can say if we can accommodate requests for the tentative events.

### Proud MLHS Grandma Oriole



My grandson Tim won the Silver medal at the Festival du Voyageur fiddling competition. I hope he doesn't grow out of his new shirt. He now has a shirt for Dalnavert, and he has plans to be out at some gathering connected to the Harvest Moon festival. September 16 - 18, 2016 in Clearwater Manitoba.

*March 19 – Baggage St John's High School*

*April 6 – Tartan Day*

*VPRR – May 25*

*Doors Open*

*-Dalnavert/Upper Fort Garry - May 28, 29*

*Women of Distinction – May TBD*

*Manitoba Day – May 12*

*Canada Day – July 1*

*Drop a line to confirm if you are available – makes it sooooo much easier to plan for things to do for everyone.....*

Until Next time...

*Your humble and sometimes obedient servant*

**Marie**

**PLEASE  
Remember to  
SEND  
in your  
Surveys**

