Extant Outdoor Garments in Oregon, 1880 to 1920

*Historic Research Using Objects from Oregon’s Historical Institutions*

by Jennifer M. Mower and Elaine L. Pedersen

*Garments*, long overlooked by many scholars of history, are capable of providing information about social and personal history that often cannot be found among other historical sources. Clothing is “an expressive medium” — a means of communicating cultural values and norms as well as economic and social status. Extant garments — a particular type of material culture that has been preserved for study and display — contain stories that reveal clues about people and their behaviors. Amy Smart Martin, a historian of early American culture, explains: Material objects matter because they are complex, symbolic bundles of social, cultural and individual meanings fused onto something we can touch, see and own. That very quality is the reason that social values can so quickly penetrate into and evaporate out of common objects.

The study of clothing, like all objects, gives us insight on consumer culture and society. Extant outdoor garments analyzed for this study provide tangible evidence of the ways Oregon women adapted to a developing consumer-oriented middle class and to new modes of transportation and commerce.

Oregon museums contain numerous garments that were owned and likely worn by Oregonians as early as the 1880s and extending through the twentieth century. Such artifacts are valuable resources for those who study local and regional history, particularly when they are documented to a particular locale and time period (that is, have clear provenance). An analysis of ninety-eight extant garments from the 1880s to 1920s suggests lifestyle trends in Oregon and provides a case study of the usefulness of examining extant garments. There are several approaches to artifact analysis, all of which enable scholars to draw forth “evidence of atti-
Mower and Pedersen, Extant Outdoor Garments in Oregon, 1880 to 1920

In about 1895, five ladies gather on a bridge in Corvallis, Oregon, dressed in fashionable puffy sleeves, waist-length capes, and fitted jackets — the latest outdoor garment styles. Women often chose sleeveless outdoor garments during that time period to avoid squashing large dress sleeves.
volunteer — a common occupation of middle-class, early twentieth-century women in the region. This connection further illustrates the sociocultural value of the garment.

Richardson died in 1949, and the coat was donated to the Oregon Historical Society in 1968. The wearer’s daughter most likely kept the garment for those twenty years as a reminder of her mother. The coat may have been donated specifically to be displayed in Portland’s Jubilee, a 1968 “exhibition of historic costumes, accessories, jewelry, and furnishings, organized to celebrate the Art Association’s diamond jubilee.”

LIFE IN OREGON from the 1880s to 1920s was defined by increased development that connected parts of the state to each other and to places beyond. The state contained urban areas in the Willamette Valley west of the Cascade Mountains and rural

In this 1909 Oregonian advertisement titled “Dainty Summer Frocks Give Way to Heavy Fall and Winter Wear,” women were informed that “elaborate trimming of fancy braids characterizes stylish suits displayed in Portland stores.”

This ankle-length black riding coat was worn by Mrs. Thomas Richardson at the 1909 Portland Hunt Club Horse Show. The coat is similar to those shown in an Oregonian ad from that same year.
areas to the east. The establishment of a north-to-south railroad route in the Willamette Valley in 1870, the Northern Pacific Rail in 1883, and the Oregon Short Line in 1884, provided transcontinental links to Portland and advanced development of a commercial economy in western Oregon. Railroads provided faster and more reliable transportation to national and international markets than had horse-drawn methods. By 1900, 56 percent of the state’s population lived in the Willamette Valley, a majority that increased to 62 percent by 1910. The lack of infrastructure, particularly transportation, influenced the number of people who settled in eastern Oregon. In 1900, the population east of the Cascades was just 25 percent of the state’s total, and by 1910, the population decreased to 21 percent. "Where completed railroads existed, consumers could have goods delivered from mail-order supply companies in Chicago and other cities further east. Stores in Portland, such as Meier & Frank department store, brought in merchandise not just from the eastern United States but also from European cities. As historian Cynthia Culver Prescott explains, those transportation and economic developments linked individuals in the Willamette Valley to the “national consumer culture that carried with it new expectations for men’s and women’s behavior.” Mass-production of food, fabric, and other goods that had to be produced individually before the 1900s gave women the opportunity to pursue social and political activities outside the home. That substantial social shift is reflected in women’s outdoor garments from 1880 to 1920, which show an increasing cosmopolitan culture that developed in the American West in the late nineteenth and early twentieth centuries.

Women living outside Portland used local stores or seamstresses, purchased goods from catalogues, or made their own clothing. In 1902, Eugene, Oregon, resident Florence Marquiss wrote in her diary about making shirt waists, skirts, an apron, a “wrapper,” and collars. On August 16, 1902, she documented buying “velvet and stuff for my jacket,” and about a week later she explained that “Miss Ames started my jacket.” Marquiss also purchased goods from far away retailers or manufacturers, as indicated in her diary on August 21, 1902: “Got my corset from the east and it was a dandy.” Smaller local merchants operated as they had before the railroads, importing supplies from larger cities such as San Francisco, Chicago, Philadelphia, and New York. The railroad enabled retailers to acquire new merchandise faster and in greater quantities than had been possible before. In the Willamette Valley, apparel from “the East and San Francisco” was advertised by S. Friedman’s, a store in Salem, and merchandise from New York and San Francisco was sold at the Pioneer Store in Independence, a small town west of Salem.

Although transportation of goods was faster and easier in the Willamette Valley, eastern Oregon merchants also managed to stock fashions from big cities. M. Weil & Co. in Baker City, for example, advertised items from New York manufacturers, and clothing from San Francisco was sold by R. Alexander
& Co. in Pendleton. Eastern Oregon railroad spur construction south of the east-west transcontinental line began in the 1880s but reached only a small part of the region. Goods and individuals throughout most of the region travelled via a combination of rail, coach, and freight wagons. Transportation from Portland to an eastern Oregon town might take two or three days, with several additional days required to reach individuals in rural areas. Mail or freight from Portland sometimes took longer to arrive. Towns in eastern Oregon waited until the early 1900s for railroad access, and some towns never had access to a railroad.

Rural free mail delivery, which came to some areas of the Willamette Valley as early as 1897, was available in only a small area of northeastern Oregon between 1899 and 1904. For the vast majority of individuals living away from towns, it was necessary to travel, or have friends and neighbors travel, to the post office to receive mail. Such realities impacted access to clothing. Alma Olive Huseby Dempsey started a new diary when she moved with her newborn baby to central Oregon, just east of the Cascade Mountains, where her husband was already living, working, and establishing their homestead. In an entry dated December 4, 1916, Dempsey mentioned that a friend of the family brought them mail “and a package from Sears, Roebuck” that contained boots for her husband.

Oregon outdoor garments from 1880 to 1920 reflect not only changes in transportation but also the development of a middle-class consumer culture, shifts in media influences, and increasing lifestyle changes for women. Those forty years represent the time in Oregon when town development and commerce became well established. Styles of the period were therefore informed by a transition away from home production and toward regular purchases of ready-made garments from retailers ranging from local general stores to department stores and mail-order companies. During that period, there was also a general increase in the prevalence of mass media, due to improvements and advances in technology that influenced consumers’ ideas about current styles. More consumers read newspapers and magazines, which contained images of fashionable dress. In addition to local social groups (such as friends, church groups, social clubs and events), film, advertising, and retailer’s visual merchandising strategies began to influence purchasing decisions.

WE EXAMINED garment collections at twenty-five institutions across Oregon to analyze a range of extant outdoor clothing dating from 1880 to 1920, selecting institutions with garments that represented a cross-section of styles, had labels, had clear provenance, or offered some combination of these characteristics. See the “Artifact Analysis” sidebar on the facing page for more information on the process. Description of the extant outdoor garments was the first phase of the study. While collecting garment descriptions, we also gathered historical records, contemporary pub-
ARTIFACT ANALYSIS

Elaine Pedersen (left) and Jennifer Mower (right) conduct research on outdoor garments at the Benton County Historical Society and Museum in Philomath, Oregon.

While we are familiar with multiple artifact methods available for documenting extant garments, for this study we chose a method most often applied when analyzing one or a few objects. The single-artifact method was more suitable for our research because it is designed to elicit more details about each artifact than are multiple artifact approaches. We analyzed ninety-eight outdoor garments from around the state using the following steps: description, identification, and interpretation.

DESCRIPTION: Before visiting museums and examining their collections, we developed a worksheet to record descriptive information about the garments using literature on style from 1880 to 1920. Worksheets ensure consistent information is recorded when surveying a large number of artifacts.

IDENTIFICATION: We documented each garment’s physical characteristics in as much technical detail as possible, recording garment type, fabric color, construction, fit, style details (such as sleeve and collar style), and ornamentation. Each garment was also sketched, measured, and photographed.

INTERPRETATION: The descriptive phase of artifact analysis often provides a number of insights that help inform an object’s interpretation. Using the collected descriptions, we consulted written historical sources, records of provenance, and comparison objects to interpret the garments and place them within a cultural context.
applications, and secondary sources. We completed the study by analyzing the extant outdoor garments. The work resulted in a general understanding of the garments Oregon women may have worn outdoors from 1880 to 1920. Since few garments have provenance, we can only assume that the outdoor garments were worn in Oregon. In each decade, the surviving outdoor garments generally followed the fashionable silhouette, although individual style characteristics of extant garments did not always match those identified and discussed in the scholarly or contemporary literature.

The extant 1880s outdoor garments were hip-length and multiple length — shorter in back and longer in front. These lengths reflect the popularity of back-fullness, demonstrating interest in current fashion styles, but it is also possible that the decision to wear the garments was simply practical. A March 19, 1885, article in the New Northwest, a Portland newspaper edited and published by suffrage leader Abigail Scott Duniway, stated that one of the merits of the shorter lengths was that “they require but little material and suit a greater variety of persons than the long cloaks.”

### TYPE OF OUTDOOR GARMENTS BY DATE

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<th>Type</th>
<th>1880–1889</th>
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<td>2</td>
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<td>4</td>
<td>12</td>
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<tr>
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<td>2</td>
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<td>0</td>
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<tr>
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<td>2</td>
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<td>0</td>
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<td>0</td>
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<td>40</td>
<td>16</td>
<td>98</td>
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* “Other” garments include two beaded, short cape-like garments from the 1890s and one fur stole from the 1900s.

Ninety-eight garments from twenty-five museums across Oregon were analyzed for this study. The chart documents the range of garments examined by date from 1880 to 1919. Compiled by the authors.
Longer cloaks also would have been more expensive because more fabric was required. Although the dolman-mantle, a semi-sleeved garment worn over indoor clothing, is reported in the literature as a common 1880s outdoor garment, we found only one surviving 1880s dolman-mantle. Dolmans and mantles are cape-like wraps “with openings for hands or with cape-shaped appendages for sleeves.” For Oregon women, many of whom were physically active, dolman-mantles would have been impractical due to this style’s sleeve, creating partial immobility of the arms. One possible explanation for the lack of dolman-mantles in museum collections is that because they had been in style since the 1870s, most were too worn out to save or deem appropriate for contributing to a museum collection.

Garment researcher Margaret Anne May Lambert stated that the full sleeves and shoulders of the 1890s influenced women’s choice of outdoor garments. The enlarged sleeves and shoulders of dress bodices and shirtwaists were challenging for women who valued practicality and wanted their outdoor garments to last beyond one fashion style, and the extant 1890s garments examined for this study reveal interest in both the 1890s fashionably large sleeves and practicality.

Outdoor garments without sleeves, such as cloaks and capes, were smart choices for women who did not want to squash their large dress sleeves, and we found a large number of 1890s capes. In addition to covering the fashionable sleeve shapes, capes offered a style useful for multiple occasions and likely were comfortable to wear during pregnancy, which may explain their popularity. There were two main Oregon cape styles. One was a waist or hip-length style, often constructed of thick plush fabrics or broadcloth and lined with light-weight fabric, with some applied ornamentation. The second was a shorter cape, generally of fabrics lighter than those used in the hip-length cape and typically with some applied ornamentation, such as jet beading, pleated satin ribbon, lace, or braid. The image on page 191 depicts three Oregon women wearing waist-length capes and two wearing fitted jackets with the fashionable puffy sleeves.

A 1900s etiquette book, Correct Social Usage: A Course of Instruction in Good Form, Style and Deportment, provided guidelines for color, fabric, and type of outdoor garments for specific occasions, offering valuable insight even though it is not known whether it was read in Oregon. For mornings, one was to wear a dark cloth coat with a shorter length skirt, unlike afternoons, when lighter colors were suggested along with a jacket worn over a dressy bodice. For the theater, church, or business, “a well-fitting black cloth jacket” was best. The surviving 1900s outdoor garments again reflect a mixture of fashion interest and practicality. Long lengths — ankle and mid-calf — were prevalent in collections, which suggests their popularity in the state and reflects the curvaceous s-shaped silhouette of the time. Dusters, or coat-like garments that covered and protected
outer wear from dirt and debris, were also found among extant garments of the 1900s, a period when automobile use was growing. Although clothing historians have only noted dusters for their use during that time period in automobiles, they may also have been used for protection in open carriages. Because many places in both western and eastern Oregon lacked adequate roads for new horseless carriages, the survival of dusters in museum collections may result from light use as well as show their perceived importance for the donors.

The extant 1900s outdoor garments reflect the probability that Oregon women held and participated in a variety of social roles and activities, as evidenced by the dusters as well as by both somewhat ornamented and plain jackets, coats, and capes suitable for many occasions. The influence on dress and the interest in sports was seen in an extant 1900s Oregon waist-length golf cape. The cape is made of solid green, felted wool, with plaid lining and a two-piece low-stand collar with top-stitching and braid along the collar and center-front opening. While fewer in number compared to plain, more practical garments, multiple extant garments include fashionable jet beading, and one coat has a crochet lace overlay. The ornamented garments were likely used by women living in towns and
married to husbands of some economic means. The garments with little or no ornamentation most likely were worn by women of lesser wealth or by those who worked with their husbands on farms and ranches and may have had little time to read the etiquette literature or ability to follow the advice. Plain, dark outdoor garments were chosen by such women, who likely did not have additional, fancy outdoor garments.

The extant 1910s coats are loose fitting and boxy in shape but were not cut with the flaring and width of styles reported in the literature. This may reflect a desire for garments with fewer datable features, allowing use across style periods. Outdoor garment styles of the decade appear similar to men’s from the same period, echoing women’s changing roles, responsibilities, and activities. A variety of lengths reflect the increasing variety of garment styles that were available (see p. 198).

During the 1910s, one etiquette book advised women to use evening and activity-related outdoor garments such as plain and simple dress for church and a shawl or cloak for concert-going. There were opera and theater houses in towns throughout Oregon. In isolated, rural areas of eastern Oregon, women attended scheduled events such as suppers, socials, picnics, and pageants. There were also spontaneous activities. Not all women participated in events away from their homesteads, or if they did leave home for social activities, some women had no “better” outdoor garments to wear. The 1910 extant outdoor garments had little ornamentation, suggesting their owners did not have specialized, activity-related garments. Although no surviving dusters were dated to this decade, they most likely were still in use. There is evidence that shawls were used by Oregon women in the house for warmth, by the children in play, and when travelling.

Our analysis determined that not only lifestyle factors but also national fashion trends influenced women’s clothing styles in Oregon. Significantly, nineteen garments with labels were identified. The labeled garments had better quality primary and secondary fabrics, sometimes “fancier” seam finishes, and more lace, beading, ribbon, and other decorative trim compared to garments with no labels. Higher quality primary and secondary fabrics, for example, include thicker wools or pile-fabrics with finer (more thinly spun yarns per inch) weave structures. Coats might be made of a heavy-duty, more densely woven, wool fabric and lined with satin. Fancier seam finishes consisted of more dense or refined weave structures, for example, and instead of overcast seams, the seam edges were pinked or bound with satin fabric. The labeled garments were also more complex in cut and fit and had construction details such as pleating, shirring, darting, and gathers. The existence of these garments shows interest in quality garments and fashion as well as the financial ability to purchase such clothing. The relatively smaller quantity of better garments, however, may reflect the need for practicality and economy for Oregon women during those years.
particularly when one considers that garments donated to museums are often the most valued.

Two outdoor garments from the English couture house Redfern — known for high-quality tailored garments — exist in the collections we researched. The garments’ existence is worth noting, but because information about the owners of either Redfern garment has not been located, the garments unfortunately raise more questions than can be answered. The presence of the Redfern garments, described by costume historian Susan North as “the dominant force in fashion” from “1895 [to]...1908,” is evidence of not only financial ability but also interest in fashion. The owners may have read *Harper’s Bazaar*, a national high-fashion woman’s magazine that advertised Redfern in its back pages.44

Examination of designer garments across decades reveals that practicality in outdoor clothing remained a value for Oregon women, even when they also considered fashion trends. Dark colors predominated across the decades, because they did not show dirt and stains — a must for women who could not afford to replace their outdoor garments and for women living in eastern Oregon, where water was scarce.45 As Elizabeth Raber wrote regarding her mother’s hard life after the family moved from the southern Willamette Valley to the high arid desert of eastern Oregon in the 1900s: “Out here where every drop of water must be hauled, the color of clothing took on considerable importance.”46

Histories of regional garment styles can be enhanced by comparison to national styles.47 Such analysis provides a larger context for a regional study and may demonstrate specific regional trends or show which promoted style characteristics were adopted for actual use. We selected the 1890s for comparison because it was one of two decades in which the largest number of extant garments was found and represented the start of a more commercial era in Oregon, with increased availability of transportation...
Comparative analysis revealed both similarities and differences. While the cape was found fairly frequently in the contemporary literature, large numbers of capes were found among the extant 1890s Oregon garments compared to coats, jackets, cloaks, shawls and other garments. This helps confirm conclusions about the importance of multiple functions and practicality for outdoor garments for Oregon women. Editors for The Delineator remarked on the short cape: “The utility and grace of the short cape are the potent factors in its present popularity, and the simple lines on which it is planned make it possible for every amateur seamstress to make it up with entire success.”

Possibly due to ease of construction, extant Oregon outdoor garments were shorter than most promoted styles. The survival of the shorter garments may also indicate those garments were not worn as often as the longer, more practical styles, leaving shorter garments intact. Many of the short, surviving garments were made of silk and ready-made goods. We compared characteristics of extant Oregon women’s outdoor garments with those proposed and illustrated in media aimed at readers of a variety of socio-economic levels — Harper’s Bazaar and The Delineator — and examined images of outdoor garments available for purchase from the catalogue of the Chicago mail-order company Sears, Roebuck and Company.*

Extant outdoor garments in Oregon are shorter than most styles promoted in national magazines, such as these two capes worn in about 1895 from the Oregon Historical Society’s collection. The shorter styles survived because they were easier to construct or because they were not worn as often as longer, more practical styles, leaving them intact for preservation.

Mower and Pedersen, Extant Outdoor Garments in Oregon, 1880 to 1920
Harper’s Bazaar magazine was known for high-fashion styles, such as this C.F. Worth jacket in the February 2, 1895, issue. Few extant Oregon garments had the structural details or ornamentation proposed in this magazine.

Additional differences between the Oregon extant garments and those depicted in national publications include that thicker, more durable fabrics — such as pile fabrics, twills, and broadcloth — were more frequently found locally than in the national publications, which promoted greater varieties of fabrics for a range of occasions. One similarity, however, was that garments shown in the media and surviving in Oregon were made of solid fabrics with no pattern. The Oregon garments’ fabrics were most like those found in the Sears catalogue and suggested in The Delineator and least like those in Harper’s Bazaar, a magazine aimed at the upper socio-economic level.

Some Oregon outdoor garments had the stylish decorative details seen in
Women in Oregon wore outdoor garments more similar to those in the Fall 1897 Sears, Roebuck & Co. catalogue, as opposed to those pictured in Harper’s Bazaar, which was geared toward consumers in upper socioeconomic levels. The capes and jackets were often made of thicker, more durable fabric such as twill and broadcloth.
the fashion periodicals, although many had little or no surface ornamentation. Several extant garments had only relatively simple shoulder and bodice darts as shaping devices, whereas many of the nationally promoted outdoor garments were constructed using pleats, gathers, ruffles, godets, and other construction details that required additional fabric and labor. Oregon women of lesser economic means, and whose lives were filled with work and had little time for socializing, would not have perceived a need for a “fancy” cape — although they may have had the desire. Capes also may have been purchased and made with the thought of re-use; a cape with few seams would have allowed the wearer to reuse the yardage. Although referring to a dress, Alma Olive Huseby Dempsey recorded in her diary that on October 30, 1916, she “ripped [her] . . . velvet dress to make it over.” While the diary entry contained no more information, it appears Alma desired to change the garment style; she may have wanted to modify the bodice, sleeves, or other style features of the dress. Similar remaking could have been done on capes owned and worn by Oregon women.

The extant Oregon garments do not represent all the proposed styles or style characteristics seen in Harper’s Bazaar and The Delineator or advertised in Sears catalogues. The garments had general style similarities to the nationally proposed styles, however, showing Oregon wearers’ interest in following fashionable silhouettes. There were differences in the amount of variation or choice in structural details and ornamentation. The greatest difference was found between the styles proposed in Harper’s Bazaar, known for proposing high fashion styles, and the extant garments.

AT THE OUTSET of this analysis, we assumed that outdoor garments worn by women in both the eastern and western regions of Oregon would be different — that women living in more populated regions would have stylish garments and women east of the Cascades would have more utilitarian clothing. Based on our analysis, however, it appears that all Oregon women likely wore somewhat simpler and more practical variations of outdoor garments as compared to current fashions at that time. This is likely because clothing worn in real life is used for longer time periods than styles depicted in magazines. While this tentative finding is not definitive due to lack of provenance on many extant garments found in the Oregon institutions visited, women in the state during the 1880s and 1920s were surprisingly fashionable, while their choices also reflected a need for practicality.

Clothing and textiles are valuable but under-used resources that can reveal information about the sociocultural values and economy that developed in towns throughout Oregon at the turn of the twentieth century. Via artifact analysis and the use of supporting written and visual historic documents, researchers may find that extant garments will provide new information about local history. New or different conclusions may be developed by examining extant garments.


6. For donor records see, Oregon Historical Society Museum # 68-526.1.


11. Ibid.


13. For advertisements for Meier and Frank see, *Morning Oregonian*, December 17, 1906, 14; *Condon Globe*, July 14, 1898, 4; *Sunday Oregonian*, September 22, 1907, 8.


15. David Peterson del Mar, *Oregon’s Promise: An Interpretive History* (Corvallis: Oregon State University, 2003), 114.


20. “Will the merchants of Portland ever get busy, or doesn’t that city need the business?” *Prineville Review*, May 20, 1909, 2; “Harney County’s Railroad Prospects,” *Times Herald* (Burns), March 5, 1904: 3.

21. Andrew G. Ontko, *Trails to the Ochoco Valley* (Prineville, Ore.: Crook County Historical Society, 1992), 57; Elizabeth F.


24. Prescott, Gender and Generation, 11–12.

25. For the development of Oregon Country in general, see: Robbins. Landscapes of Promise.


27. The following historical museums were visited: Albany Regional Museum, Linn County Historical Museum, Cottage Grove Museum, Washington County Museum, Heritage Museum Society, Museum of the Oregon Territory, Benton County Historical Society and Museum, Polk County Museum, Silverton Country Museum, East Linn Museum, Oregon Historical Society, Des Chutes Historical Museum, Grant County Historical Museum, Harney County Historical Museum, Elgin Public Museum, Gilliam County Historical Society Depot Museum, Eastern Oregon Museum, Morrow County Museum, Sherman County Historical Museum, Heritage Station: The Umatilla County Museum, Bowman Museum, Oregon Trail Regional Museum, Union County Museum, Wallowa County Museum, and Wasco County Historical Museum. For example, Oregon Historical Society has 86 outdoor garments; however, we selected a cross-section of 14 coats and jackets because information on a large number of capes had been collected from multiple institutions. Based on the fashion magazines of that time period, those capes fully represented the styles of the period.


29. Before visiting institutions, the researchers contacted collections managers and volunteers to ensure they had a clothing collection and that it contained outdoor garments from 1880 to 1920. We therefore relied on the institutions’ ability to date and catalog the garments, which was confirmed by the researchers.


32. Because dolmans and mantles were very similar garments, the terms were combined. Mantles were often shorter in the back than in the front.


36. Tortora and Eubank, Survey of Historic Costume, 374.
40. Jerry Gildemeister, Around the Cat’s Back: As Compiled From the Writing and Diaries of Daisy and Caroline Wasson. (Union, Ore.: Bear Wallow Publishing, 1989); Raber, Some Bright Morning (Corvallis: Maverick, 1983).
42. Gildemeister, Around the Cat’s Back, 36.
43. Three had size information and labels with care information. Other labels referred to the retailer and/or manufacturer. Seven garments were associated with a Portland, Oregon, retailer or manufacturer, including: Schumacher Fur Company; Meier & Frank; Olds, Wortman & King; McClure; A. Schleuning; Kaspar; and one label with the retailer/manufacturer’s name worn off.
45. Gildemeister, Around the Cat’s Back, 55; Raber, Some Bright Morning, 77, 94, 123, 124.
46. Raber, Some Bright Morning, 123–124.
48. See Frank Luther Mott, A History of American Magazines, 1865–1885, vol. 3 (Cambridge: Harvard University Press, 1938), 97. The Delineator was a pattern magazine published by The Butterick Company with a relatively high circulation that reached 200,000 in the late 1880s. Tortora, “The Evolution of the American Fashion Magazine As Exemplified in Selected Fashion Journals, 1830–1969” (Ph.D. diss. New York University, 1973), 291. Selected outdoor garment illustrations and descriptions in Harper’s Bazaar and The Delineator published between 1890 and 1899 were examined, and 239 outdoor garment images from the 1890s were examined. Also examined were 71 outdoor garments illustrated in Sears, Roebuck and Co. catalogues. The mail-order company did not offer women’s apparel until 1894, and we did not find women’s outdoor garments for sale until the 1895 Spring/Summer catalogue. Catalogues for all of 1896 were unavailable. The Spring/Summer 1897 catalogue is widely available but other seasons were not. Catalogues for the remaining years were not available. Freight charges to some Oregon towns were listed in the Spring/Summer 1897 catalogue. Sears, Roebuck and Co. (Spring/Summer 1897), 6.
49. The Delineator, October 1894, 421. There were 59 jackets illustrated in The Delineator and 56 capes.
51. Darts are a shaping device that helps fit the garment to the body. A godet is a piece of cloth that is wider at the bottom and set into a garment for fullness or decoration. Picken, The Fashion Dictionary, 165.