The purpose of this study was to describe women's outdoor garments worn in Oregon from 1880 to 1920 to determine whether there were garment differences between the Willamette Valley and Eastern Oregon. The question addressed was: can garment differences be explained by the different Oregon climates, geographic locations, and availability of goods throughout Oregon during this time?

*Harper's Bazar* and *The Ladies' Home Journal* were used to identify popular outdoor garment styles by date. A data collection instrument was developed using other instruments and secondary sources as guides. The form allowed collection of information about garment construction, fiber and fabric, and style. Various historical societies and museums throughout Oregon were visited and extant garments from various historical clothing collections were analyzed, photographed, and drawn to scale. When available, information about the original owner and use of the outdoor garments were collected.

The information was coded, and it was determined that the sample was too small to statistically determine if there were regional outdoor garment differences. Therefore, frequencies were analyzed and compared. There were some regional
garment differences, but they do not appear to be the result of climate and geographic differences. Differences were most likely due to the availability of ready-to-wear outdoor garments and materials. Some outdoor garments were used only for special occasions, while others were worn by multiple family members over a long period of time.
Oregon Outdoor Garments: Outdoor Garments worn in the Willamette Valley and Eastern Oregon Regions Between 1880 to 1920

by
Jennifer M. Mower

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Jennifer M. Mower, Author
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I would like to thank all the museum staff and volunteers that participated in my study. Special thanks to the staff and retired staff at the Benton County Historical Society and Museum. Their enthusiasm and ideas were fundamental to this project. I want to express appreciation for my family, especially my boyfriend and best friend, Paul for his patience and understanding when all I could focus on and talk about what this project. I want to thank the female professors that, over the years, have given me inspiration and encouragement throughout my academic career. I could not have done this without my major professor, Dr. Elaine Pedersen. I want to thank her for being a terrific mentor, teacher, editor, and friend. She has encouraged me and pushed me to think about things in different ways. Lastly, I would like to dedicate this paper to the memory of my mother, Julie Mower.
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CHAPTER 1

INTRODUCTION

Historic museums and historical societies have two primary goals. The first goal is to preserve, store, and exhibit extant artifacts (material culture) that help to illustrate the history, culture, and settlement at a local, regional, or state level.1 The second goal of a museum or historical society is to educate and involve the public about the history of the area.2 Every museum has a unique collections policy that helps to determine, based upon the goals or museum's objectives, what objects to collect, to preserve, and to exhibit.3 There are many Oregon museums and historical societies that preserve both state and local history. Curators often exhibit extant artifacts that illustrate Oregon's history: native populations, early Euro-American exploration, fur trappers, the gold rush, wagon trains, Euro-American settlement, Chinese laborers, rail transportation, logging, education, agriculture, and so forth. Curators, historians, and other researchers often look to extant artifacts or objects to learn about history; this use of extant artifacts is called material culture.

1 Susan M. Pearce explained that museums “appropriate culture” to “give a particular point (or points) of view, and all offer an interesting focus for investigations.” Susan M. Pearce, ed., Museums and the Appropriation of Culture (London & Atlantic Highlands, NJ: The Athlone Press, 1994), 1.
The term material culture refers both to tangible cultural objects and the study of the objects themselves and related human behavior with the "principal purpose, the understanding of culture." Museums naturally examine extant objects and the materials that make the objects. Experienced observers may be able to tell the skill level of the maker, the value of the object to society, and depending on the object, information about the owner, the town, or culture of a particular time and place. Jean Hamilton explained that one cannot see culture, but a researcher can measure the values that a society placed on tangible objects, giving these objects meaning or value. Sometimes a researcher needs to compare the object with similar examples or other historic sources to understand the historic significance/value of an object.

Dress, according to Mary Ellen Roach and Kathleen Ehle Musa, is the "total arrangement of all outwardly detectible modifications of the body itself and all material objects added to it" and these elements "are the components comprising the total that is called dress." Dress "is influenced by cultural ideas, standards, and beliefs. Both body supplements and body modifications are created in the context of culture, and the human body itself becomes a cultural construction because it is the base for these alterations and additions."

---

5 There are many definitions for culture; the one used for this study is "human-made material items and patterns of thought, feeling, and behavior shared by members of a group who regularly interact with one another." Joanne B. Eicher, Sandra Lee Evenson, and Hazel A. Lutz, The Visible Self: Global Perspectives on Dress, Culture, and Society (New York: Fairchild Publications, 2000), 34.
6 Hamilton, "Dress as a Cultural Sub-System," 3.
8 Eicher, Evenson, and Lutz, The Visible Self, 50.
One function of clothing is to protect the wearer from the elements, and a study of individual behavior and dress can reveal details about the social, economic, and environmental surroundings of the individual. Clothing historians suggest that the selection and arrangement of dress often reflects social and cultural factors.

Clothing and women’s interest in clothing and dressmaking played significant social roles on the Western frontier. Dress in the nineteenth century, as it does today, could solidify group identity, help develop social relationships, or express individuality. Studies of historic clothing can describe the value of clothes and fashion to the wearer. A detailed study may reveal how a society valued clothing and how the climate or other natural conditions influenced changes or alterations of clothing.

Joan Severa and Merrill Horswill suggest historic clothing can be used in material culture studies. Clothing historians, museum professionals, and costume designers are interested in historic dress (i.e., construction techniques, garment style lines, materials) “in order to date costumes and to identify alterations more accurately.”

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9 In this study, the term environment is defined as “that which surrounds the organism, including all tangible and intangible substances that interact with but are not part of the organism.” Elaine L. Pedersen, “Cultural and Historical Aspects of Dress: A Proposed Linking of a Human Ecological Approach with Selected Anthropological Concepts,” in Critical Linkages in Textiles and Clothing Subject Matter: Theory, Method and Practice, Special Publication #4, ed. Susan B. Kaiser and Mary Lynn Danthorst (Monument, CO, 1991), 169. See also Pedersen, “Cultural and Historical Aspects of Dress,” 169.

10 In this study, the term frontier is defined as the “community-building phase of development” of the two Oregon regions. Sally Helvenston, “Fashion on the Frontier,” Dress 17 (1990): 141.


An analysis of the clothing worn during a specific time period can sometimes reveal more information about a particular culture or group of people, their occupations, or what they considered important or valuable, compared to other historic sources. When extant garments exist, clothing historians can study clothing to learn about the manufacture and production (i.e., technology) of clothing. Garments can be examined to determine whether a garment was hand stitched or machine sewn. Labels can reveal where the garment was made and possibly the status of the owner. Garments can be examined to determine the quality of fabric and other materials. Garment wear can sometimes reveal information about how the garment was used. A comparison of similar garments can reveal information about garment quality.

An analysis of a particular garment of clothing can reveal a lot about the wearer (i.e., physical size, usually the gender, and sometimes the economic status).\textsuperscript{14} This type of information is sometimes provided to the museum by the donor of the object; also a simple analysis of the garment can reveal these details. The style, design, type of fabric, or color of the garment may be used to date the object if this is unknown. A garment can also reveal details about the skill level of the garment maker, manufacturer, or designer. Sometimes the researcher needs to seek out other historic sources to provide the framework for the researcher to help answer these questions.

\textsuperscript{14} "Object-based research focuses necessarily and unapologetically on examination of the details of clothing and fabric." These specialized skills have "been underrated by many economic, social and cultural historians." Lou Taylor, "Doing the Laundry? A Reassessment of Object-based Dress History," \textit{Fashion Theory} 2, no. 4 (1998): 347.
There are many research methods that can be employed to understand historic clothing. A quantitative approach may be used when a researcher wants to understand change in a particular time or place. This method "has enabled costume historians to measure change in a variety of garment features as well as to test previous findings through remeasurement." Since the early twentieth-century costume historians have been interested in the research and studies of historic clothing as a way to study, interpret, and theorize about the past. A criticism of many of the textbooks and much of the scholarship written about historic clothing during this time was that it is often too general and broadly focused on high fashion styles worn in large, urban centers by Euro-Americans. In other cases, texts and other general literature on nineteenth-century clothing often only describe clothing worn until the 1860s or American Civil War period. There are not many general texts that examine clothes worn in the United States during the late nineteenth-century.

During the last quarter of the twentieth-century and the beginning of the twenty-first century, research on historic American clothing included the frontier regions of America's West. Studies like Brenda M. Brandt's "Arizona

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17 Jasper and Roach-Higgins, History of Costume, 3-6; Roach and Musa, New Perspectives on the History of Western Dress, iv.
Clothing: A Frontier Perspective,” Deborah J. C. Meyer and Laurel E. Wilson’s19 “Bringing Civilization to the Frontier: The Role of Men’s Coats in 1865 Virginia City, Montana Territory,” Jane A. Farrell’s20 “Clothing for Adults in Iowa, 1850-1899,” Elaine L. Pedersen’s21 “Men’s Head and Facial Hair in the Far West: 1873 to 1899,” and Lenae H. Harless’s22 master’s thesis entitled “A Comparison of Style Elements in a National Fashion Magazine with Dress of Nebraska Women from 1880 to 1890” are all examples of research studies designed to fill in the questions left by general texts and studies that focus on fashionable dress and designer garments.23

These studies can enrich what is known about a specific person, group, culture, or historic place. It can also aide in the understanding of the individuals and communities not represented in the more general historic studies. The histories of women, racial minorities, and people from the lower social classes are often overlooked in some historic texts. An analysis of their clothing and other objects can reveal information about their role in society. It can also help illustrate the social values placed on clothing and regional fashion variations (i.e., types of clothing worn in Western frontier regions of the United States). Studies like these can help museums and historical societies interpret their historic

clothing collections in their context and further the educational value in their historic clothing collections.24

Studies have been made of dress in Oregon in the nineteenth and twentieth centuries. These studies include two Oregon State University master’s theses. Mark A. Gullickson25 wrote his master’s thesis on Oregon logging pants, titled “Work Pants Worn by Loggers in Western Oregon, 1920-1970.” Kelly S. Gallett26 wrote her thesis on photographs of boy’s clothing from 1867 to 1910 and the development and testing of a data collection instrument. Wilma Ann Sanders27 University of Oregon master’s thesis was titled “Pioneer Dress in the Oregon Country: A Basic Study for Theatrical Use.” After an extensive review of available literature on both the styles and types of garments worn in Oregon, Sanders included a section on creating patterns to create reproductions of the garments for theatrical and performance purposes. Oral interviews and historic research methods were both used in this study.

The Oregon Historical Society’s publication Oregon Historical Quarterly occasionally includes articles with descriptions of early-to-mid nineteenth century clothing and dress. K. Keith Richard’s28 “Of ‘Gingham,’ ‘Barn Doors,’ and ‘Exquisites’: George H. Himes on Pioneer Fashion” offered a look at Oregon

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pioneer fashion from Himes viewpoint. Himes was the assistant secretary and curator of the Oregon Historical Society.29 In a letter to University of Oregon secretary, Karl Onthank, Himes explained that cotton checked fabric was most common, in addition to “woolen or flannel shirts, gray or blue, principally, especially for winter wear.”30 Himes also explained that men did not commonly wear coats.31 When worn, “short or sash coat for men” were popular.32 Another garment called the wammus “a kind of coat that extended just below the top of the pants, made of woolen blanket, with a belt about the waist line”33 was also worn. Himes also noted that women’s wear was simple and plain; “chintz, calico of all sorts of patterns and the ginghams were the prevailing ‘dress goods’.”34

Outdoor Garments and Outdoor Garment Research

The term outdoor garment is used in this study to define an article of clothing worn over the garments, designed to insulate the wearer or protect the wearer from the elements. Types of outdoor garments worn during the late nineteenth and early twentieth centuries included: coats, cloaks, capes, jackets, mantles, and shawls, to name a few. There are few research studies or texts devoted specifically to outdoor garments worn during the late nineteenth and

29 Himes traveled with his family in 1853 over a wagon train rout to the Pacific Northwest.
early twentieth-centuries. What available scholarship there is can be found in historic costume textbooks.

Joan Severa\textsuperscript{35} included a section on outdoor garments or “women’s wraps” by decade through 1900. Severa included information on silhouette and cut of garment styles, popular fabrics, colors, and collar- and cuff-styles. Severa accounts for some of the variations in garments worn by America’s lower class populations. Severa is an experienced costume historian; however, she neglected to discuss the methods used to determine the color and fiber-type of the garments illustrated in the photographs used for her study. This intuitive approach of classifying and dating garments can be inaccurate and should be used with caution.

Claudia B. Kidwell and Margaret C. Christman’s \textit{Suiting Everyone: The Democratization of Clothing in America}\textsuperscript{36} examined the technological advances and economic factors that changed American households, women’s work, and the availability of clothing. Kidwell and Christman examined the development of the ready-made clothing industry for women’s wraps, including mantles, cloaks, and shawls.\textsuperscript{37} In \textit{Victorian Costume and Costume Accessories}, Anne Buck\textsuperscript{38} included outdoor garments worn during the last half of the nineteenth-century in her book. Buck explored the most popular outdoor garments by decade; she examined popular styles, fabrics, colors, and trim.

\textsuperscript{35} Joan Severa, \textit{Dressed for the Photographer: Ordinary Americans and Fashion, 1840-1900} (Kent, Ohio: The Kent State University Press, 1995).
\textsuperscript{37} Kidwell and Christman, \textit{Suiting Everyone}, 62 and 135.
Texts like Blanche Payne, Geitel Winakor, and Jane Farrell-Beck’s *History of Costume* and Phyllis Tortora and Keith Eubank’s *Survey of Historic Costume* are valuable because they discuss the different layers of garments worn (i.e., structural undergarments, outer garments, outdoor garments, popular hair styles, and other accessories commonly worn). Taken together, they contribute to the overall silhouette and are useful in dating garments or unidentified photographs. These sources are good general reference tools, however, many do not address the differences in regional outdoor garments, or garments worn by less affluent members of society.

These types of reference materials must be used carefully because they often represent the styles worn by elite Euro-Americans or proposed styles published in fashion and women’s magazines of the day. These styles may not be representative of those worn in various regions throughout the United States or Western Europe by less affluent members of society. These books also do not account for garment variations or garment adjustments that might have been made for variations in climates.

**Purpose Statement**

The purpose of this study was to examine extant outdoor garments worn by Oregon women from 1880 to 1920 and to determine garment variation

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between the Willamette Valley and the Deschutes-Umatilla Plateau, Blue
Mountains, and High Lava Plains regions of Eastern Oregon. The objectives of
this study are:

1. to describe women's outdoor garments worn in the Willamette Valley
and Eastern Oregon regions from 1880 to 1920.

2. to determine if there were regional differences in outdoor garments.

I hypothesized that variations would be found in the garments worn between the
Willamette Valley and Eastern Oregon, specifically the Deschutes-Umatilla
Plateau, Blue Mountains, and High Lava Plains regions. I thought that the
different climates, geographic locations, and availability of goods throughout
Oregon during the period of study might have resulted in outdoor garment
differences.

Assumptions

1. It was assumed that the outdoor garments used in this study are representative of the garments worn by women in Oregon.

2. It was assumed that the museum's documentation (i.e., date, history of ownership, etc.) of study garments or photographic material is accurate.

3. Since a fiber analysis of the garment's fabrics was not completed, it was assumed that the fibers used were natural since synthetic fibers were not widely used in America until after the date of this study. Identification of fibers

41 These dates were chosen because they represent the years that settlement, town development, and commerce was being established in the Willamette Valley and in Eastern Oregon. Eastern Oregon was slower to develop due to climate, Native American relations, terrain, and transportation.
was done using visual characteristics; it was assumed that this can be done accurately.

Limitations

1. A limitation to the use of museum artifacts is that they may only be representative of objects owned or, in this case, worn by wealthy, upper-class women. Outdoor garments worn by the lower classes are less likely to have been saved or preserved.

2. The garments used in this study were most likely “dressy” garments, and the “everyday” garments that were worn have been worn-out, thrown out, or re-used.

3. There were a limited number of museums that I was able to visit for this study and, therefore, a limited number of garments were evaluated.

4. Sometimes only a “circa” year was associated with the garment, and it was difficult to establish an exact date that the garment was worn locally. The museum records may be inaccurate. For example, the donor information may be incorrect or biased; inaccuracies may have been made by museum staff or volunteer staff during the cataloging stage.

5. I did not anticipate how limited the museum records and donor information would be; therefore I included in the total count of outdoor garments those garments that had relatively little donor information and history of ownership. For example, some outdoor garments were found in historical homes within the area and the current homeowner donated the garments without much
knowledge of who may have owned and worn the garment. Other garments were
donated to a museum by other historical societies and organizations without any
donor information. I assumed that these garments were probably from local
families and included them in the study. But if my assumption was wrong this
will place a limitation on the results of this study.

6. Particularly prior to the mass-manufacture of apparel items, clothing
was a valuable commodity. Few people could afford to discard clothing after it
was no longer considered fashionable. For example, shawls were popular mid-
nineteenth century outdoor garments. Later in the century, shawls were not
fashionable, but this does not mean that people with fewer means stopped wearing
shawls. For this reason, I included some outdoor garments that may have been
made and worn in an earlier style periods.

42 If the garment was found in Eastern Oregon, but had a Portland, Oregon manufacturers' label, I
included the garment in Eastern Oregon's total.
CHAPTER 2
REVIEW OF RELATED LITERATURE

The following discussion of the literature serves as a general overview of topics relevant to this study. Areas of discussion include background on the Willamette Valley and Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions of Oregon, general state history, and women's outdoor garments worn during 1880 to 1920.

Climate, Geography, and Topography

The Willamette Valley and the Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions are different and distinct regions of Oregon. The settlement histories of both regions are as different as the climate and geographical characteristics of the regions, all which influenced their development and the people that lived in the different regions.

Willamette Valley

The upper portion of the Willamette Valley stretches from present day Eugene/Springfield area to Albany, near “the confluence of the Coast Fork and Middle Fork of the Willamette River and the McKenzie River.” Along the valley floor, other tributaries follow the Willamette northward towards Portland to intersect with the Columbia River making up the lower portion of the Willamette

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Valley.44 (See Appendix A for a map of Oregon and rivers, streams, and tributaries located in the Willamette Valley.) During the 1850s steamboats began to run on the Willamette River providing the transportation of goods and services throughout the Valley.45

Portland, on the Columbia River, played a significant role in the economic and cultural development of the Willamette Valley. According to Dicken and Dicken “Portland is a river port, the only one of importance in the western United States,”46 and from Portland settlers from less populated regions of the Willamette Valley received agriculture and farming supplies, dry goods such as cloth and other articles of clothing, and information about events back East. Portland had also become the center for manufacturing furniture “of the entire West.”47 Portland was able to achieve this status due to the availability and low cost of the softwoods found in the region.

In 1918 softwoods comprised sixty percent of the furniture made in the region and the remaining forty percent was made of cheaper hardwood imports from Asian countries.48 Portland along with Oregon City, Salem, and Eugene were centers for manufacturing woolen fabrics. Portland was one of the most influential and successful centers for the woolen manufacturing business during the 1910s due to its proximity to the raw material; “more than 30,000,000 pounds

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44 Dicken and Dicken, Oregon Divided, 46 and 56.
46 Dicken and Dicken, Oregon Divided, 67.
of wool are produced in the Pacific Northwest yearly."\(^{49}\) In addition, "climactic conditions and water are pronounced equal to the very best found in the woolen centers of England."\(^{50}\)

The Willamette Valley is relatively humid with long, rainy winters and short, dry summers.\(^ {51}\) The average annual rainfall is thirty-eight inches in the basin and can reach as high as one hundred inches or more in the Cascade foothills.\(^ {52}\) (See Appendices B through D for the climate statistics for the Willamette Valley.) The amount of precipitation in many areas of the Valley are not ideal for such crops as wheat and corn according to Dicken and Dicken; it took time for early settlers of the Valley to realize that forage crops such as hay would do better.\(^ {53}\) Settlers had an adequate supply of water from the rains and the snow run-off from the Cascade Mountains in the East.

Other crops that do well in the Willamette Valley included "a wide range of farm, orchard and garden crops."\(^ {54}\) Flax was also grown in the Willamette Valley during this period, but was considered an "experimental" crop. Peppermint was also grown in various parts of the Willamette Valley. Peppermint "is valuable for its oil, which is used for medicinal purposes and for flavoring extracts."\(^ {55}\) Settlers brought livestock with them, and in 1870 dairy

\(^{49}\) Dodson, "Oregon's Resources," Industrial Directory of Oregon: 5.

\(^{50}\) Dodson, "Oregon's Resources," Industrial Directory of Oregon: 5.

\(^{51}\) Dicken and Dicken, Oregon Divided, 52-53.


\(^{53}\) In 1870 wheat was the most valued crop in the Valley with over 2 million acres, compared to the 211,000 acres in 1850. Samuel N. Dicken and Emily F. Dicken, The Making of Oregon: A Study in Historical Geography (Portland, OR: Oregon Historical Society Press, 1979), 93.

\(^{54}\) Dodson, "Oregon's Resources," Industrial Directory of Oregon: 5.

cows numbered 48,000 compared to 9,000 in 1850.56 By the 1920s, the Willamette Valley was “well supplied with creameries, condenseries and cheese factories.”57

Eastern Oregon

Dicken and Dicken divide the Columbia Plateau region of Eastern Oregon58 into three regions: the Deschutes-Umatilla Plateau comprising the northeast quadrant of Eastern Oregon, the Blue Mountain region, comprising the middle quadrant of Eastern Oregon, and the High Lava Plains region, located in Southeast Oregon.59 (See Appendix E for a map of Eastern Oregon, specifically the Columbia Plateau region). The Deschutes-Umatilla Plateau is comprised of “broad, horizontal lava flows, weathered and dissected by through-flowing streams, such as the Columbia, Umatilla, John Day, and Deschutes rivers.”60

According to Dicken and Dicken the canyon valley and rivers were important for both irrigation and transportation,61 whereas the upland or Umatilla region is comprised of dry land, primarily used for grazing and “dry farming”62 of

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59 Dicken and Dicken included Bend, OR in the Southeastern region of the state. For this study, it will be included in the Blue Mountain region, which includes towns like Redmond and Prineville, only minutes away by car and similar in environment. Dicken and Dicken, *Oregon Divided*, 98-163.
60 Dicken and Dicken, *Oregon Divided*, 101.
62 Barbara Allen, *Homesteading the High Desert* (Salt Lake City, UT: University of Utah Press, 1987), 129. “What made homesteading on nonirrigable land seem feasible in 1909-what in fact was instrumental in the formulation of the Enlarged Homestead Act-was the other major development in western American agriculture: the advent of dry farming which promised to turn desert lands to productive use. Dry farming as a systematic set of agricultural practices emerged from farmers’ experience on the Great Plains in the wake of the disastrous droughts in the last quarter of the nineteenth century.”
grains that require little irrigation. According to Loy, "the Deschutes-Umatilla Plateau is semiarid to subhumid [and] the heaviest precipitation, about 20 inches, occurs on the lower slopes of the Cascade Range." Temperatures averaged thirty degrees during the winter months and averaged in the upper sixties, low seventies during the summer months. (For climatic data of the Deschutes-Umatilla Plateau, see Appendix F).

The Blue Mountain region is "a complex system of mountains, plateaus, valleys, and basins, ranging in elevation from about 2,000 feet on the northern margin to nearly 10,000 feet on the highest peak." On average, the annual rainfall varies from less than ten inches in the west to over twenty inches in the higher mountains in the east. (For climatic data of the Blue Mountain region, see Appendix G). Many of the various streams of the Blue Mountains flow into the Columbia River. The Snake River forms the border between Oregon and Idaho. The John Day River flows through the region’s western counties. According to Samuel Dicken and Emily Dicken, one could travel in the High Lava Plains region "for miles without seeing a single habitation; no houses, no fences, no cultivated fields" because the region is so dry and uninhabitable. (For climatic data of Bend, Oregon and Burns, Oregon of the High Lava Plains region, see Appendix H).

63 Dicken and Dicken, Oregon Divided, 102 and 106.
64 Loy, The Atlas of Oregon, chapter 5; Dicken and Dicken, Oregon Divided, 105.
65 Dicken and Dicken, Oregon Divided, 119.
66 Dicken and Dicken, Oregon Divided, 120.
67 Dicken and Dicken, Oregon Divided, 120.
68 Dicken and Dicken, Oregon Divided, 133.
Oregon Euro-American Settlement

Charles Carey outlines the settlement of Oregon and explains that Methodist missionaries reached Oregon in October 1834; however fur trappers and their families had already been living and farming in the Willamette Valley as early as the late 1820s. At the beginning of 1839, Rev. Jason Lee estimated the total population of Oregon, “aside from the employees of the Hudson’s Bay Company...at slightly more than 100.” During the 1840s settlers, primarily from the mid-Western and Southern regions of the United States, came and settled throughout the Valley.

In 1841 a meeting was held to establish a “provisional government for the Oregon Country.” The provisional government divided Oregon Country into four districts: Clackamas, Champoeg, Yamhill and Tuality. “Sometime later Champoeg’s name was changed to Marion, and Tuality’s to Washington county and from these four first counties all the counties of Oregon were taken.” During the 1840s and 1850s, “thousands upon thousands arrived” in the county. According to Carey, “settlement was influenced by immigration societies, established in many of the states to encourage and promote interest and to disseminate information regarding Oregon.”

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The Kalapuya Indians were the native people that had lived in the Willamette Valley prior to Euro-American settlement.\(^76\) Disease killed the majority of the native tribes, and the remaining Kalapuya’s were relocated to reservations after treaties took away much of their land during the 1840s and 1850s.\(^77\) Families primarily settled in the Willamette Valley during this early settlement period, because the Columbia River Valley and the Willamette and Calapooia River Valley’s were ideal for agriculture and the rivers for the water-powered transportation and mills that would eventually be developed.\(^78\) Farming, timber, and livestock were the chief economic opportunities for Oregon settlers.\(^79\)

During the 1850s many miners in search of gold came to Oregon, which “had a stimulating effect on agriculture and manufacturing in Oregon, especially in the Willamette Valley.”\(^80\) Wheat production increased and was shipped to California during the California Gold Rush.\(^81\) Agriculture and timber production and sales were also up during this period. In 1859, Oregon became a state. By 1860 Oregon had a total population of 51,215\(^82\) with the majority of the people living in the Willamette Valley.\(^83\) Roads became necessary in the foothills.

\(^77\) Dicken and Dicken, *The Making of Oregon*, 74.
\(^80\) Dicken and Dicken, *The Making of Oregon*, 79.
\(^81\) Dicken and Dicken, *The Making of Oregon*, 76-77.
\(^83\) In 1860 there were approximately 23,667 people living in the Willamette Valley: 3,074 in Benton County; 6,772 in Linn; 4,150 in Multnomah; 3,625 in Polk; 2,801 in Washington; and 3,245 in Yamhill. *Population of Oregon Cities, Counties, and Metropolitan Areas*: 18.
because the Calapooia, McKenzie, and Santiam Rivers were inaccessible to steamboats, flatboats, and even canoes.84

By the 1870s railroads were already in use and helped provide a commercial economy via “quicker and easier connections to national and international markets.”85

In 1876 Henry Villard and associates took over Ben Holladay’s Oregon Steamship Company, and these interests sold out to the Willamette Locks Transportation Company. In 1879 the Oregon Steam Navigation Company passed out of existence and gave way to the still greater Oregon Railway & Navigation Company. From then on railroads played a more and more important part in transportation.86

During the 1860s there was more interest in exploring eastern Oregon, and ranchers, sheepherders, miners, and adventure seekers began to settle east of the Cascade Mountains.87 Settlement of the regions east of the Cascade Mountains was slower to develop because it was desolate and isolated, and the relationship between the region’s Indians and settlers was not a peaceful one. Various Indian raids and skirmishes were documented throughout the late nineteenth-century.88 There were some people living in Eastern Oregon prior to the 1860s; they were primarily miners, cowboys, or ranchers. The Homestead Law of 1862, the Mineral Land Act of 1866, and the Timber Culture Act of 1873 gave United States citizens the opportunity to acquire and work on land for a

84 Boag, Environment and Experience, 113.
85 Boag, Environment and Experience, 114.
86 Wheeler, History of Linn County, Oregon, 57-58.
small fee.\textsuperscript{89} After 1859, when Oregon reached statehood, Wasco County was the name given to all the territory east of the Cascade Mountain region.\textsuperscript{90} (See Appendix I for a county map of Oregon).

Deschutes-Umatilla Plateau

Wasco County and The Dalles

"The Dalles has always been the chief settlement of Wasco County."\textsuperscript{91} According to David Braly, The Dalles located in Wasco County, was the first "town" established in Eastern Oregon, and "in its hey day, it was a magnificent town, a semi-civilized stopping place for prospectors, cowboys, cattlemen, gamblers, teamsters, [and] gunslingers."\textsuperscript{92} Gold was discovered in eastern Oregon and Idaho during the early 1860s, and The Dalles "became the outfitting center for the miners, the terminus for stage lines, and the metropolis in which to spend the gold from the mines."\textsuperscript{93}

According to the towns' historians, during this time "hotels, saloons, 'whorehouses' and gambling joints flourished."\textsuperscript{94} After the height of the gold rush ended in the late 1860s the region's economic focus shifted to "stock raising, farms, orchards, and ranches."\textsuperscript{95} According to \textit{The Morning Oregonian}, wheat,

\textsuperscript{89} Brogan, \textit{East of the Cascades}, 84-85.
\textsuperscript{90} "The boundaries of the Oregon counties have undergone many changes and revisions." Originally, there were only four counties that made up Oregon Country. Ray L. Stout, "Some Historical Facts...," \textit{Lane County History}, 3 (1957): 50.
\textsuperscript{91} Bruce Harris, \textit{The History of Wasco County, Oregon} (The Dalles: Reminder Publications, 1983), 12.
\textsuperscript{93} Harris, \textit{The History of Wasco County, Oregon}, 14-15.
\textsuperscript{94} Harris, \textit{The History of Wasco County, Oregon}, 15.
\textsuperscript{95} Harris, \textit{The History of Wasco County, Oregon}, 15.
barley, and hay grow in “abnormally large quantities” due to the richness of the soil.96 Timber and sheep were also important revenue generating industries for Wasco County.97

The Oregon Railway and Navigation (O. R. & N.) line was completed in the mid 1880s. Lines ran eastward from The Dalles and traveled westward to Portland, and as a result the town grew quickly. By 1890 The Morning Oregonian reported that The Dalles had approximately five-thousand people living in the town.98 During this time the town had “three banks, three hotels, churches of every denomination, a fine public school, two academies, two flour mills, good water works and electric light and telephone systems.”99 A more sober estimate of the town’s population was the state census report of 3,029 people living in The Dalles in 1890.100

“Wasco county lies between the summit of the Cascades, the John Day river, the Columbia and Crook county.”101 Extreme weather conditions, Indian relations, poor overland routes, and inadequate means of transportation prevented
many from settling in the region until after the turn of the century\textsuperscript{102} when railroads and automobiles helped encourage growth in the region.\textsuperscript{103} By the turn of the century this had increased to 3,542; in 1910 there were nearly five thousand residents.\textsuperscript{104} By 1920 there were approximately six thousand people living in The Dalles.\textsuperscript{105}

Sherman County and Moro

Sherman County was created in 1889 by the Oregon State Legislature and named after General William Tecumseh Sherman, the "great northern leader in the Civil War."\textsuperscript{106} The county was carved out of "the northeastern part of Wasco County."\textsuperscript{107} The region was settled by cattle ranchers, and Sherman County historian Giles French explained that "from 1860 until 1880 the county was thinly populated by men who made their living from travelers, operating inns, stables, ferries and bridges."\textsuperscript{108} Stockmen made a living by selling their healthy horses to new settlers arriving mostly from the Willamette Valley.\textsuperscript{109}

There were a few families living in Sherman County during this early period of settlement that raised sheep. In later years it became "a prosperous

\begin{footnotes}
\item[102] Bend, OR was not established as a town until the 1903 when it gained enough people to be recognized as a "village" and in December 19, 1904 gained the status as an "organized city." Brogan, \textit{East of the Cascades}, 185-186.
\item[103] In 1904 the first car traveled through Bend. Brogan, \textit{East of the Cascades}, 192.
\item[105] \textit{Population of Oregon Cities, Counties, \& Metropolitan Areas 1850 to 1957}, 4.
\end{footnotes}
According to French, “there was a market for wool but mutton was not [a] highly regarded food.” Farming was difficult until improvements in technology made “living easier and farming more profitable.” Once the grass lands were tamed and the first threshing machine arrived, focus turned to wheat production and supplemented by fruit production during the 1890s. Types of fruit produced were strawberries, apples, plums, pears, peaches, and apricots.

According to the Sherman County historian, the 1890s was a decade “of improvement and development.” Temporary structures were replaced by permanent buildings, and the future sites for a flouring mill and distillery were surveyed during this time. French also examined the way of life for people living in Sherman County during the 1890s, explaining that there were only a few good houses in the county, and the good ones were not built until later. Farmers, according to French, lived in four to five room “homestead shacks;” some of these consisted of two one-room cabins moved together. French described the clothing of women living in Sherman County during the 1890s:

Clothing was heavy and of stout cloth. Women wore long dresses and many long petticoats, high laced shoes, cotton stockings, shirt-waists, and hats of a size and height to strengthen the neck, which was encased in a collar in accordance with the dictates of stern propriety. Ladies afoot let their skirts drag in the dust or mud when there were men around, for tempting the masculine urge by the display of an ankle might get a woman talked about... Women made most of their clothes except for “Sunday-go-
meeting” clothes which the village dressmaker got to make. Every mature woman had a good dress, silk if possible, stiff, and often black.120

French also described the clothing of men living in Sherman County during the 1890s:

Men wore stout shoes of cowhide and cheap socks and overalls of denim and cotton shirts and felt hats and denim jumpers to keep out the wind. And everyone wore underwear, long underwear, cotton in the summer and heavy wool in the winter. All clothes were heavier in those days, whether because of habit or because the houses were colder and more time spent outside unprotected from the elements...Men bought their good clothes from the store, paying $10 to $15 for a wool suit that was expected to last ten years—and did.121

There was no official record of the population in Sherman County until 1900 when it was reported that the population of the county grew 94.0 percent from the previous decade to 1,792 residents.122 French attributed this growth to improving economic and living conditions, and explained that “the year 1900 was a good year for wheat.”123 As a result of this prosperity, new houses were built during this period and “carpenters and builders were busy all over the county putting up big two story homes that were often evidence of monetary success as well as family need.”124 In addition, growth also can be attributed to improvements in transportation between 1900 and 1910 when the population grew another 22.0 percent. However, between 1910 and 1920 the population declined 9.8 percent to 3,826.

120 French, The Golden Land, 152.
121 French, The Golden Land, 152.
Moro is the county seat and in 1900 had a total population of 335; in 1910
the population grew to 378. By 1920 the population reached 418.\textsuperscript{125} In 1890 \textit{The Morning Oregon} described Sherman County as lying at the “fork of the John Day
and Columbia [rivers], convenient to railroad and navigation.”\textsuperscript{126} Described as
one of the smallest counties in the state, \textit{The Morning Oregon} claims that
Sherman County was “agriculturally one of the richest” counties in Oregon,
which produced “wheat, oats, corn and fruits of every description except olives,
bananas and other subtropical fruits.”\textsuperscript{127}

Morrow County and Heppner

Cattlemen and ranchers settled in what would become Morrow County
between 1868 and 1878.\textsuperscript{128} “These first settlers on the grazing lands of Morrow
County bore English names.”\textsuperscript{129} During the 1880s settlers began planting wheat,
and after a few seasons with unusually wet winters produced a record number of
crops, Morrow County historian W. S. Shiach explained:

People rushed into the country and filed claims in all parts, taking
homesteads, pre-emptions and timber cultures...built houses and undertook
other improvements away beyond their means, expecting to pay debts with
the proceeds of the abundant crops they hoped to reap in the future.\textsuperscript{130}

\textsuperscript{125} Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 9.
\textsuperscript{126} The Morning Oregonian, “The Inland Empire,” 23.
\textsuperscript{127} The Morning Oregonian, “The Inland Empire,” 23.
\textsuperscript{128} Morrow County was established in 1885. It was created out f the western part of Umatilla
County. W. S. Shiach, \textit{An Illustrated History of Morrow County} (W. H. Lever, Publisher 1902),
270-271; Giles French, \textit{Homesteads and Heritages: A History of Morrow County, Oregon}
(Portland, Oregon: Binford & Mort, Publishers and Morrow County History Committee, 1971),
\textsuperscript{129} French, \textit{Homesteads and Heritages: A History of Morrow County, Oregon}, 29.
\textsuperscript{130} Shiach, \textit{An Illustrated History of Morrow County}, 272.
In 1890 there were 4,205 residents in the entire Morrow County. The Morning Oregon attempted to describe the region in a positive light despite the county’s drought problems and lack of access to rail transportation:

[T]he hills are found to be excellent fruit and grain lands, but the prevalence of drought retard their development. The bottom lands...are used mostly by stock ranches, for the want of transportation.

Morrow’s sheep industry “had its inception at a somewhat later date than the cattle business, but it soon surpassed the older form of stockraising in importance and extent.” Sheep and cattle ranching were the primary industries which provided high yields of wool. In addition to wheat, apples, lumber, and potatoes were also grown in the county.

The Oregon Railway & Navigation line (O. R. & N) came to Morrow County in the fall of 1888. In 1891 wheat was shipped to markets outside the county. The railway “added new life and energy to every resident of the county, invigorating especially the wheat raising industry, which theretofore could not grow beyond the necessities of the immediate vicinity.” Despite these improvements the population declined 1.3 percent between 1890 and 1900. According to sheep rancher John F. Kilkenny by 1900 “some 200,000 head of sheep roamed the bunch grass, sagebrush and greasewood of Oregon’s

133 Shiach, An Illustrated History of Morrow County, 315.
134 The Morning Oregonian, “The Inland Empire,” 23.
135 Shiach, An Illustrated History of Morrow County, 275.
136 Shiach, An Illustrated History of Morrow County, 296.
137 Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 19.
Morrow County.\textsuperscript{138} Between 1900 and 1910 the county population grew 5.0 percent, and between 1910 and 1920 the population grew 28.9 percent.\textsuperscript{139}

The town of Heppner was created by “a young unmarried Englishman” named J. Graham Hewison, “who brought capital to buy a flock of sheep and the small gristmill there, erected by a Frenchman.”\textsuperscript{140} The town was named after Henry Heppner who opened the first merchandise store in the area with his partner Jackson L. Morrow in 1873.\textsuperscript{141} Heppner was declared the county seat in the mid-1880s and incorporated in 1887. In 1880 there were 318 people living in Heppner and grew to 675 by 1890. By 1900 Heppner’s population reached 1,146 but declined to 880 in 1910. By 1920 Heppner had grown to 1,324 residents.\textsuperscript{142}

There were a variety of business establishments in Heppner in the early 1900s. There was a drug store, hardware and grocery stores, a general merchandise store, feed stores, a tailor, and a shoe cobbler, to name a few of the businesses in Heppner at the turn-of-the-century.\textsuperscript{143}

High Lava Plains

Crook County and Prineville

Crook County was created in 1882 “from a part of Wasco County.”\textsuperscript{144} In 1890 there were 3,244 residents in the entire Crook County. By 1910 there were

\textsuperscript{139} Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 19.
\textsuperscript{140} John Minto, “Sheep Husbandry in Oregon,” Oregon Historical Quarterly III (3) 1902: 234.
\textsuperscript{141} McArthur and McArthur, Oregon Geographic Names, 463.
\textsuperscript{142} Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 6.
\textsuperscript{143} Shiach, An Illustrated History of Morrow County, 305-06.
\textsuperscript{144} McArthur and McArthur, Oregon Geographic Names, 252.
9,315 residents.\textsuperscript{145} According to \textit{The Morning Oregonian} “the western part of the county rises to the ridge of the Cascades and is heavily timbered while the rest of the county is generally bare of timber and consists of rich, well watered arable land.”\textsuperscript{146} The great distance between The Dalles and other developing towns in Eastern Oregon created an environment for crime and lawlessness.\textsuperscript{147}

In a largely unsettled region, Prineville was located in Crook County and was the first town to develop in the middle of Eastern Oregon. Prineville was named after “the first merchant of the place, Barney Prine,” who sold ‘first-rate whisky in the front room of his establishment and some blacksmithing equipment in the back room.”\textsuperscript{148} The Prineville city council was named on December 22, 1880.\textsuperscript{149} Various land disputes and range wars developed over amounts of land, and during the 1880s Prineville was ruled by masked vigilantes until a group of residents called the Moonshiners challenged them and ended the vigilante’s reign.\textsuperscript{150}

There was no official record of the town’s population until 1890 when records indicate that there were between 460 and 700 residents.\textsuperscript{151} According to \textit{The Morning Oregonian}, Prineville “is 150 miles from the nearest railroad, and stock and wool are the only commodities [that could] be raised for the market” in

\textsuperscript{145} \textit{Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957}, 18.
\textsuperscript{146} \textit{The Morning Oregonian}, “The Inland Empire,” 23.
\textsuperscript{147} Brogan, \textit{East of the Cascades}, 149.
\textsuperscript{149} Brogan, \textit{East of the Cascades}, 131.
\textsuperscript{150} Brogan, \textit{East of the Cascades}, 154-161; \textit{The History of Crook County, Oregon} (Crook County Historical Society, 1981), 11-13.
Before rail transportation in 1918, stock grazing and wool production were the primary industries in the region, which produced goods primarily for domestic consumption. "There had been small sawmills around Prineville, but they had no way to ship lumber out of the immediate area." However The Morning Oregonian praised the regions' good climate and soil for raising other agriculture products, hoping to stimulate population growth to the region.

Deschutes County and Bend

Deschutes County was created out of Crook County in 1916. There was no census record of Deschutes County until the years between 1920 and 1930 when the population of the county grew 53.3 percent to 9,622 residents. Bend, Oregon was one of the only towns on record in the county in 1910 with a total population of 536. By 1920, the population had grown to 5,415. Settlers began homesteading and cattle ranching along the Deschutes River during the late 1870s. During this time the town was called Farewell Bend. The first post office was opened on January 18, 1886 and the “Farewell” was dropped from the name and was known from then on as Bend, Oregon. “By 1903, the town had grown from a few souls to a population of 258. Along with growth came more

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152 The Morning Oregonian, “The Inland Empire,” 23.
153 By the time there was enough money to build a railroad that reached Crook County, the first World War had delayed the construction until August 1918 “when the trains began to run.” The History of Crook County, Oregon, 10.
155 The History of Crook County, Oregon, 10.
156 McArthur and McArthur, Oregon Geographic Names, 282.
civic amenities, such as schools, churches, telephone service and a weekly newspaper.”

During the early 1900s Alexander M. Drake developed Bend’s first irrigation canal that delivered "water from the Deschutes River south of town to homes on Bend’s west side." Soon, “canals were delivering water to farms and homes all over the area.” The area now had access to water for irrigation, but the town needed a way to export timber. It was not until the fall of 1911 that Bend had access to national markets via the transcontinental railroad. "By 1915, Bend had become a timber town. It was home to two of the largest pine sawmills in the country,” and this operation took “plenty of manpower” supplied by the Scandinavian immigrants that migrated from the mid-west when timber began to run out. The timber industry brought more people and more money to the region, and by the 1920s “Bend’s population had swelled to 7,579, up from 5,414 in 1920.”

Blue Mountains Region

Gilliam County and Condon

Gilliam County borders the Columbia River and “is mainly watered by the tributary streams of the John Day river.” Settlers discovered fertile soil for growing wheat, and “the stock ranges with which they were formerly covered are

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161 Centennial: A century of Bend history, 19.
162 Centennial: A century of Bend history, 19.
163 Centennial: A century of Bend history, 19.
164 Centennial: A century of Bend history, 29.
165 Centennial: A century of Bend history, 31.
166 Centennial: A century of Bend history, 35.
fast giving way to corn and wheat fields.”\textsuperscript{168} Coal fields were discovered in the southern portion of the county.\textsuperscript{169} According to \textit{The Morning Oregonian}, Gilliam County had a population of approximately 10,000 in 1890.\textsuperscript{170} “The population of the county grew until by 1920 it reached its highest count, 3960.”\textsuperscript{171}

Condon was organized in 1885, declared the county seat in 1890, and incorporated in 1893.\textsuperscript{172} During the 1890s there were:

[T]hree mercantile stores, the post office, a saloon, livery barn, hotel, school, blacksmith, drug store, five churches, a newspaper, and Armory Hall, a fraternal organization and a tri-weekly mail service had been established between Condon and Heppner to the east.\textsuperscript{173}

Before 1900 there was no official census of Condon, the county seat. In 1900 Condon had a population of 230, but by 1910 the town had grown to 1,009 people. By 1920 the population reached 1,127.\textsuperscript{174} Between 1890 and 1900 Gilliam County’s population declined by 11.1 percent. Between 1900 and 1910 Gilliam County grew by 15.6 percent and 7.0 percent between 1910 and 1920.\textsuperscript{175}

In addition to other European immigrants, there were many settlers that came from Scotland and Ireland.\textsuperscript{176}

By 1910 Condon “was indeed growing by ‘giant leaps;’ it had added two banks, an additional newspaper, livery stables, an additional three hotels,

[T]wo harness shops, a meat market, two lodge halls, a skating rink and dance hall, post office, lumber company office, two hardware stores,

\textsuperscript{168} \textit{The Morning Oregonian}, “The Inland Empire,” 23.
\textsuperscript{169} \textit{The Morning Oregonian}, “The Inland Empire,” 23.
\textsuperscript{170} \textit{The Morning Oregonian}, “The Inland Empire,” 23.
\textsuperscript{171} \textit{The History of Gilliam County Oregon} (Dallas, Texas and Gilliam County Historical Society: Taylor Publishing Company, 1981), 5.
\textsuperscript{172} \textit{The History of Gilliam County Oregon}, 9.
\textsuperscript{173} \textit{The History of Gilliam County Oregon}, 9.
\textsuperscript{174} \textit{Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957}, 6.
\textsuperscript{175} \textit{Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957}, 19.
\textsuperscript{176} \textit{The History of Gilliam County Oregon}, 9.
three grain and wool storage warehouses, three restaurants, a planing mill...a jeweler, a milliner, a baker, an athletic club, a baseball team, a commercial club, ten fraternal organizations.\textsuperscript{177}

During these years of growth, Condon, according to \textit{The History of Gilliam County, Oregon}, became known for its acres of wheat fields and was nicknamed the ‘Wheat City.’\textsuperscript{178} The town of Condon began to ship “increasingly large amounts of wool, sheep and cattle”\textsuperscript{179} to other towns and regions outside the county.\textsuperscript{180}

Umatilla County and Pendleton

In 1870 there were 2,916 people living in Umatilla County.\textsuperscript{181} Between 1880 and 1890 the county grew 39.3 percent to 13,381. By 1900 there were nearly twenty-thousand residents living in the county, and by 1920 the county had over twenty-five thousand residents.\textsuperscript{182} Umatilla County “contains 2700 square miles, nearly a fourth of which is given over to 400 Indians as a reservation.”\textsuperscript{183} During the early 1880s the United States Government “decided to reduce the size of the Reservation Lands,” and the land was sold as residential lots.\textsuperscript{184} Umatilla County is located in the Blue Mountain range and is located near the Umatilla

\textsuperscript{177} \textit{The History of Gilliam County Oregon}, 9.
\textsuperscript{178} \textit{The History of Gilliam County Oregon}, 9.
\textsuperscript{179} \textit{The History of Gilliam County Oregon}, 9.
\textsuperscript{180} \textit{The History of Gilliam County Oregon}, 9.
\textsuperscript{181} \textit{Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957}, 18.
\textsuperscript{182} \textit{Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957}, 18.
\textsuperscript{183} \textit{The Morning Oregonian}, “The Inland Empire,” 23.
the Walla Walla Rivers. "Until 1833 the whole country was given over to stock-raising, but since then the output in wheat has been constantly increasing."\(^{185}\)

In 1897 Umatilla County was the leading state producer of wheat with 4.5 million bushels, followed by 2.5 million produced in Sherman County; Union County's 1.8 million bushels; Wasco's 1.3 million; Gilliam's 1.2 million; Morrow's nine-hundred thousand bushels; Baker's two-hundred thousand bushels; Wallowa's one-hundred and sixty thousand bushels; Crook's one-hundred thousand; Grant's fifty-four thousand; Harney's five thousand for a total of 12.8 million bushels for eastern Oregon.\(^{186}\)

Of the thirteen million pounds of wool produced in eastern Oregon during 1901, Umatilla County "is to be credited with two millions of pounds...the total number of sheep in the state is about two and a half millions."\(^{187}\) Cattle, horses, and fruit growing (i.e., peaches, apricots, cherries, apples, nuts, and so forth) were other important industries for Umatilla County during the early 1900s.\(^{188}\)

Pendleton was incorporated on October 25, 1880.\(^{189}\) The town is "situated in the central part of the county, and occupies a most important position relative to the commercial interests of the county."\(^{190}\) According to *The Morning Oregonian* Pendleton "was a frontier trading station till the railroad reached it in 1882, since when it has grown to be a prosperous city of over 4000 inhabitants" in


\(^{186}\) Parsons, *An Illustrated History of Umatilla County*, 160.

\(^{187}\) Parsons, *An Illustrated History of Umatilla County*, 162.

\(^{188}\) Parsons, *An Illustrated History of Umatilla County*, 164-65.

\(^{189}\) May, Pendleton: A Short History, 14.

\(^{190}\) *The Morning Oregonian*, "Promising Pendleton," 23.
By 1884 rail transportation connected Pendleton to Portland, and the transcontinental line connected to Chicago. During this boom phase, "more than a dozen brick stores were added to the city, and Pendleton can boast of more substantial business buildings than any town in the state outside of Portland and Salem."

Downtown business in the early 1880s included "four confectionery and tobacco stores, four millinery stores, one crockery store, one jewelry store, eleven saloons, one bakery, two breweries, two barber shops, two newspapers, two shoe shops, a bank, telephone office (with a line to Umatilla), railroad depot, flour mill, planing mill, 16 attorneys, five physicians, two dentist, an opera house, three churches and a population estimated at 1500." In the early 1880s "a wool scouring mill was established in Pendleton, and by 1895, it had added looms and textile machinery to manufacture shawls and Indian blankets." "Three lines of shawls were being made by 1903, namely: heavy beaver, light plaids, and a napless shawl in fancy Roman stripes."

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191 The Morning Oregonian, "The Inland Empire," 23. According to Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, Pendleton had only 730 inhabitants in 1880, but by 1890 had grown to 2,506. By 1900 the population of the town had nearly doubled to 4,406 and by 1920 had increased to 7,387.

192 May, Pendleton: A Short History, 51.

193 The Morning Oregonian, "The Inland Empire," 23.

194 May, Pendleton: A Short History, 15.

195 May, Pendleton: A Short History, 60.

196 Lomax, Later Woolen Mills, 268.
Union County, Elgin and Union

"Union county extends from the Snake river to the Umatilla reservation and separates Wallowa county from Baker." Union County is located in the Blue Mountain range. "It is drained by the Powder and Grand Ronde and their tributary streams." The town of La Grande was named the county seat in 1874, because it "was the larger town, and it claimed to be the center of the commercial activity of the county." Most of the county was cultivated for agriculture and timber harvests. "The greater part of the rest is good for cattle and sheep can browse and fatten on the rich bunch grass of craggy and precipitous slopes where wheat and vegetation can never be raised."

_The Morning Oregonian_ explained that "the dairy produce, grain and fruit raised on its undulating surface is classed as the finest in Eastern Oregon, and its climate is a healthgiving and vigorous one." Despite these praises, harsh winters and dry summers caused poor wheat and other crop yields during the 1890s. Mining was also an important industry in the early settlement of Union County. "The output of Union county’s mines in 1880, according to Waldemar Lindgren, of the United States Geological Survey, was $60,000. It fell to $7,300

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197 _The Morning Oregonian_, "The Inland Empire," 23.
198 _The Morning Oregonian_, "The Inland Empire," 23.
199 The county museum is located in Union, Oregon; the town of Elgin also has a small museum. I was not aware of a museum located in La Grande, but the University may have a private collection. B. D. Hug, _History of Union County, Oregon_ (La Grande: Eastern Oregon Review and Union County Historical Society, 1961), 71.
201 _The Morning Oregonian_, "The Inland Empire," 23.
202 _An Illustrated History of Union and Wallowa Counties_, 182-185.
in 1885, $15,000 in 1886 and the same amount in 1887.” Timber, next to agriculture and cattle, was considered one of the most important industries in the County.

Despite the county seat being awarded to La Grande in 1874, Union “grew rapidly, being located in a rich agricultural area and close to the mines of the eastern section of the county.” Between 1870 and 1880 the population of Union County had grown 160.6 percent and by 1880 there were 6,650 residents. Between 1880 and 1890 the population had grown 81.1 percent, and it was described that “all the towns experienced a healthy growth [and] the number of people in Union county at this time was placed at 12,688” during 1887. By 1900 the population of Union County was over sixteen-thousand. In 1880 Union had a population of 416; by 1890 there were 604 people. By 1920 the population reached 1,319.

Elgin is located “in the northern and lower Grande Ronde valley, midway between what are known as the Powder river mountains and the western spur of the Blue Mountains.” In 1890 Elgin had a population of 227 people, but it jumped to 1,120 by 1910. Elgin was located near “an extensive lumbering district lying to the north and west [and] eighteen sawmills tributary to the city as a supply and shipping point” with the nearest 2.5 miles away and 12 miles being

203 An Illustrated History of Union and Wallowa Counties, 172.
204 An Illustrated History of Union and Wallowa Counties, 251.
205 Hug, History of Union County, Oregon, 71-72.
207 An Illustrated History of Union and Wallowa Counties, 174-175.
208 Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 7.
209 An Illustrated History of Union and Wallowa Counties, 234.
the most distant. “One of the chief sources of Elgin’s prosperity [during the early twentieth century was] derived from the sale of supplies to the lumbering camps.” A branch of the Oregon Railroad & Navigation Company passed through the town during the 1890s, which helped to establish Elgin as a main transportation and communication port in the county. In 1900 Union and Wallowa counties built a new road or a “switchback grade down the steep Wallowa Hill” to connect Elgin in Union County to towns in Wallowa County.

Wallowa County and Joseph

Wallowa County is “situated in the fork of the Grand Ronde and Snake rivers.” In 1874 the first post office was established in the Wallowa Valley “where the Wallowa river enters the canyon, a few miles below the site of the present Wallowa City.” There was some violence and lawlessness during the early years of settlement. Most of the crimes committed were over cattle and grazing territory. “The first serious tragedy enacted in the Wallowa Valley occurred during the summer of 1879," when John Hawk was murdered. Some citizens insisted Hawk “had been responsible for much of the cattle stealing which had annoyed the stockraisers of the valley.”

211 An Illustrated History of Union and Wallowa Counties, 234.
212 An Illustrated History of Union and Wallowa Counties, 234.
213 An Illustrated History of Union and Wallowa Counties, 234.
214 Hug, History of Union County, Oregon; 86.
215 Hug, History of Union County, Oregon, 87.
217 An Illustrated History of Union and Wallowa Counties, 483.
218 An Illustrated History of Union and Wallowa Counties, 483.
219 An Illustrated History of Union and Wallowa Counties, 483.
Despite these events, the author of the *History of Union and Wallowa Counties*, explained that citizens of Wallowa County were “a peaceable, law-abiding class, patient and forbearing with unfriendly Indians and disposed to be governed by the principles of morality in all the relations of life.”\(^{220}\) The author then goes on to describe “one of the most daring bank robberies ever executed in Oregon,” which took place in Enterprise on October 8, 1891. This event resulted in the loss of $3,400 to the Wallowa National Bank.\(^{221}\)

When *The Morning Oregonian* ran its article in 1890 it was stated that “no railroad has yet reached the border of the county but the O. R. & N. is about building a road from La Grande along the Grand Ronde valley to Lewiston, in Idaho.”\(^{222}\) In 1890, Joseph was the largest town in the county and county seat. Joseph was an “enterprising, rapidly growing town, with wonderful facilities for mining and manufacture.”\(^{223}\) In 1890 Joseph had a population of 249 residents that was reduced to 237 residents by 1900. There were a number of general merchandise stores in Joseph during the early 1900s.

F. D. McCully Company was established in 1880 and “carries a large general stock of merchandise, besides a stock of stoves, furniture, farming implements, wagons and carriages.”\(^{224}\) Wurzweiler Brothers was established in 1884 and carried general supplies, “a hardware store and an implement house.”\(^{225}\)

In 1902 there were three millinery shops operated by Mrs. H. B. Royce, Miss

\(^{220}\) *An Illustrated History of Union and Wallowa Counties*, 487.
\(^{221}\) *An Illustrated History of Union and Wallowa Counties*, 487.
\(^{222}\) *The Morning Oregonian*, “The Inland Empire,” 23.
\(^{223}\) In 1890 Joseph was “preparing to utilize the vast water power in the neighborhood in the development of its gold and silver mines.” *The Morning Oregonian*, “The Inland Empire,” 23.
\(^{224}\) *An Illustrated History of Union and Wallowa Counties*, 508.
\(^{225}\) *An Illustrated History of Union and Wallowa Counties*, 508.
Stella Weatherly, and Miss M. S. Creighton. By 1910 Joseph had grown to 725 residents, and by 1920 the population reached 770.

Other towns in Wallowa County included Enterprise, which had 242 residents living in the town and an additional 375 persons living in the vicinity in 1890; Lostine with 530 residents in 1890; Lost Prairie with 133 residents; Paradise with 177 residents; Pine Creek with 169 residents; Prairie Creek with 280 residents; Trout Creek with 233 residents; and Wallowa with 620 in the vicinity.

Grant County and Canyon City

Grant County was created out of Wasco County in October 1864 and was named after General Ulysses S. Grant. Gold was discovered in the area in 1862, and Canyon City quickly grew as the news of the discovery spread throughout the area and was named the county seat in November 1864.

During these early days perhaps nobody in the county had any idea of permanently settling here. The miners proposed to get all the money they could in a few years, then return to the lands whence they came, to enjoy their seedily acquired wealth.

In the early years, the region was not considered adequate for either farming or stockraising because of the “abundance of luxuriant bunchgrass cover[ed] each hill from base to crest and spreading out profusely over the

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226 An Illustrated History of Union and Wallowa Counties, 508.
228 An Illustrated History of Union and Wallowa Counties, 487.
230 An Illustrated History of Baker, Grant, Malheur and Harney Counties (Western Historical Publishing Company, 1902), 381.
231 An Illustrated History of Baker, Grant, Malheur and Harney Counties, 387.
Settlers needed to also overcome the severe winters of the early 1860s, the remote location of their settlements, and the lack of farming equipment and everyday supplies. Eventually, farming and stockraising, first cattle then sheep, became two important industries to develop in Grant County.

Between 1870 and 1880 Grant County’s population grew 91.2 percent and reached 4,303 residents. This growth came after

[T]here was a feeling of security from Indian depredations. At no time in the past had the people felt absolutely safe from the attacks of the marauding bands of savages that infested the country.234

Between 1880 and 1890 the population grew 18.1 percent, and in 1890 and 1900 it grew 17.1 percent. However, by 1920 the population of the entire county was only 5,496.235 In 1890 The Morning Oregonian explained that the “whole county may be described as given over to sheep and cattle ranges, intersected by interminable forests of pine, fir and tamarack, [but the] county is well watered and the climate is good.”236 In 1890 much of Grant County was undeveloped, and “portions of it are over a hundred miles from any line of railroad.”237

“The first business buildings built in Canyon City were of a substantial frame and stone structure,”238 they included: three large general stores, a hardware store, a drug store, a millinery store, a furniture store, a meat market, the Canyon City Brewery, the Canyon City Soda Works, livery stables, a barber shop, jewelry

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232 An Illustrated History of Baker, Grant, Malheur and Harney Counties, 387.
233 “Grant county has always excelled in the production of wool. The Spanish, American and Delaine Merinos are the breeds that have done best.” An Illustrated History of Baker, Grant, Malheur and Harney Counties, 394.
234 An Illustrated History of Baker, Grant, Malheur and Harney Counties, 397.
236 The Morning Oregonian, “The Inland Empire,” 23.
store, blacksmith shops, a hotel, boot and shoe shop, three saloons, a bank, and in 1879 a newspaper. In 1880 Canyon City had a population of 393, this declined to 304 in 1890. In 1900 Canyon City's population was 345 and jumped to 364 in 1910. By 1920 there were 354 residents living in Canyon City.

Harney County and Burns

Burns was named after the Scottish poet Robert Burns by George McGowan, a pioneer who moved into “the Harney Valley from the Willamette Valley in May 1882.” In January and May 1888 the East Oregon Herald described the businesses in Burns, “contains: 2 newspapers: 2 hotels: 0 grocer: 3 saloons: 0 brewery: 1 undertaker: 0 laundry: 0 furniture store: 0 shoe shop...2 general merchandise stores: 1 bath house: 0 milliner shop.” In the same issue of East Oregon Herald there was an advertisement for patterns that could be ordered from Demorest's Monthly Magazine. As reported, Burns did not have many sources for women’s apparel. The Demorest's advertisement could have been one of the only ways women during this time could obtain fashion information during this early period in Burns settlement. Burns was incorporated in 1889 and was established as the county seat on July 7, 1890.

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239 The History of Grant County, Oregon, 7.
240 According to The Morning Oregon Canyon City had a population of 800 in 1890. The Morning Oregonian, “The Inland Empire,” 23.
241 Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 8.
242 McArthur and McArthur, Oregon Geographic Names, 128.
243 East Oregon Herald, 4 January 1888, 1.
244 George Frances Brimlow, Harney County Oregon and Its Range Land (Burns, Oregon: Harney County Historical Society, 1980), 197.
Hamey County was established in 1889 and *The Morning Oregonian* explained that in 1890 Harney County was “absolutely void of transportation facilities [and the development of the County depended on transportation, because the County was] wholly given over to stock-raising.”245 The article explained that the climate is “warm and healthy [in the summer, colder during the winter months, but] severe cold is seldom felt, and old settlers think the prospects for general farming as good as in the Mississippi valley.”246 In 1888 a nursery advertisement in Burn’s *East Oregon Herald* suggested that residents needed to take advantage of the more arid climate and plant fruit trees suitable to the region, these included apples, pears, peaches, plums, cherries, and apricots. The advertisements suggested residents “adorn your home, ranches, and your grounds” with the fruit trees.247

By 1890 Burns had a population of approximately 264 people and grew to 547 in 1900. By 1910 Burns had a population of 904, and by 1920 this had grown to 1,022.248 Ranching was an important industry in the region. Cattle increased in the area from 34,462 in 1890 to 97,971 in 1910.249 Business slowed slightly during the First World War but picked up again by the 1920s. In addition to cattle ranchers, Basque immigrants came to the county as farmers and shepherders.250 “After their coming into eastern Oregon and western Idaho in the eighties and nineties, they labored hard. Their holdings became fruitful and profitable,”251 and

249 Brimlow, *Harney County Oregon*, 212.
251 Brimlow, *Harney County Oregon*, 208-09.
according to Brimlow, over time they were welcomed by the cattle ranchers and other farmers.

Baker County, Baker City, and Haines

Baker County covers an area of about 2000 square miles of plateau and mountain. Burnt and Powder rivers, themselves branches of the Snake, with their numerous tributary streams, cut up the country into a series of canyons, ravines, glens, dales and valleys. 252

According to The Morning Oregonian Baker County “will grow fruit in abundance, and when cleared of wood yields fine natural grass, invaluable for stock raisers;” 253 the author of the newspaper article praised the region for its most valuable timber resources.

In 1870 Baker City’s population was 312; in 1880 it was 1,258. By 1900 it reached 6,663 and grew to 7,729 in 1920. 254 Wesley Andrews, a boy during the 1880s, explained that “a local census of population was made in 1879, showing 1,197 inhabitants, of whom 143 were females and 166 were Chinese.” 255 In the article Andrews described Baker City during the town’s early years when crime and lawlessness were rampant and “robberies and murders were frequent, gambling houses never closed,” 256 and prostitution was commonplace.

In addition to lawlessness, there were a number of fires that caused many buildings and business to be rebuilt during the 1880s and 1890s. During the summer of 1884 a fire burned the “entire block on the east side of Front Street” on

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252 The Morning Oregonian, “The Inland Empire,” 23.
July 4, 1886, and on September 5, 1888 "the block between Valley and Court
[streets] on the west side of Main Street was destroyed." In 1889 another fire
burned "one of the first buildings of the new town, originally erected and operated
as a store by A. H. Brown in 1862."258

In his article, Andrews spent a good deal of time recalling the locations of
businesses, banks, hotels, and stores in Baker City’s downtown, including dry-
goods stores, dress-shops, and millinery stores. "From 1885 until after 1900
Baker was larger than Boise; the town was larger than Spokane until 1886."259 In
addition to the ranching and timber industries, Baker County was a prosperous
region for gold mining.260 According to one historian "fully three-fourths of the
lode gold produced in the state, has come from this area, and it has come from a
multitude of mines, both big and little."261 Mining operations continued in Baker
County until 1942,262 but the most prosperous time for gold mining was between
the late 1870s through the early 1900s.263

There was no population count in the town of Haines located in Baker
County until 1910 when there was a recorded 423 people. In 1920 there were 503
people living in the town of Haines. The population declined after the 1920s.264

"Haines changed from just a name on a post office to an official town in 1884;

260 Albert Burch, “Development of Metal Mining in Oregon,” Oregon Historical Quarterly XLIII
(2), 1942: 110.
262 Eloise Dielman, ed. Baker County Links to the Past (Baker County: Baker County Historical
then was officially surveyed and government set up in 1892. Its fire department was established in 1905, its jail built in 1909 and the city hall completed in 1910, the year Haines City was incorporated.\textsuperscript{265}

\textit{The Morning Oregonian} described the various economic opportunities in the various counties in Eastern Oregon during 1890, which were comprised primarily of timber, mining, livestock (i.e., sheep, cattle, swine, horses, and mules), grains (i.e., wheat, corn, and oats), fruits (i.e., apples and peaches), and some logging.\textsuperscript{266} According to \textit{The Morning Oregonian}, Pendleton was the most important developing city east of the Cascade Mountain range, because of its economic growth centered on the sheep and wool mills that were built in the 1880s and 1890s.\textsuperscript{267} Pendleton was situated on the Columbia River in Umatilla County. Most of Eastern Oregon did not develop or grow until the early 1900s.\textsuperscript{268}

Central Willamette Valley

Linn County, Brownsville, Sodaville and Sweet Home

"Linn county extends from the Willamette river on the west to the summit of the Cascades on the east."\textsuperscript{269} According to historians, it is difficult to know "for certain who was the first white man to take up land in Linn County, since

\textsuperscript{266}The Morning Oregonian, "The Inland Empire," 18-23.
\textsuperscript{267}The Morning Oregonian, "Promising Pendleton," 23.
\textsuperscript{269}The Morning Oregonian, "Willamette Valley: A Region of Unsurpassed Beauty and Wealth" (1 January 1890): 18.
there was a good deal of shifting around."270 The United States Census did not record the population of individual towns in Linn County until 1880.

“In that year it gives Albany 1,867 inhabitants, while in the same year McKenney’s Pacific Coast Directory of 1880-81 credits Albany with a population of 3,000.”271 A Linn County historian discovered that the “directories published by Polk & Company, the impression grows that population figures given [sic], more or less bear the imprint of boosting.”272 The United States Census estimates the population of Albany to be the following: 1890 -- 3,079; 1900 -- 3,149; 1910 - - 4,275; 1920 -- 4,840.273 In 1890, the population of the entire county reached 20,000.274

Between 1850 and 1860 Linn County grew 581.3 percent; the greatest influx of settlers to the Willamette Valley came to the region during this period.275

The population continued to grow and between 1880 and 1890 Linn County grew by 28.3 percent; between 1890 and 1900 Linn County’s population continued to grow by 14.4 percent; by 1910 it had grown 21.8 percent; and by 1920 the growth was 8.3 percent.276 Brownsville had a population of 580 by 1890 and grew to 919 by 1910.277 There was no record of population in Sweet Home until 1910 with 202 residents, and by 1920 the population had fallen to 175 residents.278

272 Wheeler, History of Linn County, Oregon, 26.
276 Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 19.
278 Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 6.
Sodaville, another Linn County town, only had 56 residents in 1880, but by 1910 the number reached 110.\textsuperscript{279}

In the year 1849, it is believed, Thomas and Walter Monteith began the construction of the first frame house in Albany. It was a large and important house but owing to the rush of labor to the California gold mines they were unable to complete it for a number of years. It was situated at the corner of Second and Calapooia streets.\textsuperscript{280}

"The Monteith Brothers established a ferry across the Willamette just east of the Magnolia Mill, in order to facilitate travel to town."\textsuperscript{281}

Steamboats and wagon roads arrived in Linn County about the same time, the roads acting as feeders to the boats, carrying grain and other produce in ox or horse-drawn wagons over the rough roads, to be exchanged for merchandise and manufactured articles.\textsuperscript{282}

Water transportation connected Linn County to Portland and other markets along the Willamette Valley. In addition, Linn County had "two lines of railroad to the same city and a line direct to San Francisco."\textsuperscript{283}

[The] greatest growth in Linn County occurred in the decade between 1880 and 1890, while a much lesser growth took place between the years 1890 and 1900, a time of great depression. After 1900 industry again resumed its upswing. The bulk of manufactured articles were shipped to markets in Portland, San Francisco or the East, via steamers and railroads - especially flour, lumber, and woolens -- while the rest found ready local sale [sic].\textsuperscript{284}

The first woolen mill in Brownsville opened in 1863 but was destroyed by a fire two years later.\textsuperscript{285} "Fortunately, all of the plant did not burn, the wool

\textsuperscript{279} Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 10.
\textsuperscript{280} Wheeler, History of Linn County, Oregon, 28.
\textsuperscript{281} Wheeler, History of Linn County, Oregon 28.
\textsuperscript{282} Wheeler, History of Linn County, Oregon, 56.
\textsuperscript{283} The Morning Oregonian, "Willamette Valley," 18.
\textsuperscript{284} Wheeler, History of Linn County, Oregon, 70.
house and tenter house being saved.”

A subsequent mill, located in North Brownsville, resumed operation in the summer of 1866. “On June 18, 1875, the old Eagle Mill held its last meeting of the board of directors...[and the] stockholders ordered the president to call a meeting to disorganize.”

The last mill to operate in Brownsville opened in 1875; “the new mill proudly augmented the industrial and commercial life” of the town.

“Approximately 9,500 pounds of wool were worked each month to be woven into well-made blankets, doeskins, cassimeres, flannels and tweeds, valued at $8,000 a month and much of it sold through the Powell-Coshow,” a dry-goods store in Brownsville. Other goods “had to be hauled six miles to Halsey, a little station on the recently completed Oregon and California railway.” In 1888 the mill was sold, and the business was dissolved by 1889.

Polk County and Independence

Polk County was established “from the original Yamhill district by an act of the provisional legislature on December 22, 1845, and named after President James K. Polk.” During this time, the county was much larger than it is today, and consisted of all the “territory west of the Willamette River to the Pacific

286 Lomax, Pioneer Woolen Mills in Oregon, 185.
287 Lomax, Pioneer Woolen Mills in Oregon, 190.
288 Lomax, Pioneer Woolen Mills in Oregon, 195.
289 Lomax, Pioneer Woolen Mills in Oregon, 197.
290 Lomax, Pioneer Woolen Mills in Oregon, 197.
291 Lomax, Pioneer Woolen Mills in Oregon, 197.
292 Lomax, Pioneer Woolen Mills in Oregon, 198 and 208.
293 History of Polk County (Monmouth, Oregon: Taylor Publishing Company and Polk County Historical Society, 1987), 4.
Ocean and south from Yamhill County to the California border.”294 After Benton and Lincoln Counties were created, Polk County “assumed its present area of 708 square miles.”295 Polk County is “located on the left bank and western slope of the Willamette.”296 According to The Morning Oregonian the region was unsurpassed in its yield of “wheat, hops, prunes and dairy products.”297 Between 1850 and 1860 Polk County grew 244.9 percent and continued to grow until the 1950s.298

Several families located east of the present city of Dallas near Rickreall...Cynthian, often referred to as Cinthia Ann, was the predecessor [name] of the city of Dallas. The little settlement, situated where North Dallas is now, came into being when a tract of land there was donated to the young and struggling Polk county for a county seat.299

A wife of one of the original Polk County settlers chose to name the town after her hometown in Kentucky, but the name was changed to Dallas in 1852. Dallas was named after George Mifflin Dallas, vice president during James K. Polk’s administration.300

By 1870, Dallas “was a thriving town” that included several businesses and services.301 In 1890, Dallas became the county seat, and “though some miles from the railroad, it has continued to grow steadily.”302 “Independence received its charter in 1878 and the town was incorporated.”303 The town was named after

294 History of Polk County, 4.
295 History of Polk County, 4.
299 History of Polk County, 12.
300 McArthur and McArthur, Oregon Geographic Names, 266.
301 History of Polk County, 13.
303 History of Polk County, 19.
Independence, Missouri "a popular starting point for wagon trains."\textsuperscript{304} migrating west. In 1880 Independence had a population of 691. The decade of 1880 "marked a rapid period of growth for Independence."\textsuperscript{305} Many of the "major buildings" were constructed during this period.\textsuperscript{306} 

"By the end of the decade there were over 30 places of business, 11 brick buildings; a mayor-council form of government adopted; the first flour mill built; a fire department organized; another newspaper established; railroad lines completed; a water works completed; electricity and telephones installed; two banks established; a new opera house and city hall built; four churches established; and the grain and hop growing industries started."\textsuperscript{307} During this time there were many general merchandise stores including Mrs. A. M. Hurley's millinery shop and Mrs. E. J. Estes's dressmaking shop.\textsuperscript{308} According to The \textit{Morning Oregonian} Independence had a population 1,500 in 1890,\textsuperscript{309} but according to the census the population was reduced to 909 residents by 1900.\textsuperscript{310} In 1889 there was a petition to change the county seat from Dallas to Independence but was defeated.\textsuperscript{311}

\textsuperscript{304} History of Polk County, 17.
\textsuperscript{305} Newton, S. W. Early History of Independence Oregon (Salem, Oregon: Panther Printing Col, 1971), 21.
\textsuperscript{306} Newton, Early History of Independence Oregon, 21.
\textsuperscript{307} Newton, Early History of Independence Oregon, 21-22.
\textsuperscript{308} Newton, Early History of Independence Oregon, 22.
\textsuperscript{309} The \textit{Morning Oregonian}, "Willamette Valley," 18.
\textsuperscript{310} Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 6.
\textsuperscript{311} History of Polk County, 17.
Benton County and Corvallis

"The first non-native people to settle in Benton County arrived in 1845. Benton County was established on December 23, 1847." At this time the borders of the county looked different than they do today: "its western border stretched to the Pacific Ocean, and its southern border to what is now the boundary between Oregon and California." In the 1890s a new county was established, and Benton County no longer stretched all the way to the Pacific Ocean. The county was named in honor of Missouri senator Thomas Hart Benton and "his support for American farmers and westward expansion of the United States helped lead to the growth and development of Oregon." Between 1850 and 1860 Benton County's population expanded 277.6 percent, and continued growing until 1900 when records showed that the population declined 22.5 percent. However, between 1900 and 1910 the population rebounded and grew 59.0 percent and continued growing throughout the 1900s.

Corvallis, Oregon is the county seat and "one of the oldest towns in the state." Joseph Avery came to Corvallis in 1845; "he settled on the north side of Marys River near the confluence of the Marys and Willamette...in February 1851, Avery platted the Town of Marysville on his claim." Marysville, as to not be

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312 A Pictorial History of Benton County (Corvallis Gazette Times and Benton County Historical Society and Museum, 2000), 6.
313 A Pictorial History of Benton County, 6.
314 A Pictorial History of Benton County, 6.
317 A Pictorial History of Benton County, 6.
confused with the Marysville in California, was renamed Corvallis in 1853, which means “heart of the valley.”

Benton County towns quickly “developed and prospered,” Corvallis grew rapidly, because its location on the Willamette River, which helped Corvallis develop into a trading center. Corvallis College was started in 1864 by the Methodist Episcopal Church and began offering college level courses to four students in 1865. “In 1868, Corvallis College was also designated ‘as the Agricultural College’ of the State of Oregon, a land grant college under the Morrill Act that had been signed by President Abraham Lincoln.” In 1879, “the development of the railroad in Corvallis spurred further growth” of the town. Hop-raising and timber also became important industries in the County.

In 1880 Corvallis had a city population of 1,128 and grew to 1,527 by 1890. Between 1890 and 1900 Corvallis grew to 1,819. By 1920 Corvallis had a population of 5,752. “Corvallis has, since its foundation, been fully alive to the advantages of manufactories and other commercial enterprises.” In 1885 there was a tannery just outside the town; sawmills, flour mills, a water works, a furniture factory, brewery, a cigar factory, and a bank. Corvallis was home to many downtown businesses like Kline’s Department store.

318 A Pictorial History of Benton County, 6.
319 A Pictorial History of Benton County, 6.
322 A Pictorial History of Benton County, 6.
323 A Pictorial History of Benton County, 6.
324 A Pictorial History of Benton County, 102.
326 Fagan, History of Benton County Oregon, 441.
327 Fagan, History of Benton County Oregon, 441-43.
The original Kline store was established in 1864 by Lewis and Adeline Kline who came to Corvallis from Ohio. “Louis Kline was a tailor and opened a small tailoring shop and mercantile business in Corvallis.”\textsuperscript{328} In 1889, Kline built a second store. Simon Kline took over the store from his father in 1886 when his father retired and in 1907 made improvements on this structure. “Once settled into the new building, the general merchandise store became known as "Kline’s Department Store and Pure Food Department."\textsuperscript{329} “The department store sold clothing, dry goods, boots, shoes, hardware, crockery, hats, trunks, valises, wool, cascara bark, mohair, furnishings, etc. There was also a dressmaking parlor.”\textsuperscript{330} Another department store in the county was the Henkle Brothers [later Henkle & Davis] department stores located in Corvallis and Philomath. The stores were combined in Philomath the late 1880s. In 1884 \textit{The Corvallis Gazette} ran an advertisement for the Henkle and Davis store. Henkle and Davis were "dealers in dry goods, clothing, Boots & Shoes, Groceries, Hardware, Crockery, Etc. [and were] agents for the Brownsville Woolen Mill Company."\textsuperscript{331} and sold ready-made clothing, blankets, flannels, shawls, yarns, and so forth.

Marion County, Salem, Silverton, and Woodburn

“Marion County came into existence by an act of the Oregon Territorial Legislature on September 3, 1849, when the name of Champooick County was

\textsuperscript{328} Corvallis Cultural Resource Inventory Form. Inventory No: 23B (Benton County Historical Society: People Files).
\textsuperscript{329} Corvallis Cultural Resource Inventory Form. Inventory No: 23B (Benton County Historical Society: People Files).
\textsuperscript{330} Corvallis Cultural Resource Inventory Form. Inventory No: 23B (Benton County Historical Society: People Files).
\textsuperscript{331} \textit{The Corvallis Gazette}, vol. XXI (10 October 1884): 4.
changed to Marion.”\textsuperscript{332} The county extends “from the Willamette river to the comb of the Cascades.”\textsuperscript{333} The Willamette River “forms the western boundary of the county, and the Santiam river, the largest tributary of the Willamette, forms its southern boundary.”\textsuperscript{334} The county lies at approximately two hundred feet above sea level, and the majority of the land “constitute one of the finest agricultural regions of the state.”\textsuperscript{335} According to \textit{The Morning Oregonian} the region possesses rich farm land and “enormous manufacturing power, and that, with its exhaustless agricultural wealth, must keep Marion as one of the foremost counties of this state.”\textsuperscript{336} By 1880 there were already over fourteen thousand living in the county, and by 1920 there were over forty-seven thousand residents.\textsuperscript{337}

In 1920, “over 160,000 [acres] of land were already under cultivation”\textsuperscript{338} of orchards, gardens, and dairy farms. Compared to other counties in Oregon, Marion County is “first in hops; first in prunes and loganberries; first in oats; second in population; second in potatoes; first in pears; first in raspberries; first in onion sets; third in walnuts; first in clover; second in cherries; fourth in quinces; second in peaches; first in strawberries and sixth in wheat.”\textsuperscript{339} Other important industries included poultry, sheep, goats,\textsuperscript{340} dairy cattle,\textsuperscript{342} and timber. By

\textsuperscript{332} Ray L. Stout, “Some Historical Facts…,” Marion County History 3 (1957): 50.
\textsuperscript{333} \textit{The Morning Oregonian}, “Willamette Valley,” 18.
\textsuperscript{334} Marion County, Oregon: Plain Facts Without Frills (Marion County Federation, 1920), 3.
\textsuperscript{335} Marion County, Oregon, 3.
\textsuperscript{336} \textit{The Morning Oregonian}, “Willamette Valley,” 18.
\textsuperscript{337} Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 18.
\textsuperscript{338} Marion County, Oregon, 3.
\textsuperscript{339} Marion County, Oregon, 3.
\textsuperscript{340} “Medium and long wool breeds are raised exclusively in” the county. Marion County, Oregon, 12.
\textsuperscript{341} “Goat raising is a growing industry especially in the timbered sections where the goats are used in the clearing of brush land and in browsing on stump lands. The Angora is the breed used for this purpose. In addition to the assistance rendered in the clearing of land the goat provides a fine fleece of mohair, and one or two kids each year.” Marion County, Oregon, 13.
1920, dairying was one of the leading agricultural industries in Marion County. There were also lumbering plants, brick plants, tile and concrete works, sawmills, flax fiber, and paper mills. The Willamette Woolen Manufacturing Company was established in Salem during the mid-1850s. The mill operated until fire broke out and destroyed the mill in 1875. "The success of the Salem mill stimulated interest in other communities of the state where favorable manufacturing conditions prevailed."

"Silverton, the second city in size in Marion county is 47 miles south of Portland...and 15 miles from Salem." In 1920 Silverton was "a fruit and farming center" and home to two saw mills, a flour mill, fruit packing plant, and a blow pipe manufacturing company. The largest city in the county is Salem, also the state capital and county seat. In 1920 there were approximately 26,000 residents, and Salem had a University, a Catholic school, a grade school, and a high school. There were three canneries, a juice plant, and jam and jelly plant, a dehydration plant, cider and vinegar plants, bottling works, woodworking plants, glove factory, angora rug works, brick and tile plant, meat packing plant, flouring mill, machine shop, iron foundry, furnace works, sheet metal works, soap works, woollen mills, and paper mills.

342 "The raising of beef cattle is not an important industry in Marion county, except in the eastern part of the county in the foothills of the Cascade mountains." Marion County, Oregon, 13.
343 Marion County, Oregon, 19-21.
345 Lomax, Pioneer Woolen Mills in Oregon, 159.
346 Lomax, Pioneer Woolen Mills in Oregon, 211.
347 Marion County, Oregon, 45.
348 Marion County, Oregon, 45.
349 Marion County, Oregon, 44.
350 Marion County, Oregon, 44.
The town of Woodburn, built during the late 1870s and 1880s, is located “36 miles south of Portland and 18 miles north of Salem.”\textsuperscript{351} The town was dependent on the railroad to export agricultural goods to other towns and cities. Woodburn was “a transfer point for the Southern Pacific and a local that ran south to Eugene.”\textsuperscript{352} In 1920 Woodburn had “many beautiful homes, substantial business houses, paved thoroughfares,”\textsuperscript{353} and about 2000 residents.\textsuperscript{354}

Northern Willamette Valley

Clackamas County and Oregon City

“Clackamas county extends from the peaks of the Cascades to and beyond the Willamette river.”\textsuperscript{355} In 1880 there were already over nine thousand people living in Clackamas County, and by 1920 this number had more than quadrupled to 37,698.\textsuperscript{356} According to \textit{The Morning Oregonian} the county contains one million acres, and over half of this consists “of the finest of agricultural land.”\textsuperscript{357} In addition, in 1890 there were hundreds of thousands of acres left for settlement.

Oregon City is the county seat and one of the original towns in Oregon. “Oregon City was laid out and named in 1842 by Dr. John McLoughlin, chief factor of the Hudson’s Bay Company, who located his land claim there in 1829.”\textsuperscript{358} The Willamette Falls provided the town “marvelous manufacturing power,” and according to \textit{The Morning Oregonian} a woolen mill “turns out half a

\textsuperscript{351} Marion County, Oregon, 48.
\textsuperscript{352} Della B. Stamps, “Woodburn in the Gay Nineties...,” Marion County History, 3 (1957): 45.
\textsuperscript{353} Marion County, Oregon, 48.
\textsuperscript{354} Marion County, Oregon, 48.
\textsuperscript{355} The Morning Oregonian, “Willamette Valley,” 18.
\textsuperscript{356} Population of Oregon Cities, Counties, & Metropolitan Areas 1850 to 1957, 18.
\textsuperscript{357} The Morning Oregonian, “Willamette Valley,” 18.
million dollars worth” wool products in 1890. The Oregon City Woolen Mill was established during the mid-1860s, and “the opening of the mill had a stimulating effect on business in Oregon City.” The mill employed 150 people and attracted “young people in the surrounding country as well as drawing newcomers to town.”

The company produced good quality fabrics, which were sold to buyers in Portland and San Francisco. “The company continued to operate,” despite natural disasters during the early years of operation, and “in addition to the fabrics and the blankets, the output of the woolen mills grew to include robes and outdoor clothing such as mackinaws, logger shirts and flannel shirts.” In 1910, the company’s owners hired “skilled and experienced weavers and other woolen men who had come from Scotland” to work in their factory. By 1920 there were nearly six thousand people living in Oregon City.

Washington County and Forest Grove

“Washington county embraces the northwest portion of the Willamette valley. It is watered by the Tualatin river, which with its numerous streams and

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358 McArthur and McArthur, Oregon Geographic Names, 729.
tributaries flows into the Willamette. The fertile soil, access to water, and timber attracted settlers to the region during the 1870s, "and many established distinctive ethnic communities throughout" the county. These included German, Austrian, Russian, and Swiss communities "who came to the county from the Midwest, in part to escape religious persecution there." By 1880 there were over seven thousand residents, and during this time other immigrants from Holland and Italy had begun to enter the county attracted by the soil, climate, and agricultural potential. Crops included fruits like apples, pears, peaches, wine grapes, hops, onions, and walnuts. By 1920 there were over twenty-six thousand people living in Washington County. This included Japanese families who moved to the county in the 1920s to grow strawberries.

J. Quinn Thornton settled in the region of Washington County known as the "West Tualatin Plain" in the late 1840s. In 1851, "the name Forest Grove was adopted for the community" that settled in the region. During the 1870s Forest Grove "acquired several new homes and businesses." By 1880 there were "ten stores, three hotels, and a meeting hall" surrounding the 'Congregational Church square.' By 1900 the town had "approximately

366 Carolyn M. Buan, This Far-Off Sunset Land: A Pictorial History of Washington County, Oregon. Virginia Beach, VA: The Donning Company and Washington County Historical Society, 1999, 111.
367 Buan, This Far-Off Sunset Land, 111.
368 Buan, This Far-Off Sunset Land, 111-117.
370 Buan, This Far-Off Sunset Land, 131.
371 McArthur and McArthur, Oregon Geographic Names, 364.
372 McArthur and McArthur, Oregon Geographic Names, 364.
373 Buan, This Far-Off Sunset Land, 131.
374 Buan, This Far-Off Sunset Land, 131.
thirteen hundred residents, forty businesses, fifteen miles of boardwalk, a new charter naming it a city, and a mayor/city council form of government.375

Southern Willamette Valley
Lane County, Eugene, and Cottage Grove

"Lane county extends from the Pacific ocean to the Cascade mountains, and is perhaps the most fortunate county in the state in situation, richness of soil, variety of products, and salubrity of climate."376 In 1890 there were 16,000 residents in the county, and by 1920 the population was over 36,000.377 The Morning Oregonian explained that there were still numerous opportunities for development in the county, explaining that its gold mines were undeveloped and the soil was capable of growing fruits and cereal crops almost "spontaneously"378 and without effort.

Lane County was also an important region for logging and the growing timber industry. "By 1870 there were at least eighteen sawmills, gristmills, and woolen mills in Lane County, but most of their products were sold locally."379 When the railroad arrived in Lane County in 1871, lumber suppliers "looked outward to a vastly enlarged market, and wealthy out-of-state lumber companies began to view Lane County as a new source of timber."380

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375 Buan, This Far-Off Sunset Land, 132.
379 Dorothy Velasco, Lane County: An Illustrated History of the Emerald Empire (Northridge, CA: Windsor Publications, Inc. and Lane County Historical Society, 1985), 64.
380 Velasco, Lane County, 64.
The town of Eugene was established during the 1850s when Eugene Skinner and other settlers "established a meridian line for surveying a town." During this time the town of Eugene "gained the well deserved nickname of 'Skinner's Mudhole,' as the winter of 1851-1852 brought extensive flooding," which some settlers took advantage of and "began building millraces and flour and woolen mills and sawmills in Eugene, Springfield, and the Pleasant Hill area." Eugene was incorporated in 1862; the university opened in 1876. In 1885 Springfield was incorporated and in 1893 Cottage Grove was incorporated.

Womens' Outdoor Garments: 1880-1920

The term outdoor garment was used in this study to define an article of clothing worn over the indoor garments, designed to insulate the wearer or protect the wearer from the elements. In this study, outdoor garments can be fancy (i.e., worn on special occasions or during certain times of the year) or every-day articles of clothing. I have not found any historic research studies that focus specifically on women's outdoor garments. The information below was collected from general books on historic clothing and Harper's Bazar and The Ladies' Home Journal.

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381 Velasco, Lane County, 30.
382 Velasco, Lane County, 30.
383 Velasco, Lane County, 42.
384 Harper's Bazar XIII, no 1-51 (New York: Hearst Corporation, 1880); XVIII, no. 2-42 (1885); XXIII, no. 17-51 (1890); XXVIII, no. 2-40 (1895); XXXII, no. 35-51 (1899); XXXIII, no. 1-12 (1900); XLII, no. 1-12 (1908); XLIII, no. 1-11 (1909).
385 The Ladies' Home Journal XXXII, no. 2-11 (1915); XXXVII, no. 2-11 (1920).
Outdoor Garments: 1880s

The most frequently illustrated outdoor garment in selected issues of Harper's Bazar during the decade was the mantle, a general term for any garment that was fitted or semi-fitted around the upper-back. The body of the garment fell loosely over the body. Mantle-style garments were often shorter in the back than in the front, allowing the garment to fit comfortably over the bustle. Mantle-style garments did not have a traditional sleeve; the sleeve appears to wrap around the arms and blend into the upper back appearing shawl-like. Mantles had dropped shoulders, set-in sleeves, and had a wide upper arm circumference that becomes wider at the sleeve edge. Common fibers and fabrics used for the mantles described in Harper's Bazar were cashmere, llama cloth, velvet, and wool.

Payne, Winakor, and Farrell-Beck, however, explained that the dolman, similar to the mantle, was the leading wrap of the 1880s. Payne et al. included a pattern draft of the dolman wrap (see above description) in their book. Mary Brooks Picken explained that the dolman is a "cape-like wrap with openings for

386 Harper's Bazar XIII, no. 1-51 (1880); XVIII, no. 2-42 (1885): 5.
387 Mantle, mantilla, and mantelet were all names of garments illustrated throughout Harper's Bazar throughout the 1880s. Based on my observations, there were few distinctions between them. Illustrated and described on the frontispiece of the 22 May 1880 issue of Harper's Bazar was a garment called the "Spanish Mantilla." It was a simply a short version of the mantle, scarf-like, and "fitted with Dolman seams over the arms...trimmed with pleated lace, jetted passementerie, and fringe." Harper's Bazar XIII, no. 21 (22 May 1880): Frontispiece.
388 It was difficult to pick out garment construction techniques when using illustrations or photographs. The illustrations in Harper's Bazar seem to show that there may be a seam or some type of fitting technique used to distinguish the sleeve from the body of the mantle. I have noticed that the term "mantle" was used most frequently throughout Harper's Bazar throughout the late nineteenth-century; whereas museums and other institutions that have clothing collections use the term "dolman" to represent these garments.
389 Harper's Bazar XIII, no. 5 (31 January 1880): 74; XIII, no. 6 (7 February 1880): 87.
hands or with cape-shaped appendages for sleeves."\textsuperscript{391} Phyllis Tortora and Keith Eubank also mention the dolman, "a semi-fitted garment of hip to floor length that was shaped like a coat but had a wide-bottomed sleeve that was part of the body of the garment (a sort of coat/cape).\textsuperscript{392}

According to Frances Grimble, women wore dolmans on both day and evening occasions.\textsuperscript{393} Other mantle-style garments were called mantilla, similar to the mantle, but made of "silk, velvet, or lace."\textsuperscript{394} Grimble explained that these fashionable garments were not intended to protect the wearer from cold or rainy weather.\textsuperscript{395} Some women used their "out of fashion" cashmere shawls\textsuperscript{396} to make into fashionable mantles. According to Sanders, shawls were the most common outdoor garment worn in Oregon during 1840 to 1870.\textsuperscript{397} "Because [shawls] were very expensive, women were loath to discard or cut into them. Folding and tacking a shawl into a mantle, in a way that allowed reconversion to a shawl, was a sensible course."\textsuperscript{398}

\textsuperscript{393} Frances Grimble, ed., \textit{Fashions of the Gilded Age}, vol. 2 (San Francisco: Lavolta Press, 2004), 3.
\textsuperscript{394} Picken, \textit{The Fashion Dictionary}, 418. I examined Harper's Bazar between 1880 and 1885, and found that they used the terms "mantle" and "mantilla" almost interchangeably. Many garments made mostly of lace, silk, or velvet was often described as a "mantle."
\textsuperscript{395} Grimble, \textit{Fashions of the Gilded Age}, 3.
\textsuperscript{396} Grimble, \textit{Fashions of the Gilded Age}, 3.
\textsuperscript{397} Sanders, "Pioneer Dress," 113-116.
\textsuperscript{398} Grimble, \textit{Fashions of the Gilded Age}, 3.
There were a variety of jacket, coat, and cloak styles described in *Harper's Bazar* during the 1880s.\textsuperscript{399} Jacket styles illustrated and described in *Harper's Bazar* included the sleeveless jacket\textsuperscript{400} and the double-breasted skirted jacket.\textsuperscript{401} The tailored jacket of the 1880s reflects the popular English styles.\textsuperscript{402} The ‘Newport’ jacket was a cross between a double-breasted jacket and a mantle, whose “loose square sleeves are a new feature on such garments, and give the effect of a mantle because they are extended to the end of the wrap in the back.”\textsuperscript{403} The ‘Pelerine’ jacket was a fitted jacket with a shoulder-cape.\textsuperscript{404}

According to Severa “the long, rather narrow style of coat that became popular when skirts narrowed in the late seventies is a strong feature of the early eighties.”\textsuperscript{405} For the rest of the decade coat-styles remained similar though “the back was necessarily styled to fall over the deep bustle.”\textsuperscript{406} According to Severa, “coats and cloaks were often double-breasted, and the most usual form of collar was high and straight and worn buttoned to the top.”\textsuperscript{407} The ‘Robespierre’ coat was another coat style described in *Harper's Bazar* during the 1880s.\textsuperscript{408} It was a fitted, double-breasted coat that was longer in the back than the front. The wide lapels or revers crossover and fasten to the left side of the body.\textsuperscript{409}

\textsuperscript{399} *Harper's Bazar* XIII, no. 1-51 (1880); Severa, *Dressed for the Photographer*, 385, et al.
\textsuperscript{400} *Harper's Bazar* XIII, no. 4 (24 January 1880): 52.
\textsuperscript{401} *Harper's Bazar* XIII, no. 11 (13 March 1880): 173.
\textsuperscript{402} *Harper's Bazar* XIII, no. 10 (6 March 1880): 147.
\textsuperscript{403} *Harper's Bazar* XIII, no. 40 (2 October 1880): 627.
\textsuperscript{404} *Harper's Bazar* XIII, no. 45 (6 November 1880): 713.
\textsuperscript{405} Severa, *Dressed for the Photographer*, 384.
\textsuperscript{406} Severa, *Dressed for the Photographer*, 384.
\textsuperscript{407} Severa, *Dressed for the Photographer*, 384.
\textsuperscript{408} *Harper's Bazar* XIII, no. 12 (20 March 1880): Frontispiece.
\textsuperscript{409} *Harper's Bazar* XIII, no. 12 (20 March 1880): Frontispiece.
‘Inverness’ cloak was a cross between a coat and a cape.\textsuperscript{410} The ‘Inverness’ cloak was made with plaid or checked fabric; “[t]he peculiarity of the Inverness cloak is the cape that gives it a double front.”\textsuperscript{411}

A cloak is any loose-fitting outdoor garment similar in style to a mantle but is cut to fit longer on the body, much like a coat.\textsuperscript{412} According to Harper’s Bazar, the ‘Directoire’ cloak was an elegant garment, a cross between a cloak and mantle.\textsuperscript{413} There were ‘Water-proof’ outdoor garments of all styles during the 1880s, but the ‘Water-proof’ cloak was the most frequently mentioned in Harper’s Bazar throughout the decade. These garments were made of “a tightly woven woolen” cloth.\textsuperscript{414} Other outdoor garment included the fichu,\textsuperscript{415} cape, and the shawl.\textsuperscript{416}

Dolman-style sleeves were a common feature of many outdoor garments. These sleeves were “mounted so low on the body that the arms were almost immobilized.”\textsuperscript{417} The dolman-style sleeve is fitted at the wrist and wide at the

\textsuperscript{410} Harper’s Bazar XIII, no. 40 (2 October 1880): 627-628.
\textsuperscript{411} Harper’s Bazar XIII, no. 40 (2 October 1880): 627.
\textsuperscript{412} Severa, Dressed for the Photographer, 385.
\textsuperscript{413} Harper’s Bazar XIII, no. 41 (9 October 1880): Frontispiece.
\textsuperscript{414} Severa, Dressed for the Photographer, 385.
\textsuperscript{415} Fichu is a “draped scarf or shawl worn about shoulders and tied in know at breast, with ends hanging down loosely.” Picken, The Fashion Dictionary, 142. The fichu described in Harper’s Bazar, was a light, summer outdoor garment that is shawl-like and “are large enough to reach nearly to the elbows, are quite straight and close-fitting across the back, and have ends loosely tied in front.” Harper’s Bazar, XIII, no. 28 (10 July 1880): 435.
\textsuperscript{416} Shawls were quite popular during the 1830s through the 1870s. They were still worn in the 1880s, primarily as a “utilitarian or evening wrap” according to Severa, Dressed for the Photographer, 385. In Buck’s description of outdoor garments, she explained that some women reused their shawls and made them into mantles. Buck, Victorian Costume, 107.
\textsuperscript{417} Payne, et al., History of Costume, 529.
armhole. These styles of sleeves were made popular by styles of garments worn in the Orient and Eastern Europe.

Common fabrics used for the garments described in Harper’s Bazar were cashmere, llama cloth, velvet, and wool. According to Frances Grimble, fabrics varied with the season and time of day. Outdoor garment fabrics worn during the winter included “homespun cloth, lamb’s wool cloth, cheviot, cashmere, camel’s hair, sicilienne, velvet, and satin.” Summer outdoor garments were made of “beige, vigogne, cashmere, mohair, pongee, lace, and tulle.” Plaids in “broken lines, checks, and blocks” were popular.

It was common for the cuffs, neckline, and garment edges to be elaborately trimmed with tassels, cord, beading, lace, or fur. During this period, fur was a luxurious, expensive fashion fabric, and only the wealthier classes could afford to wear fur or fur trimmed garments. Satin bows often decorated the center-bottom edge of the garment. Black was a commonly worn color for outdoor garments and “was considered to look good on most people, be

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420 Cheviot cloth is a “twilled [fabric that is] coarser than homespun [fabric].” Grimble, Fashions of the Gilded Age, 520.
421 Sicilienne, according to Frances Grimble, is “a description of fine poplin, made of silk and wool, and especially used for mantles.” Grimble, Fashions of the Gilded Age, 526.
422 Grimble, Fashions of the Gilded Age, 3.
423 “Beige is made of undyed wool.” Grimble, Fashions of the Gilded Age, 519.
424 Vigogne is “a delicate wool textile, twilled, and produced in neutral colors—grays, lavenders, and steel—as well as black.” Grimble, Fashions of the Gilded Age, 528.
425 Pongee is “a thin, soft, washable silk fabric, woven from the natural, uncolored silk.” Grimble, Fashions of the Gilded Age, 525.
426 Grimble, Fashions of the Gilded Age, 3.
429 There was “A History in Fur” section of the book where the author examined the usage of fur for garment construction and decoration during the late 19th century. Anna Municchi, Ladies in Furs 1900-1940 (Italy: Zanfi Edizioni, 1992), 8.
suitable for most occasions, and coordinate with most other colors.\cite{Grimble, Fashions of the Gilded Age, 3.} Earth tones and pastels were common.\cite{Grimble, Fashions of the Gilded Age, 3.}

**Outdoor Garments: 1890s**

In the 1890s, the main silhouette feature of indoor garments shifted from the large bustle of the late 1880s to increasingly large sleeve-styles. Other garment features included a narrow, corseted waist and high necklines with flaring collars.\cite{Payne, et al., History of Costume, 529.} The styles required that the outdoor garments fit over these new features.

According to Payne and others, popular outdoor garment styles included loose fitting mantles or the more popular loose fitting garment, the cape.\cite{Payne, et al., History of Costume, 533.} A common feature of many cloaks and capes depicted in *Harper's Bazar* for 1890s was the yoke.\cite{Yoke is the “fitted portion of a garment, usually over shoulders” to which the rest of the garment is sewn. Picken, The Fashion Dictionary, 422.} Also worn were long coats and cloaks of various styles, fabrics, and trim; these garments were cut to fit over the large sleeves and flaring collar styles of the garments beneath.\cite{Payne, et al., History of Costume, 533.} Severa explained that the sleeves styles were cut fairly narrow “puffed high at the tip of the shoulder, they fit well into a coat sleeve designed in the same manner” during 1890 and 1892.\cite{Severa, Dressed for the Photographer, 464.} As the volume of the leg-of-mutton sleeve increased, it required that the coat and jacket sleeves be cut in this manner.

\begin{thebibliography}{9}
\bibitem{Grimble, Fashions of the Gilded Age, 3.} Grimble, *Fashions of the Gilded Age*, 3.
\bibitem{Grimble, Fashions of the Gilded Age, 3.} Grimble, *Fashions of the Gilded Age*, 3.
\bibitem{Yoke is the “fitted portion of a garment, usually over shoulders” to which the rest of the garment is sewn. Picken, The Fashion Dictionary, 422.} Yoke is the “fitted portion of a garment, usually over shoulders” to which the rest of the garment is sewn. Picken, *The Fashion Dictionary*, 422.
\bibitem{Severa, Dressed for the Photographer, 464.} Severa, *Dressed for the Photographer*, 464.
\end{thebibliography}
Jackets, capes, cloaks, and coats remained popular. According to Tortora and Eubank, coats could be worn fitted or full and came in various lengths. They also explained that styles popular in the earlier years like the sacque and the dolman, popular styles during the mid-1800s, “gradually went out of use.” In 1895, jacket styles described in Harper’s Bazar were frequently fitted or semi-fitted, double-breasted, and had wide lapels or revers. Jackets in the ‘Robespierre’ style (see 1880s) were frequently illustrated. According to Severa the expanding sleeves of the mid-to-late 1890s “rendered narrow coats and jackets unstylish and unworkable, and capes superseded them in popularity.”

Popular fabrics for the 1890s included velvet and fur; jet beading, feathers, and braiding were popular garment trimmings. The ‘Water-proof’ outdoor garment, usually a cloak, cape, or combination of the two, became increasingly popular during the 1890s. Popular color choices for outdoor garments described in Harper’s Bazar included greens, eggplant, violet, various rich shades of brown, platinum gray, and blue.

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437 Tortora and Eubank, Survey of Historic Costume, 339. However, Severa explained that by the late 1890s, the expanding sleeve-styles “rendered narrow coats and jackets unstylish and unworkable, and capes superseded them in popularity.” Severa, Dressed for the Photographer, 464.
438 Tortora and Eubank, Survey of Historic Costume, 339.
440 Severa, Dressed for the Photographer, 465.
441 Payne, et al., History of Costume, 535; Harper’s Bazar XXIII, no. 1-51 (1890) and XXVIII, 1-40 (1895).
443 Harper’s Bazar XXIII, no. 1-51 (1890) and XXVIII, 1-40 (1895).
Outdoor Garments: 1900s

According to Tortora and Eubank there were no "radical changes" in the garments worn in the 1900s. The fashionable shape or silhouette was based on the s-shaped curve: narrow waists, rounded hips, and "skirts flared out to a trumpet shape at the bottom." Necklines were typically high, and sleeve styles were generally long and semi-fitted. Coats, cloaks, and capes continued to be worn throughout the 1900s. Coats or ulsters were typically three-quarter length, mid-calf length, or floor-length; they generally followed the trumpet shape of the skirt beneath. Also worn was the short, tailored or semi-fitted jacket.

In the February 3, 1900 edition of Harper's Bazar the 'Eton' jacket was described as having "the long fronts, which are trimmed heavily," and having "two sets of revers." The mantle is illustrated in the 10 March 1900 issue of Harper's Bazar; however, this mantle is quite different than those popular in the 1880s. This outdoor garment is a combination cloak and cape; it is floor length, with a notched collar that flares out and has wide lapels with a long bridle. Attached to the upper-back is a double-cape.

Popular fabrics for outdoor garments worn during the 1900s included velvet, light weight wool cloth, fur, velvet, and lace trim. By the early 1900s,
while still considered a luxurious fashion material, fur was commonly used to trim mass produced fashions and fashionable outdoor garments. "Cloth coats which hid—but never too much—a fur lining, were very fashionable." By the mid-1900s it was common to see fur outdoor garments and accessories with "tails, buttons and corded tassels; they were already daringly fringed with little animal heads [and] as the years passed tails and heads seemed to multiply in a sort of evangelical miracle."

Cloth covered buttons and metal closures added interest to the garments. It was also during this time that clothing was influenced by the new interest in sports and technology. Golfing, walking, and bicycling were popular among women, and clothing began to reflect these new interests. The "golf" or "walking" cape was a popular style described during the 1900s. These new interests in physical activity and health also coincided with changing roles for women. The term "New Woman" was commonly used throughout the early 1900s; this idea reflected new opportunities for women in the workplace and in society. The automobile, first introduced in the late 1890s, soon became an influential technological achievement and by the 1900s, clothing, especially

452 Harper's Bazar XXXIII, no. 10 (10 March 1900): 211.
453 Municchi, Ladies in Furs 1900-1940, 71.
454 Municchi, Ladies in Furs 1900-1940, 83.
456 Tortora and Eubank, Survey of Historic Costume, 361.
457 The names and descriptions of the garments discussed in Harper's Bazar during the 1900s reflect the more active and social roles for women. Harper's Bazar XXXIII-XLIII (1900-1910); The Ladies' Home Journal XXXII-XXXVII (Los Angeles, CA: Family Media, Inc., 1915-1920).
outdoor garments, began to reflect this. In *Harper’s Bazar* coat-styles and dusters, called “traveling” and “motor” coats, were mentioned in *Harper’s Bazar* and *The Ladies’ Home Journal* during the early twentieth century (1900-1920).

While it was important for some women to appear fashionable, many needed to do so with little money. In February 1908 *Harper’s Bazar* ran an article titled “The Cost of a Woman’s Wardrobe” to see if it was possible for one woman to “dress on one hundred dollars a year.” What was found was that the thrifty but fashionable woman should buy a new winter coat every three years for fifteen dollars and a new fur every four years for eighteen dollars.

**Outdoor Garments: 1910s**

The overall silhouette was long and slim during the 1910s. The ‘s-shaped’ silhouette of the 1900s “was being superseded by a straighter line.” The shapes and styles reflected the long, narrow garment styles. Coats, cloaks, jackets, and the general “wrap” were popular styles of outdoor garments illustrated and

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459 In 1905, Oregon had fewer than 220 registered cars and slowly increased to 2,493 in 1910. However, in 1920 there were over 100,000 automobiles registered in Oregon. Dicken and Dicken, *The Making of Oregon*, 134; Tortora and Eubank, *Survey of Historic Costume*, 361.
461 *Harper’s Bazar* XXXIII, no. 1-12 (1900); *Harper’s Bazar* XLII, no. 1-12 (1908). The Valley Library lacks Vol. 1905, the next available year is 1908; *Harper’s Bazar* XLIII, no. 1-11 (1909). The Valley Library lacks Vol. 1910, the next available year is 1909; *The Ladies’ Home Journal* XXXII, no. 2-11 (1915); *The Ladies’ Home Journal* XXXVII, no. 2-11 (1920).
462 In the June 1915 issue of *The Ladies’ Home Journal* describes the latest in motor fashions; women should “consider the kind of materials best suited... these should be non-crushable or nearly so.” *The Ladies’ Home Journal* XXXII, no. 6 (June 1915): 71.
463 *Harper’s Bazar* XLII, no. 2 (February 1908): 164.
advertised in *Harper's Bazar* and *The Ladies' Home Journal* throughout 1910s.⁴⁶⁴

Outdoor garments were generally long or three-quarter length and semi-form fitting or loose.⁴⁶⁵ Coats were often double-breasted, and it was popular to wear a loose belt.⁴⁶⁶ It was common for outdoor garments to have large lapels or revers⁴⁶⁷ and fur lining.

Garments were often wrap-around and fastened to the far left side of the body.⁴⁶⁸ As dresses and skirts became wider in the late 1910s so did the popular outdoor garment styles.⁴⁶⁹ *The Ladies' Home Journal* examined the importance of color and draping in the 1913 clothing collections, attributing them to eastern influences. The editor of *The Ladies' Home Journal* explained that a semi-fitted coat “should not be loose, but shaped in the underarm and the front seams, yet sufficiently tight to define the bust-line or the waist-line.”⁴⁷⁰ By 1915, the waistline had become less defined and “clothing continued to relax and loosen.”⁴⁷¹

Dark “somber shades of amethyst and taupe,”⁴⁷² smoky grays, black, burgundy, green, mauve, and golden-brown are just some of the popular colors

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⁴⁶⁴ *The Directoire* coat, the *Braided* coat, and the *Automobile* coat were just a few of the styles mentioned in *Harper's Bazar* during the 1910s. All three were mid-calf to ankle-length garments with princess seams or pleating down the back. The *Braided Coat*, illustrated in *Harper's Bazar* had a high-neckline and wrap-around front that was generously trimmed. *Harper's Bazar* XLIII, no. 4 (April 1909): 336.

⁴⁶⁵ Tortora and Eubank, *Survey of Historic Costume*, 368.

⁴⁶⁶ *The Ladies' Home Journal* XXXVII, no. 2-11 (1920); Tortora and Eubank, *Survey of Historic Costume*, 370.

⁴⁶⁷ According to Tortora and Eubank, these features reflected the fashionable interest in the Orient. Tortora and Eubank, *Survey of Historic Costume*, 366.


mentioned in Harper's Bazar throughout the 1910s.\textsuperscript{473} Furs were also a popular feature of outdoor garments worn during the 1910s; “You will see fox collars on coats of gray squirrel; huge marten collars on astrakhan garments; again, squirrel coats are likely to have cuffs and collar or tie of ermine.”\textsuperscript{474} In 1918 there were four furriers located in Portland, Oregon: A. G. Applegath, H. & Co. Liebe, Rummelin Fur Company, and Schumacher Fur Company.\textsuperscript{475}

The changes in outdoor garments and styles worn during the 1910s reflect the changes in modern women, their roles, and responsibilities. Clothing had to be more than stylish; now garments needed to be comfortable, practical, and serviceable. Outdoor garments illustrated and described in The Ladies' Home Journal reflect these changes: “top coats are comfortable loose-fitting and also flare gracefully.”\textsuperscript{476}

During the 1910s, there were a variety of influences on outdoor garment fashions. Ready-made clothing was more available to the masses during this period. Clothing catalogues like Sears and Montgomery Wards provided even the most rural family with a variety of fashionable styles and choices. Clothing styles and fashions were also influenced by the First World War, which began in Europe during 1914; the United States entered the War on April 6, 1917. In her study on the influence of World War I on the apparel and dyestuff industries, Jacqueline

\begin{itemize}
\item \textsuperscript{472} Harper's Bazar XLIII, no. 4 (April 1909): 336.
\item \textsuperscript{473} Harper's Bazar XLIII, no. 2 (February 1909): 161, Harper's Bazar XLIII, no. 3 (1909): 250, et al.
\item \textsuperscript{474} Harper's Bazar XLIII, no. 1 (January 1909): 38.
\item \textsuperscript{475} Industrial Directory of Oregon. University of Oregon Bulletin, XIV (12) 1918, 70.
\item \textsuperscript{476} The Ladies' Home Journal XXXII, no. 3 (Los Angeles, CA: Family Media, Inc., 1915): 55.
\end{itemize}
Field explained how the war influenced the availability of dyestuffs in Europe and the United States.  

Field explained how the number of color choices during the mid 1910s were reduced to forty colors comprised mostly of "dark neutrals, or dull almost grayish pastels," compared to the "array of brilliant pure hues [including] many varieties of dazzling yellows, blues, reds, and greens" that had been available in 1914. In October 1914, *Good Housekeeping Magazine* directed women to reflect the somber time in Europe explaining that "today is not the time for frivolity nor for levity in dress." The magazine instructed women to remake and update old clothing to save money.

### Summary

The Willamette Valley and the Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions of Eastern Oregon are two unique regions of Oregon. There are climatic and geographic differences between the regions. In addition, Euro-American pioneers settled the regions at different times. The majority of pioneers settled in the Willamette Valley during the 1840s and 1850s. In Eastern Oregon, many towns were not developed until the early 1900s. There have been few research studies on historic clothing worn in Oregon and even fewer on outdoor garments in particular.

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478 Field, “Dyes, Chemistry and Clothing,” 79.
479 Field, “Dyes, Chemistry, and Clothing,” 77.
480 *Good Housekeeping Magazine* “For Winter Wear” (October 1914): 515.
481 *Good Housekeeping Magazine* “Making Old Clothes New: The Little Touches that Modernize the Costume” (January 1914): 269.
CHAPTER 3
METHODS

The purpose of this study was to examine extant outdoor garments worn by Oregon women during 1880 to 1920 and to determine if there are garment variations between the Willamette Valley and Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions of Eastern Oregon. To accomplish this purpose I examined women’s outdoor garments located in museums throughout the Willamette Valley and Eastern Oregon. Objectives of this study were:

1. to describe women’s outdoor garments worn in the Willamette Valley and Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions of Oregon during 1880 to 1920.

2. to determine if there were regional differences in the outdoor garments.

I hypothesized that there would be a difference in the outdoor garments in the two regions based upon the climate differences (temperature, precipitation level), the geographic location, and the patterns of settlement. Variations may include different styles, garment thickness, or fiber content.

Instrument Development

I developed a data collection instrument to measure and record the outdoor garment characteristics since no appropriate existing instrument for collecting data on outdoor garments existed. To develop my instrument, I consulted historic
clothing texts,\textsuperscript{482} master’s theses, dissertations, correspondence that focused on
the development of a data collection instrument, and journal articles\textsuperscript{483} that
featured research studies using a data collection instrument for costume analysis.
These sources helped me to create instrument categories used to record outdoor
garment characteristics specifically for the time period of study.

The instrument developed for this study contains a section to indicate the
Oregon museum where the garment is located, object identification number,
object name (i.e., mantle, cape, cloak, etc.), and provenance or the region of
Oregon where the garment was originally worn. Instrument categories include
construction techniques, garment length, manufacturer or designer label, fiber
type, fabric weave, color, body fit, bodice style, neckline and collar types, and
sleeve styles. I only included categories appropriate to garments worn between

\textsuperscript{482}Nancy Bradfield, \textit{Costume in Detail: Women’s Dress 1730-1930} (Boston: Plays Inc., 1968);
Anne Buck, \textit{Victorian Costume and Costume Accessories} (New York: Thomas Nelson & Sons,
1961); Nora Waugh, \textit{The Cut of Women’s Clothes 1600-1930} (New York: Theatre Books, 1968);
Priscilla Harris Dairymple, \textit{American Victorian Costume in Early Photographs} (New York: Dover
Pub., 1991); Vanda Foster, \textit{A Visual History of Costume: The Nineteenth Century} (New York:
Drama Book Pub., 1984); Joan Severa, \textit{Dressed for the Photographer: Ordinary Americans and
Fashion, 1840-1900} (Ohio and England: Kent State University Press, 1995); Kristina Harris,
2002); Margaret C. Kidwell and Claudia B. Christman, \textit{Suiting Everyone: The Democratization of
Clothing in America} (Washington, D.C.: National Museum of History and Technology by the
Smithsonian Institution Press, 1974).

\textsuperscript{483} Sarah Cosbey, Mary Lynn Damhorst, and Jane Farrell-Beck. “Development of an Instrument
(July 1985); Cyria Marie Gaitros, “Similarities and Differences Between Newspaper Fashion
Advice and Women’s Actual Day-Dress in the Creek Nation, 1885 to 1900” (M.S. Thesis:
Oklahoma State University, 1990); Sally I. Helvenston, “American Children’s Costume in the
Period 1841-1885 and its Relationship to the Child’s Role in Society” (M.S. Thesis: Florida State
University, 1975); Joyce Elizabeth Shore, “Empirical Test of an Instrument Developed to
Categorize Adult Female Clothing Worn in the United States from 1870 to 1898” (M.S. Thesis:
Louisiana State University, 1982); Nancy E. Rexford, Letter to Elaine Pedersen, Este, 21 June
1987, transcript in the hand of Elaine Pedersen, obtained with permission from Elaine Pedersen;
Jo-Nelle D. Long, Letter to Elaine Pedersen, Este, 16 June 1987, transcript in the hand of Elaine
Pedersen, obtained with permission from Elaine Pedersen. Includes “Evolution of Fashion in
Nineteenth Century” from a lecture \textit{International Society of Appraisers Annual Convention:
Atlanta, GA: 1985}.
1880 and 1920. I also included categories on ornamentation, closures, pockets, and other features specific to outdoor garments. (See Appendix J for the data collection instrument). In addition to the sources mentioned above additional texts, costume dictionaries, and articles were used to develop these categories. Patty Brown and Janett Rice’s *Ready-to-Wear Apparel Analysis* text and A.W. Koester and N.O. Bryant’s style dictionary *Fashion Terms and Styles for Women’s Garments* were used to develop the instrument categories and their definitions.484

**Reliability**

To ensure instrument reliability, definitions and illustration of garment terms used in the study accompanied the instrument. This guide was developed using textile texts, costume dictionaries, and many illustrations to ensure that all of the data is collected in the same way and measured against the same standards. The instrument and the guide can be consulted if another researcher wished to replicate the study. (See Appendices J and K485).

**Pilot Test**

Using the data collection instrument and outdoor garments in the Design and Human Environment textiles and clothing collection, the author and four


485 Copyright laws prevent some of the images used in Appendix K from being reproduced in this document. I have removed the images but left the footnotes stating where the materials can be found.
researchers conducted a pilot test. The pilot study researchers included two professors with an extensive historic clothing background, one master’s student in apparel design, and one doctoral student with a research background in historic clothing. The pilot study was used to refine the instrument and help ensure reliability and validity. Each participant was given the guide that included definitions and illustrations to help complete each category for each test garment. (See Appendix K for the guide that accompanies my data collection instrument).

Validity

The validity of this study was verified by using reputable and frequently cited costume terms gathered from existing scholarly sources on costume history, outdoor garments, and regional variation. Because the instrument was developed by analyzing this information and pilot tested, the instrument should accurately measure women’s outdoor garments during 1880 to 1920. After the pilot test, each researcher was asked to fill out a form to evaluate the usefulness of the instrument and include any suggestions to make it better. These evaluation forms were collected along with the instrument sheets for the test garments and compared to each other and used to refine the instrument.

Preliminary Preparation

The dates initially chosen for this study were 1870 to 1910. After a review of relevant literature, this period did not make sense, because the settlement of Eastern Oregon did not occur until the 1900s; therefore I adjusted the dates to begin in 1880 and end in 1920 to include later settlement dates. While there were some inhabitants living in Eastern Oregon during the late 1800s, few families made it their home in the late nineteenth century due to the inhospitable conditions of the land and the native populations.

During the summer of 2004, the researcher consulted magazine illustrations and descriptions in Harper's Bazar and The Ladies' Home Journal for every five years between 1880 to 1920. This helped me determine the popular outdoor garment styles for each decade and will be valuable in my research findings.

Sample

There were two samples of outdoor garments. One sample was from the clothing collections of museums throughout the Willamette Valley, and the second sample is from the collections of museums throughout the Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions of Oregon. Only women's outdoor garments dated between 1880 and 1920 were examined.

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487 The Valley Library lacks Harper's Bazar issues for all of 1905. To compensate, I chose to examine 1908, which is the next available year. Similarly, the library also lacks all issues for 1910; therefore, I examined 1909.

488 During the data collection process, I included garments that may have been worn during the late 1870s, because clothing from this period was most likely worn during the 1880s and perhaps later. These garments were recorded separately from the other outdoor garments.
including garments only dated "circa." I have eliminated uniform and theatrical garments, which may skew the results of the study. Also excluded from this outdoor garment study were jacket and skirt combinations, scarves, muffls, hats, and furs that did not envelop the body in some way.

I visited each museum in the two regions. With the help of museum staff and personnel, I examined each outdoor garment in the museum collection that corresponds to the four decades of this study. I examined the garments on a flat surface and with clean archival gloves and recorded garment characteristics on the data collection instrument. A separate instrument was used for each garment. I photographed each garment and drew the garment or specific details on graph paper.489

Donor information was used to determine which outdoor garments to analyze. Due to time limitations, I intended to only examine garments that had appropriate donor information. However, once I was in the field, I needed to expand this to include garments that were donated by other local historical societies or historic houses,490 or had no donor information, but the label specified an Oregon town, often Portland, as the garments' place of manufacture.491

489 Line drawings were drawn to scale, they will aide the researcher in recording garment details.
490 For example, at the Linn County museum I examined outdoor garments that had been originally belonged to the Moyer family and were donated to the museum by the later owners of the historic Moyer House. At the Polk County Museum in Rickreall, I examined outdoor garments that had been moved from the historic Brunk House to the museum. There was no other information about the original owner other than this. Kathleen M. Wiederhold, Exploring Oregon's Historic House Museums (Corvallis, OR: Oregon State University Press, 2000.
491 The researcher needed to make this decision, because of inadequate record keeping on the part of most of the museums included in this study.
Data Collection Procedure

Using the *Oregon Museums Guide Book*, I generated a list of historical societies and museums in the Willamette Valley and Columbia Plateau regions that focused on preserving local, regional, and state history. This list excluded museums that did not have a historic clothing collection, and museums that were in too remote of a location (i.e., the Four Rivers Cultural Center & Museum in Ontario, Oregon). After learning that the museums listed in the guide book required membership in the Oregon Museum Association in order to be included, I also went online to find museums not listed in the guide book (i.e., the Wallowa County Historical Museum in Joseph and the Harney County Museum in Burns).

In the summer of 2004, I sent out a letter introducing myself and my project and questionnaire to see whether museums had a clothing collection including outdoor garments documented to Oregon women during the period under study. I also wanted to know if their facility had research capabilities and the cost for using the facility and staff time. After reviewing the responses, I narrowed the list of museums and historical societies to those that have outdoor garments in their costume collection for the period of study. (See Appendix L for a list of Oregon museums and historical societies included in this study).

Data Analysis

Categorical frequencies were calculated for each sample. I compared the regional data to determine whether there were Oregon garment differences.

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Initially, I hoped to be able to calculate the chi-square statistic to interpret the data; however, the chi-square statistic is not accurate if any frequency cell has a value of less than five. I examined the silhouette, garment detail, and fabric type to determine whether climate, geographic location, or the availability of goods contributed to the styles of outdoor garments worn in the Willamette Valley and Columbia Plateau regions. Due to garment similarities, I combined the dolmans and mantles into one outdoor garment category.
CHAPTER 4

RESULTS

The purpose of this study was to examine extant outdoor garments worn by Oregon women during 1880 to 1920 and to determine garment variation between the Willamette Valley and the Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions of Eastern Oregon.\textsuperscript{493} The objectives of this study were:

1. to describe women's outdoor garments worn in the Willamette Valley and Eastern Oregon regions during 1880 to 1920.

2. to determine if there were regional differences in outdoor garments.

I hypothesized that variations would be found in the garments worn between the Willamette Valley and Eastern Oregon, specifically the Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions. I believed that the different climates, geographic locations, and availability of goods throughout Oregon during the period of study might have resulted in outdoor garment differences.

Objective 1

Objective one was to describe women's outdoor garments worn in the Willamette Valley and Eastern Oregon regions during 1880 and 1920. I examined a total of 104 garments (N=104); forty-four garments were from the...

\textsuperscript{493} These dates were chosen because they represent the years that settlement, town development, and commerce was being established in the Willamette Valley and in Eastern Oregon. Eastern Oregon was later to develop due to climate, Native Americans, terrain, and inadequate transportation.
Willamette Valley (n=44), fifty-seven from Eastern Oregon (n=57), and three (n=3) garments were classified as having been worn in both regions according to donor information.\textsuperscript{494}

Capes and coats made up sixty-five percent of the total number of outdoor garments. Shawls, jackets, dusters or automobile coats, made up approximately twenty-five percent of the total number of outdoor garments. Mantles,\textsuperscript{495} cloaks,\textsuperscript{496} collarettes, and ‘other’ garments (i.e., ‘wraps’ and beaded garments) made up the remaining ten percent of the total number of outdoor garments. See Table 1.

<table>
<thead>
<tr>
<th>Type of Outdoor Garments</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape</td>
<td>43</td>
<td>41.35</td>
</tr>
<tr>
<td>Coat</td>
<td>28</td>
<td>26.92</td>
</tr>
<tr>
<td>Jacket</td>
<td>10</td>
<td>9.61</td>
</tr>
<tr>
<td>Duster</td>
<td>7</td>
<td>6.73</td>
</tr>
<tr>
<td>Shawl</td>
<td>6</td>
<td>5.77</td>
</tr>
<tr>
<td>Mantle</td>
<td>3</td>
<td>2.88</td>
</tr>
<tr>
<td>Cloak</td>
<td>2</td>
<td>1.92</td>
</tr>
<tr>
<td>Collarette</td>
<td>2</td>
<td>1.92</td>
</tr>
<tr>
<td>Other</td>
<td>3</td>
<td>2.88</td>
</tr>
<tr>
<td>Total</td>
<td>104</td>
<td>100.00</td>
</tr>
</tbody>
</table>

\textsuperscript{494} The results of this study were based on a non-random sample of Oregon outdoor garments.

\textsuperscript{495} Mantles are sleeveless, cape-like outdoor garments. The garments may have princess seams, shoulder seams, or other construction details that help give the appearance of an actual sleeve.

\textsuperscript{496} I decided to keep the cloaks in a separate category from capes. A cloak is a “generic term for a loose outer garment, with or without sleeves, which covers the body from the shoulders to the hips, knees or ankles.” Georgina O’Hara Callan, \textit{The Thames & Hudson Dictionary of Fashion and Fashion Designers} (New York and London: Thames & Hudson, Ltd., 1998), 67.
Only forty-two outdoor garments (n=42) were dated in the museum inventory records, the remaining sixty-two garments (n=62) were not assigned any date by the museum staff, and there was no donor information suggesting a date. Initially, I hoped to only use outdoor garments with donor information and/or historic provenance. Once in the field, I expanded this to include garments with little or no donor information, because many of the museums had inadequate records or no donor information. Many of the garments with little or no information were garments that were donated by other regional institutions, historical societies, and museums. See Table 2.

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1880-1885</td>
<td>9</td>
</tr>
<tr>
<td>1885-1890</td>
<td>7</td>
</tr>
<tr>
<td>1890-1895</td>
<td>7</td>
</tr>
<tr>
<td>1895-1900</td>
<td>30</td>
</tr>
<tr>
<td>1900-1905</td>
<td>16</td>
</tr>
<tr>
<td>1905-1910</td>
<td>15</td>
</tr>
<tr>
<td>1910-1915</td>
<td>3</td>
</tr>
<tr>
<td>1915-1920</td>
<td>8</td>
</tr>
<tr>
<td>Before 1880</td>
<td>4</td>
</tr>
<tr>
<td>Total^499</td>
<td>99</td>
</tr>
</tbody>
</table>

^497 However, not all dates appeared accurate. Some dates were inaccurate because they were dated to a time before the outdoor garment style came into fashion. Other dates were too general (e.g., 1800s). For example, I examined a cape at the Benton County Museum in Philomath, which according to records, was worn by Ruby (Mrs. Roy) Breithaupt on her Westward wagon train trip across the plains. The year of this trip is unknown, but the cape was not typical of garments worn during the mid-1800s, when many people migrated west. It was typical of turn-of-the-century cape styles.

^496 I determined the style period or dates for the outdoor garments based on well identified style characteristics; I assumed that my knowledge of fashionable late nineteenth and early twentieth century outdoor garments was sufficient to accurately determine a circa date for the garment.

^499 Not Discernible is listed as an option in my data collection instrument. This ensures that my results are more reliable and not based on a forced choice (i.e., guess). This table excludes five...
Extant shawls were dated to 1880 or earlier; they were most likely remnants of a popular style worn during the mid-nineteenth century. Capes were popular outdoor garments worn during the late 1890s and early 1900s but were also worn before and after this style period. Coats and jackets were worn throughout this period of study. See Table 3. Dusters or automobile jackets were worn between 1905 and 1910; these dates were indicative of the arrival of the automobile throughout much of Oregon.

<table>
<thead>
<tr>
<th>Type of Outdoor Garment by Date</th>
<th>1880-85</th>
<th>1885-90</th>
<th>1890-95</th>
<th>1895-00</th>
<th>1900-05</th>
<th>1905-10</th>
<th>1910-15</th>
<th>1915-20</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape</td>
<td>3</td>
<td>0</td>
<td>6</td>
<td>24</td>
<td>5</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>26</td>
</tr>
<tr>
<td>Coat</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>8</td>
<td>41</td>
</tr>
<tr>
<td>Jacket</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>Duster</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Shawl</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Mantle</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Cloak</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Collarette</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>11</td>
<td>6</td>
<td>6</td>
<td>30</td>
<td>16</td>
<td>15</td>
<td>3</td>
<td>8</td>
<td>97</td>
</tr>
</tbody>
</table>

Seventy-seven percent of the outdoor garments were constructed using a combination of hand and machine sewn techniques. See Table 4.

garments whose dates were ‘not discernible’: three shawls, a cape, and a coat. The percentages were calculated using N=104.

500 Shawls were some of the most popular outdoor garment in Oregon between 1840 and 1870. Sanders, “Pioneer Dress,” 113-116. “Shawls went into eclipse about 1870...[r]eports of the shawl’s death, however, were much exaggerated. It was not the shawl, but the Paisley shawl, that went into irreversible decline in the 1870s.” Alice Mackrell, Shawls, Stoles and Scarves, The Costume Accessories Series, ed. Dr. Aileen Ribeiro. (New York: Drama Book Publishers, 1986), 70-72. Shawls may have been remade into other outdoor garments (i.e., mantle or cape) or may have been used for garment linings or other purposes.

501 This table includes three ‘other’ garments. It excludes two garments worn just before the earliest date of this study and five ‘not discernible’ garments by date.

502 I could not determine the construction techniques for eight outdoor garments. Some outdoor garments were kept in display cases and I was not able to obtain access to the garments.
Approximately eleven percent of the garments were completely hand-sewn and twelve percent of the garments were completely machine sewn.

<table>
<thead>
<tr>
<th></th>
<th>1880-85</th>
<th>1885-90</th>
<th>1890-95</th>
<th>1895-00</th>
<th>1900-05</th>
<th>1905-10</th>
<th>1910-15</th>
<th>1915-20</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hand</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Machine</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>8</td>
<td>1</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Combo</td>
<td>7</td>
<td>5</td>
<td>4</td>
<td>25</td>
<td>15</td>
<td>6</td>
<td>2</td>
<td>7</td>
<td>71</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>7</td>
<td>6</td>
<td>26</td>
<td>16</td>
<td>14</td>
<td>3</td>
<td>8</td>
<td>89</td>
</tr>
</tbody>
</table>

There were fifteen garments with designer or manufacturer labels (n=15). There were twelve outdoor garments with designer or manufacturer labels that state where the garment was made. There were three labels with other information (e.g., size and directions for care).

I examined a fur cape from Schumacher Fur Company, a Portland, Oregon furrier and a jacket from Meier & Frank, a department store in Portland, Oregon and a coat from Portland, Oregon, but the manufacturer name was worn off. There were two coats from the English couture house Redfern. I examined two garments (i.e., one jacket and one coat) with labels from the National Cloak

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503 This table excludes fifteen outdoor garments whose date or construction techniques were not discernible (i.e., some fur or pile garments that are too thick). In addition, not all hand-stitching was crude or sloppy and is difficult to discern whether it is hand or machine stitched.
504 There were five coats, four capes, three jackets, one mantle, one stole, and one beaded garment with designer or manufacturer labels.
505 The Schumacher Fur Company was established in 1895 by Louis Schumacher. Today, the Schumacher Fur Company continues to sell high quality fur garments. www.columbianshop.com/howtoguide/careFurs.cfm.
506 John Redfern was born in England and worked "as a tailor on the Isle of Wright. By 1871 he had extended his business to sell silk and Mourning Dress...Redfern began designing sports clothes for women...In 1881 he established businesses in London and Paris, followed later by branches in Edinburgh and New York...[H]e was appointed dressmaker to Queen Victoria. Redfern helped popularize the high-waisted, so-called Grecian style of 1908." Georgina O’ Hara Callan, The Thames and Hudson Dictionary of Fashion and Fashion Designers (London and New York: Thames and Hudson, 1998), 199. See also Julian Robinson, The Fine Art of Fashion An Illustrated History (New York and London: Bartley & Jensen Publishers, 1989), 130 and 170.
& Suit Company in New York.\textsuperscript{507} I examined a cape from a manufacturer with businesses in both New York and Paris; a mantle with a Parisian label;\textsuperscript{508} a coat from San Francisco, California; and a jacket from Toledo, Ohio. I examined a 1900s fur stole\textsuperscript{509} from Ernst Fritzer, a Seattle, Washington furrier; one garment with a numeric label ‘36’;\textsuperscript{510} one capelette with a label stating ‘Our Own Make’;\textsuperscript{511} and one cape with directions for care.\textsuperscript{512}

Only one Redfern coat was completely lined. Both garments have shawl collars, princess seams, and bound seam finishes. Both garments are made of high quality (i.e., dense) wool fabric, have construction details (i.e., box pleats and gathers), and button ornamentation. There are two garments (i.e., one coat and one jacket) from the National Cloak & Suit Co. in New York. Both garments are examples of turn-of-the-century styles and have similar garment features (i.e., shoulder gathers, v-shaped neckline, and braid trim). Both garments are made of black broadcloth; the jacket is completely lined with satin fabric. The coat sleeves and upper-bodice are lined with light-weight wool fabric. Both Parisian garments

\textsuperscript{507} The National Cloak & Suit Company located in New York. The company “required 11 body measurements for their made-to-measure catalogue service, most of the ‘mass made-to-measure’ garments were constructed by using proportionate, graded patterns which were then altered to a few measurements supplied by the customer, with a perfect fit not guaranteed.” Winifred Aldrich, “The Impact of Fashion on the Cutting Practices for the Woman’s Tailored Jacket 1800-1927,” Textile History 34(2) 2003: 157-158.

\textsuperscript{508} The label states: \textit{Grands Magasins Du Louvre. Fichus & Pelerines Paris 48 946}

\textsuperscript{509} This stole (i.e., ‘wrap’) is rectangular and shawl-like. The garment is lined throughout with brown satin lining and decorative ruching along the flat-fell seam edges. The fur exterior is decorated with three animal heads down the center-back of the garment. The edges of the garment are trimmed with fur tassels.

\textsuperscript{510} ‘36’ is probably the size of the garment.

\textsuperscript{511} This does not mean that the garment was poorly constructed. In fact, this garment was most likely made by a competent designer. The bodice is heavily beaded and trimmed with satin bows and jet-bead fringe.

\textsuperscript{512} The label on this cape states: “Lisreine” Rainproof Silk Seal. If wet shake well and rub gently with soft cloth. Allow to dry then brush slightly.
are made with high quality fabrics, decorative trim, and construction details. Both garments have age spots, fabric tears, and overall wear.

There were quality differences between Oregon outdoor garments with designer or manufacturer labels and non-labeled garments. Labeled garments had better quality\textsuperscript{513} primary and secondary fabrics, fancier seam finishes,\textsuperscript{514} and more use of lace, beading, ribbon, and other decorative trim. These garments are more complex in cut, fit, and usage of other construction details like pleating, shirring, darting, and use of gathers. The quality and type of seam finishes were the most observable differences between outdoor garments with labels and non-labeled garments.

Bound seams with satin fabric were the most common seam finish for labeled garments; five of the garments have bound seams or a combination of bound and other styles of seam finishes.\textsuperscript{515} Not all outdoor garments with designer or manufacturer labels were lined. Two of the fifteen labeled garments (one from Redfern, the other from Livingston Brothers in San Francisco)\textsuperscript{516} do not have garment linings. Only the upper-bodice and sleeves are lined from a coat from the National Cloak & Suit Company in New York. Perhaps the coat lining was removed or the original owner did not have enough money to include

\textsuperscript{513} For example stronger or fancier weave structures.
\textsuperscript{514} For example, instead of just being overcast seams, the seam edges were pinked or bound with satin fabric.
\textsuperscript{515} One coat has both bound and clean-stitched seams; one coat has a combination of bound and overcast seams; and one coat has a combination of plain and bound finishes.
\textsuperscript{516} Livingston Brothers opened its San Francisco store in 1876. "Its original Post Street store burned in the 1906 fire, and the business moved to a temporary site...The store continued after 1911 at 100 Grant Avenue." Tom Carey, Librarian at the San Francisco History Center (email 4 January 2005).
garment lining when she sent away for her custom-made garment. See Appendix M for more outdoor garment details.

Types of Outdoor Garments

Capes

Capes and coats appear to have been the two dominant styles of outdoor garments worn in Oregon between 1880 and 1920. I will discuss two common Oregon cape styles; the first style is a hip-length cape commonly made of thick velvet or broadcloth fabric (n=17). The primary fabric was cut and stitched in sections (i.e., center-back seam or princess lines). These capes are lined with cotton or light-weight wool fabric and commonly have some type of decorative finish (i.e., fur, feathers, top-stitching, or horse-hair) along the center-front opening and collar. Frequent collar styles included the high-standing Medicis collar. See Appendix N for line drawings of different Oregon cape styles.

Darts are commonly used at the shoulder in these heavier cape styles to provide garment structure and to help achieve the fashionable shape. Almost half the total number of capes (n=21) have surface ornamentation (i.e., jet beading, net, lace, and braid) applied to the bodice. The remaining twenty-two capes are not plain; their ornamentation is generally fabric with a woven pattern (i.e., curvilinear or vegetal motifs). These capes commonly have a large steel hook-and-eye closure at the collar and may have two or three more medium-size closures down the center-front.

517 Similar styles were found in the 1902 Edition of the Sears, Roebuck Catalogue, with an introduction by Cleveland Amory. (New York: Bounty Books, 1969), 1094-96.
The other common Oregon cape style is a shorter, 'spring or summer' cape also called 'shoulder' capes, because of their length. These capes (n=12) are made of a lighter weight fabric (i.e., satin or a patterned brocade fabric) and lined with similar types of silk lining. Band-style collars are common; some band-style collars also have ruching with lace or tulle silk fabric. Typically, these 'summer' capes have some kind of applied decorative bodice finish or ornamentation (i.e., jet beading, pleated satin ribbon, braid, or lace). Some capes also have box pleats down the center-back.

Compared to other cape styles, 'summer' capes are lighter in weight and do not have interlining. This may explain why these cape styles have fewer construction details (i.e., darts, pleats, gathers, and so forth). These capes generally have a smaller hook-and-eye closures at the collar compared to the hip-length capes, and some also have satin ribbons that could be tied into a bow around the neck. The shorter cloth capes were likely worn throughout warmer seasons and may have been thought of as an accessory garment. Outdoor garments illustrated and discussed in Harper's Bazar generally included descriptions based on where or when they should be worn; for example, "Young

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520 Many of the summer capes have very decorative and often colorful linings. Many cape linings are often cut in sections and stitched in place, probably to save or re-use fabric from older garments. This may be an economic necessity and may indicate that these capes could have been home-made. One cape is lined with a beautiful gold and purple brocaded fabric, while others may have been lined with recycled fabrics from other worn or outdated garments. I examined one cape with a foulard-style print popular between the years 1840 and 1860. For more information, see Barbara Brackman, America's Printed Fabrics 1770-1890 (California: C&T Publishing, 2004), 70.
521 Ruching is "trimming made by pleating a strip of lace, ribbon, net, fine muslin, or silk so that it ruffles on both sides. Made by stitching through the center of pleating." Charlotte Mankey

Other Oregon cape styles included one full-length ‘Opera’ cape, one ‘double-layer’ cape, three shorter fur capes, two heavily-beaded capelettes, and seven variations of the two typical cape styles discussed above (e.g., shorter velvet cape and hip-length cape with a scalloped-shaped, draped front).528

At the Bowman Museum in Crook County, Prineville, I examined a waist length, cut pile velvet cape, similar to cape styles worn between 1895 and 1900.529 The garment is dark in color530 with silk fabric lining; it has a two-piece, low-stand collar with hook-and-eye closures at the neckline. There are darts at the shoulder line. The cape has jet beading, braid, and horse-hair trim. When I examined the cape, there was a piece of tape with the writing ‘Elma Davis’ on it. The donor information stated that the garment was originally donated by George Noble. The Noble family came to Oregon from Ohio in 1850. Elma Davis was the daughter of George Noble and Etta Stewart; the couple married in 1886 and in 1903, they moved to Prineville. I could not locate Elma Davis’s birth-date, but

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522 Harper’s Bazar XVIII, no. 2 (10 January 1885): 36.
523 Harper’s Bazar XXIII, no. 20 (17 May 1890): 393.
524 Harper’s Bazar XXIII, no. 20 (17 May 1890): 393.
525 Harper’s Bazar XXIII, no. 31 (2 August 1890): 609.
526 Harper’s Bazar XXIII, no. 48 (29 November 1890): 940.
528 There is a total of forty-three Oregon capes.
530 ‘Seal brown’ Pantone 19-1314, 150.
Elma married Robert Davis in 1916 in a double wedding. Elma and Robert lived in Prineville for most of their lives.

I assumed that Elma was between sixteen and twenty-two years of age (i.e., the average age for marrying) in 1916. Assuming that my date of the cape is accurate (i.e., 1895-1900), then Elma was born sometime in the early 1890s and 1900, and the cape would have been given to her by a previous owner. Thus, this particular cape was probably worn by more than one person. The garment was donated by George Noble, which means that he had it in his possession (i.e., possibly in storage), and it was possibly not worn after Elma married Robert Davis in 1916. See Appendix N1 for a line drawing of this cape.

At the Albany Regional Museum, I examined a shorter lighter-weight velvet cape that, according to museum records, belonged to Mrs. Guardina Knauss, who made the cape to attend a ball, and it was never worn again. This cape, similar to other capes worn during the 1890s, has a band-style collar, center-back seam, and princess lines. There is a modest amount of hand-applied jet bead trim in a curvilinear, scroll design that wraps around the lower section of the cape. See Appendix N2 for a line drawing of this cape.

At the Benton County Museum in Philomath, I examined a shoulder length cape, similar to styles worn between 1895 and 1900. The garment is made of black brocade fabric whose woven design was medium-size repeats of vegetal and curvilinear motifs. The cape is cut in two pieces, has a machine sewn center-back seam, and a hand sewn peter-pan collar and tie front. According to museum records the cape originally belonged to Nancy Emily Tharp who died in 1917 in
Corvallis, Oregon. According to records, Tharp was a pioneer and came to Oregon in a covered wagon. She had eleven children and lived in Independence and north Corvallis' Camp Adair. The donor of the cape, Nancy's great-granddaughter, explained that she and her mother also wore the cape in later years. See Appendix N3 for a line drawing of this cape.

These examples illustrate the range in ownership and use of Oregon capes. One cape was made specifically to wear to a ball; the owner claimed that she never wore it again. While this cape was homemade, this woman must have had the financial means to buy the fabric and trimmings to make the cape to wear only to one event. Stories about multiple uses and/or owners are more common. Outdoor garments were frequently worn by more than one person over a longer time period, most likely after the garment was fashionable. This suggests that some Oregon women were not always fashion conscious or had the financial means to adjust to the changes in fashion. Function, more so than fashion, may have been more of an influence on women and their choice of clothing. These examples also illustrate how important it is that museums understand why it is necessary to ask questions about all objects, including clothing items, at the time of donation.

Capes were relatively simple outdoor garments (i.e., silhouette, cut, and construction). Women likely spent more effort and money to decorate these garments, which may account for the number of capes in Oregon. Women were probably less likely to discard capes with lots of ornamentation (i.e., jet beading and fringe, lace, and ribbon). Garments made of fancier fabrics with lots of
ornamentation may have been reserved for special evening occasions, at least until they went out of fashion and/or given to another person. Capes were popular outdoor garments across nineteenth-century style periods probably because they are less fitted and easier to construct than coats, jackets, and other fitted or semi-fitted outdoor garments. The style changes were fewer than more fitted garments. The overall shape and fit of capes did not change much over time; fabric, color, collar-styles, and ornamentation did change over time. These changes were most likely the result of national fashion changes.

Coats

Like capes, coats were generally made of thick, warm fabrics (i.e., woolen broadcloth, twill, and fur) (n=21) or made of light weight, silk fabrics (i.e., satin, crepe, or taffeta) (n=7). See Appendix O for line drawings of Oregon coat styles.

According to Harper's Bazar's fashion editor,

A LIGHT-WEIGHT [sic] coat or wrap to wear over summer gowns is a most useful addition to a woman’s wardrobe...[n]ot only is it suitable for an evening or theatre cloak, but for street wear at any time or place...[s]everal kinds of material may be used...[i]f taffeta silk is the material chosen for it the best quality is the cheapest in the long run.531

In Oregon, frequent coat styles found in this study are semi-fitted or loose in fit and generally, mid-calf length to ankle length.

A variety of construction techniques and styles were used to construct and fit the various styles of Oregon coats, but side-seams, darts, gathers, and princess seams were frequent. Over sixty-percent of the Oregon coats are black or dark in

531 Harper's Bazar XLII, no. 7 (July 1908): Cut Paper Pattern no. 692.
color, thirty percent are light colored, and the remaining ten percent are other colors. Long semi-fitted or loose sleeves were common sleeve lengths and styles.

In the Oregon coats, button-and-buttonhole and button-and-loop were frequent closures; braid and decorative buttons were frequent ornamentation trimmings used. See Appendix M for more detailed findings.

At the Oregon Trail Regional Museum in Baker City, I examined a mid-calf length belted coat similar to styles worn after the 1910s. Wilma Freeman, the original owner remembered wearing her “Teddy bear” coat to register for junior high school in 1922. The loose fitting coat is made of a piled fabric, specifically speckled brown and cream-colored alpaca wool. The coat has side-seams, slight wrap-around front, v-shaped neckline, and long bridle-line. The one-piece, semi-fitted long sleeves do not have cuffs; instead, leather bands trim the cuffs. The coat has welt side pockets on both the left and right sides of the wearer. See Appendix O1a-b for line drawings of this coat.

In Pendleton, I examined a semi-fitted, ankle-length coat with side-seams, princess-seams, an inverted pleat at the rear of the garment, and princess line darts. The coat is made of dark colored velvet; it has a low-standing, two-piece

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532 In describing a coat, the editor explained that “[b]lack is perhaps the most serviceable color.” Harper’s Bazar XLII, no. 7 (July 1908): Cut Paper Pattern no. 692.
533 The donor information, found in museum records, made it sound like the original owner referred to the coat as her “Teddy bear” coat, but teddy bear coat describes a “bulky coat of natural-colored alpaca-pile fabric worn by men, women, and children in the 1920s.” Calasibetta and Tortora, The Fairchild Dictionary of Fashion, 105-106. This study focuses on women’s outdoor garments. This garment was included because it is similar to other garment styles. I did not collect much information on garments worn by young women, but styles appear similar to ladies’ garments, the differences being in the overall simplicity of style, quality of fabric, and amount of ornamentation. The Ladies’ Home Journal, XXXII (9) (September 1915): 69.
534 Alpaca wool would have added not only warmth, but cost to this garment. In Picken, ‘alpaca-pie’ it states: “coating fabric with cotton back and high alpaca pile, used or men’s greatcoats and women’s “teddybear” coats, and as lining for men’s topcoats, raincoats, and jackets.” Picken, The Fashion Dictionary, 4.
collar. It has fur covered toggles and loop closures. Tear-shaped balls of fur dangle from the braided loop closures. The coat is lined throughout with purple satin fabric; the body lining is quilted. The coat is similar to other styles worn during the early twentieth century (i.e., 1905-1910); however, the quantity of fur fabric and quilted satin lining suggest that this garment was an expensive garment. See Appendix O2a-b for line drawings of this coat.

This coat originally belonged to Maud Maxwell, a Pendleton school teacher who taught in the early 1900s. Maud Maxwell may have come from a wealthy family or married someone wealthy from Pendleton. It is a misconception that school teachers did not marry. While many school teachers remained single throughout their lives, some teachers chose to marry due to the low wages and dangerous living conditions. Maud Maxwell, like other late 19th and early 20th century teachers, may have "increased [her] social standing by marrying professional men."537

Jackets

While capes and coats were the most observed styles of outdoor garments, jackets, dusters or automobile coats, collarettes, and 'other' garments were also observed. Jackets were generally waist or hip length; semi-fitted and fitted were the most common styles, and most jackets dated to 1900 and 1905. See Appendix

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535 The leather bands are made of the same leather used to make the belt.
536 Museum records do not specify whether Maud Maxwell was single or married.
537 Polly Welts Kaufman, Women Teachers on the Frontier (New Haven and London: Yale University Press, 1984), 43. In Appendix D, Kaufman traced the married status of Oregon teachers. Of the five Oregon teachers, one married a farmer, one married a judge, one married a lawyer, one married a reverend, and one married a governor.
P for Oregon jacket styles. Typically, jackets were lined with silk fabric. Pile velvet and woolen twills were the most common construction fabrics, although fur and ‘other’ fabrics (i.e., faille) were also observed. The majority of the jackets were dark in color. Jackets with v-shaped necklines and notched collars were common. Long, semi-fitted sleeves were common, although fitted sleeve styles were also present. Jackets commonly had button and buttonhole closures, but hook-and-eye closures, or combinations of button and buttonhole and hook-and-eye closures were also present.

At the Union County Museum in Union, I examined a waist-length jacket, belonging to Minnie Stevens, similar to late 19th and turn-of-the-century jacket styles. The bodice and sleeves are made of dark colored fur and lined throughout with satin fabric. According to museum records, in 1883 Minnie’s brothers trapped the animals that were used to make the jacket in Minnesota. Minnie’s mother made the pelts into a jacket for Minnie’s eighteenth birthday.

The jacket is fitted and had princess seams, wrap-around style front, and storm collar (i.e., notched collar, wide lapels, and medium bridle line). The collar, lapels, and cuffs are made of the light colored fur. Sleeves are long and semi-fitted, with band-style cuffs. The jacket has button and loop closures, a six-inch vent at the back, and no additional ornamentation. See Appendix P1a-b for line drawings of this jacket.

538 There were no names of Minnie’s brothers listed in the museum records.
539 I could not find any information about when Minnie was born and the year she would have been when she turned eighteen. If my date of the jacket is correct, then the pelts would have been at least ten years old before they were made into a garment.
At the Harney County Museum in Burns, I examined two hip-length jackets, similar to styles worn between 1900 and 1905. Both jackets belonged to Mrs. L. E. Hibbard, who was the book-keeper for Meier & Frank.\textsuperscript{540} Ms. Hibbard married Dr. Hibbard, a dentist in Burns, Oregon.\textsuperscript{541} Dr. L. E. Hibbard also served as the "president of the Burns and Harney County Commercial Club."\textsuperscript{542}

The first jacket is made of wool, specifically cream-colored twill fabric. The garment is plain except for the top-stitching on the patch-with-flap pockets and the slash pockets. The lack of ornamentation and type of fabric may indicate that this garment was an "everyday" outdoor garment worn more frequently than the other "dressy" jacket. The jacket is lined with satin fabric throughout the garment. It has a v-shaped neckline and notched collar. It has a flat-fell center-back seam and side-seams. Where the side-seams intersect the hem-edge, there are godets, which allow extra movement at the hip. The jacket has button and buttonhole closures and two pocket styles: flap-pockets for the hands and a faux slash pocket near the lapel. See Appendix P2 for a line drawing of this jacket.

The second jacket is made of black crepe silk fabric that has a textured, crinkled finish. This jacket may have been worn on more formal occasions due to the "dressy" primary fabric. The jacket is lined throughout with black satin.

\textsuperscript{540} I do not know when Mrs. Hibbard was the bookkeeper for Meier & Frank. I suspect she worked before she was married and moved to Burns after she was married. If this is true the garments may have been worn when she worked for the Portland department store.

\textsuperscript{541} There is no marriage record for Dr. L. E. Hibbard and Mrs. L. E. Hibbard in Burns, Oregon between 1900 and 1940. Therefore, the couple most likely married in the Willamette Valley before moving to Eastern Oregon sometime between 1910 and 1924; 1924 is the date that G. F. Brimlow, Harney County historian, discussed Dr. L. E. Hibbard and his role in the development of roads in Harney County, Brimlow, \textit{Harney County Oregon and its Range Land}, 225. The Hibbard Family name is frequently associated with Marion County history in the Oregon Historical Society research library. \url{www.librarycatalog.ohs.org}.

\textsuperscript{542} Brimlow, \textit{Harney County Oregon and Its Range Land}, 238.
lining. It is semi-fitted with machine sewn center-back and side seams and has a high neckline at the back and low, v-shaped neckline at the front with a notched collar. There are two shoulder line darts, approximately six inches long. The long, semi-fitted sleeves have a raised armseye seams; there are two exterior patch pockets with top-stitching. It is similar to the shape and style of the first jacket. The jacket has button and buttonhole closures. See Appendix P3 for a line drawing of this jacket.

Shawls

In Oregon, I examined six shawls: one brown lace shawl; one black, wool knit shawl; one knit shawl with the lower half of the shawl knitted with dark brown yarn, the top portion knitted with a lighter colored yarn, and where the two meet, there is a wave-like shaped pattern; one dark-colored shawl with medium-large size floral pattern repeats; one shawl with multiple patterns (i.e., plaid and medium-size floral pattern repeats); and one dark-colored, twill shawl with a sporadic embroidered floral motif. Shawls are made of knitted wool yarns or of silk satin, brocade, or lace fabrics. Five of the six shawls have fringe. There was not any common fabric structure or pattern.

At the Benton County Museum in Philomath, I examined a square five and three-quarter foot (sixty-nine inch) by five and three-quarter foot red plaid with medium-sized rose-bud printed shawl with long, ten-inch fringe that trimmed the edge of the garment. The shawl originally belonged to Benton County resident Mrs. Florence Woodhouse Crockett. The museum records state that
Crockett wore the shawl with a bustled dress; she referred to the shawl as her “strawberry” shawl because of its red and purple colors. According to the donor’s information, Crockett wore the shawl when she came across the plains to Utah in the 1850s.

This shawl was included in this study, because the shawl may have continued to have been worn by Crockett or another family member throughout the late nineteenth century. Like capes, shawls were commonly worn after they were considered fashionable garments. These garments may have been considered more functional, utilitarian garments when they were worn after their height of fashion. See Appendix Q1a-b for a line drawing and photograph of this shawl.

At the Umatilla County Museum in Pendleton, I examined a seven and one-half foot (ninety inch) by three and one-half (forty-two inch) multi-colored wool knitted shawl with four-inch long fringe. The rectangular shawl is ninety inches wide by forty-two inches long. This shawl appears as if it has to be worn in a specific way. On the long side, there are patch pockets for both hands. After the wearer draped the shawl over their body, the pockets would be in front at about hip-length.

The shawl belonged to Emma Smith who was born in Illinois. Emma came to Oregon by wagon train. She married Mr. Wilkinson, a Pendleton

543 Bustles were not fashionable until the 1870s and 1880s at which time shawls were not fashionable. The donor may have meant that the shawl was worn with a crinoline-shaped dress. "The shawl had proved an admirable adjunct to the burgeoning crinolines which came into vogue around 1856," Mackrell, Shawls, Stoles and Scarves, 70.
544 Emma Smith’s date of birth is unknown.
545 This date is unknown.
jewelry store owner. Mr. Wilkinson died in 1914, and Emma died in 1931. Emma used the shawl in the 1919 Happy Canyon Pageant, part of the Pendleton Round Up. The Pendleton Round Up is an annual event that was established in 1910. The Happy Canyon Pageant was added in 1914 and was designed to entertain rodeo crowds during the evening hours. The pageant portrayed Indian and pioneer life. In the parade, Emma rode on the back of a covered wagon and acted like she was shaking the dust out of the shawl. See Appendix Q2 for a line drawing of this shawl.

**Dusters**

Dusters or automobile coats were utility garments or garments designed and constructed for a specific use. Dusters were typically worn during the early 1900s when automobiles and open-topped carriages became popular. Dusters were used to protect the wearers' garments (i.e., dress or skirt, shirt-waist, and so forth) when riding in open automobiles. Dusters reflect the technological and economic developments and advancements in mass-production, ready-to-wear, and ready-to-purchase garments.

The dusters observed in this study were completely machine sewn, and there was relatively little difference among the garments. All dusters appear undyed. In Clackamas County, one duster was described as having been worn by all female and male members of the original owners' family. This duster originally

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546 This date is unknown.
548 Museum records, donor file.
belonged to Mabel Schoenharm. See Appendix R1 for a line drawing of this duster.

Dusters were typically loose in fit, another indication that these garments were typically purchased as utility garments (i.e., 'one-size fit-all'). The differences among the Oregon dusters that were observed included: some with and some without pockets, number of pockets, and pocket locations. I also observed differences in collar styles and types of buttons. Generally, dusters had a side-seam, a back-vent, and little ornamentation or construction treatment.\(^{550}\)

At the Eastern Oregon Museum in Haines, I examined a machine constructed, mid-calf length duster made of a canvas-like material that was probably cotton. This garment has more construction details than the other dusters in this study. It has side-seams and princess seams and shoulder gathers. Instead of the common convertible or band-style collar, this duster had a point collar with relatively wide lapel points. The sleeves were elbow length and semi-fitted. This garment had button holes, but the buttons were missing, along with the belt that probably once went with the garment.\(^ {551}\) This garment has more ornamentation and construction details than other automobile coats or dusters in this study, thus indicating that the original owner may have had the financial means to buy a more expensive or unique utilitarian garment. See Appendix R2 for a line drawing of this duster.

\(^{549}\) Dusters appear to have been worn between 1905 and 1910, and while they may have been worn after this time, dusters lost their global fashionable appeal and were not worn much after 1910. \(^ {550}\) One duster has additional pleating, and two garments have additional button ornamentation but this was atypical. \(^ {551}\) There were belt loops around the waist of the garment but no belt.
This duster originally belonged to Joann (Bond) Boyer who used the duster for riding in horse drawn buggies and cars. Joann was the first Oregonian child born to Charles Wesley and Martha Herndon Bond of Lawrenceburg, Kentucky. The family came by train to Missouri Flat in March, 1908. In March 1914, the Bonds moved to the Eastern Oregon and settled on sixteen hundred “acres near Hot Lake, trailing their livestock behind household goods on bobsleds.” The family may have been successful cattle ranchers with the means to buy a fashionable utilitarian garment; this was most likely not the case for many ranching families that settled in Eastern Oregon during the 1900s.

Collarettes

I examined two fur collarettes; one from Canyon City in Grant County; the other, from Joseph in Wallowa County. Initially, I included both garments in the ‘cape’ category, until I found a specific name for the collarettes in the reprinted 1902 Edition of The Sears, Roebuck Catalogue. These garments are both made of fur and are examples of styles worn between 1900 and 1905. The collarette from Grant County may have been originally purchased in the Sears Catalogue, because the similarity and description of the garment is quite similar to the catalog description:

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552 If the donor information and my date of the duster are correct, the garment must have belonged to someone else before it belonged to Joann. The information stated that Joann was the first Oregon born child, but the family did not settle in Eastern Oregon until 1914, making Joann not yet born when the garment was originally worn and possibly not worn in Oregon.
553 The History of Baker County, Oregon, 105.
554 According to museum records, this collarette belonged to Martha E. Livingston who lived in Canyon City. Martha wore this garment to a local high school basketball game in 1898.
555 According to museum records, this collarette was worn by Mrs. C. A. Ault in the early 1900s. Mrs. Ault married Dr. Charles A. Ault in Enterprise, Oregon, and the couple had a son in 1898.
**THIS STYLISH COLLARETTE** is made with an imitation gray mouflon border and collar, and Baltic seal yoke and under collar. The combination of these two different colors is very striking. It measures 10 inches in length and 70 inches sweep. Lined throughout with red or heliotrope satin lining. Price...$3.95.  

I was not able to discern whether the Oregon collarette’s fur was real or imitation, but the illustration and description of the collarette is very similar to the Sears collarettes, except that the extant collarette has a light brown satin lining. See Appendix S1a-c for line drawings of this garment and a catalogue photograph of the Sears, Roebuck collarette.

**Mantles**

I examined three mantles from Oregon City, in Clackamas County, one of the earliest settled towns in Oregon. Two mantles from Oregon City are styles of mantles worn between 1885 and 1890, when back-fullness was fashionable. The third mantle is an example of fashionable styles worn between 1895 and 1900. All three mantles have multiple garment lengths; all three garments had hip-length backs and knee-length or lower fronts. According to *Harper’s Bazar* mantles were popular, “because they are not so heavy as long cloaks, yet give warmth where it is most needed—on the shoulders and arms—and do not conceal the handsome costume worn with them.”

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558 In 1841 a provisional government was established in Clackamas County. “Clackamas County, ‘Hub’ of the Oregon Country, *Clackamas County Historical* (Clackamas County Historical Society, 1959): 4.
559 *Harper’s Bazar* XXIII, no. 42 (18 October 1890): 808.
The three mantles I examined are black in color; one mantle is made of silk brocade and lined with cotton. The second mantle is made of silk faille fabric and lined with satin. The third mantle is made of wool twill fabric and lined with silk satin fabric. All of the garments are similarly constructed with a machine sewn center-back, princess seams, side-seams, and shoulder gathers. All mantles are decorated; the wool mantle is modestly trimmed with black braid, and the two silk mantles are heavily ornamented with jet beading, ribbon, and lace. See Appendix T1a-c for line drawings of a mantle from the Museum of the Oregon Territory in Oregon City.

Outdoor Garment by Decade

1880s

In Oregon, coats and capes were the most frequent styles of extant outdoor garments worn during the 1880s, followed by shawls, mantles, jackets, and cloaks. In contrast, mantles appear to be the most frequently illustrated and described fashionable outdoor garment in Harper’s Bazar during the 1880s. However, there were also a variety of jacket, coat, and cloak styles that were also described in Harper’s Bazar during the 1880s. In museums throughout Oregon, I did not find any double-breasted jackets, sleeveless jackets, ‘Newport’ jackets, and

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561 This finding is based on my selective sampling of Harper’s Bazar during the 1880s. Harper’s Bazar XIII, no. 1-51, (1880); XVIII, no. 2-42, (1885).

562 The ‘Newport’ jacket was a combination of a double-breasted jacket and a mantle, whose “loose square sleeves are a new feature on such garments and give the effect of a mantle because they are extended to the end of the wrap in the back.” Harper’s Bazar XIII, no. 40 (2 October 1880): 627.
or ‘Pererine’ jackets, all popular jacket styles that were illustrated and described in *Harper’s Bazar* during the 1880s. In Oregon, there were two tailored jackets that reflected popular English styles. In the March 1880s issue of *Harper’s Bazar*, the editor explained that tailored jackets, in the English style, would be popular for spring.

My results indicated ‘hip-length’ was the most frequent length for extant outdoor garments worn in the Willamette Valley and Eastern Oregon during the 1880s, followed by garments with multiple lengths, mid-calf, and ankle length garments. According to clothing historians, long, fitted coats and cloaks were some of the most popular outdoor garments during the 1880s. Severa explained that “coats and cloaks were often double-breasted, and the most usual form of collar was high and straight and worn buttoned to the top.” I did not find any double-breasted coats; semi-fitted and fitted were popular fits for coat styles worn in Oregon during the 1880s. The majority of Oregon’s outdoor garments had high, jewel shaped necklines that could be buttoned to the top with hook-and-eye or button and buttonhole closures.

Princess seams and side-seams were common bodice styles for outdoor garments worn in Oregon during the 1880s. Four garments were completely hand constructed; twelve garments were constructed using a combination of hand and

563 The ‘Pelerine’ jacket was a fitted jacket with a shoulder-cape. *Harper’s Bazar* XIII, no. 45 (6 November 1880): 713.
564 “They are of medium length...[t]he back is quite closely fitted...[t]hese details, it will be seen, are exactly those of a gentleman’s morning coat, and the edges are finished with machine stitching, or else turned up and faced like masculine garments.” *Harper’s Bazar* XIII, no. 10 (6 March 1880): 147.
566 Severa, *Dressed for the Photographer*, 384.
machine construction techniques. Most of the garments were lined, which explains why seam finishes were mostly 'not visible.' Natural waistlines were most common. Gathers were frequent construction techniques, and some applied ornamentation (i.e., fringe, buttons, braid, beading, lace, and combinations of these) was common. Black and other dark colors were the dominant colors for the extant outdoor garments worn in the Willamette Valley and Eastern Oregon during the 1880s.

1890s

Capes were the most frequent extant outdoor Oregon garment for the 1890s. Capes also appeared to be popular nationwide. In Harper's Bazar the main silhouette feature of indoor garments shifted from the large bustle of the late 1880s to increasingly large sleeve-styles. The expanding sleeves of the mid-to-late 1890s "rendered narrow coats and jackets unstylish and unworkable, and capes superseded them in popularity." I also examined four coats and one jacket worn during the 1890s. Despite the national popularity of puffed sleeves, I only examined two outdoor garments with puffed sleeves.

The extant Oregon outdoor garments, like other fashionable outdoor garments of this period were made short in the back, to compensate for the back-fullness of the indoor garments. ‘Below the shoulders, above the waist’ length (n=15), waist-length (n=9), and hip-length (n=7) were the most frequent lengths

568 Severa, Dressed for the Photographer, 465.
569 Harper's Bazar XXIII, no. 20 (17 May 1890): 383.
for the extant Oregon outdoor garments of the 1890s. There were only four outdoor garments that were knee length or longer, and there were two outdoor garments with multiple lengths (i.e., the back was shorter than the front of the garment).

Darts, pleats, yokes, and multiple techniques were common bodice characteristics. High necklines were most popular during the 1890s, but naturally placed necklines and multiple neckline locations were also common. Many of the extant Oregon outdoor garments are similar in silhouette to many of the garments described and illustrated in Harper's Bazar during the 1890s. However, there were few extant Oregon garments that are as ornamented as garments described in Harper's Bazar. Almost all outdoor garments described and illustrated in Harper's Bazar were heavily ornamented and made of the most fashionable fabrics of the day. The extant Oregon outdoor garments resembled these styles, but the amount of ornamentation and quality of fabric differed.  

The majority of the extant outdoor garments (n=29) were constructed using a combination of hand and machine construction techniques. Due to lining, many of the seam finishes were ‘not visible,’ but some seam finishes were visible. Bound seams and multiple finishes were frequent techniques. Black and other dark colors were the most frequent colors for the extant garments. Oregon colors were similar to the popular color choices for outdoor garments described in Harper's Bazar, which included green, eggplant, violet, various shades of brown,  

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570 Many of the garments illustrated and described in Harper's Bazar are made of the finest fabrics and heavily trimmed. "Long cloaks for midwinter are most luxurious wraps of camel's-hair, plush, or brocade, trimmed with passementeries of silk cords and of metal shaped in great collars,"
platinum gray, and blue.\textsuperscript{571} According to the editor of \textit{Harper’s Bazar} and present-day clothing historians, popular fibers were silk and wool; popular fabrics included velvet and fur.\textsuperscript{572} For the Oregon extant garments, the most frequent fibers were silk and wool; frequently used fabrics included velvet, satin, brocade, broadcloth, twill, and fur.

Jewel shaped necklines were most frequent, although there were some v-shapes. Hook-and-eye was the most frequent closures, followed by button and buttonhole, and button and loop closures. Darts, gathers, pleats, and ruffles were frequent construction details. In this study, extant garments with applied ornamentation (i.e., lace, ribbon, bead, and so forth) increased during the 1890s and dropped during the 1900s. This change may have been due to greater availability of mass-produced, ready-to-wear outdoor garments which had fewer construction and ornamentation details.

\textbf{1900s}

The most frequent extant Oregon outdoor styles were coats, capes, dusters, and jackets. Nationally, the most fashionable shape or silhouette was based on the s-shaped curve: narrow waists, rounded hips, and “skirts flared out to a trumpet shape at the bottom.”\textsuperscript{573} The majority of the extant outdoor garments worn in Oregon were loose fitting, but semi-fitted and full-cut garments were also

\begin{footnotes}
\footnote{platinum gray, and blue.\textsuperscript{571} According to the editor of \textit{Harper’s Bazar} and present-day clothing historians, popular fibers were silk and wool; popular fabrics included velvet and fur.\textsuperscript{572} For the Oregon extant garments, the most frequent fibers were silk and wool; frequently used fabrics included velvet, satin, brocade, broadcloth, twill, and fur.}
\end{footnotes}
worn. Extant Oregon garments were not as fitted at the waist and flaring at the hem as the fashionable outdoor garments. Side-seam, darts, and combinations of these techniques were frequently used in the extant outdoor garments worn in Oregon during the 1900s.

Ankle (n=8) and mid-calf length (n=5) garments were most frequent, followed by hip (n=4) and waist length (n=4) outdoor garments. Capes continued to be worn during the early 1900s and results indicated that 'below the shoulders, above the waist' garments were also worn during the 1900s (n=6). Outdoor garments with no defined waistline were frequent (n=21); natural (n=5) and slightly raised waistlines (n=5) were also found.

There were more extant outdoor garments, compared to extant garments from early style periods that were completely machine sewn. However, the majority of the garments continued to have a combination of hand and machine stitches. Flat-fell, bound, and multiple seam finishes were common techniques for extant outdoor garments with visible seam finishes. Garments were dark colored, but light colored garments were almost as frequent. Wool, fur, and silk were the most common fibers. Prior to 1900, fur was considered a luxurious fashion material, used primarily to trim and line outdoor garments. By the 1900s, fur was a popular fashion fabric used to trim and construct outdoor garments.574

In the extant garments, naturally placed necklines replaced the high, constricting necklines of previous style periods. Jewel and v-shaped necklines

574 There were more outdoor garments trimmed or made of fur fabric during the late 1890s in *Harper's Bazar* XXVIII, no. 2 (12 January 1895): frontispiece; XXXII, no. 41 (14 October 1899): frontispiece, 874; XLII, no. 2 (February 1908): 140. In the 1902 *Sears, Roebuck Catalogue* there
appear to have been equally frequent neckline styles. Long, semi-fitted and loose sleeve styles were common with natural and slightly lowered armseye seams. Hook-and-eye remained frequent closures, but buttons and buttonholes became the more frequent closure. Gathers and darts were popular construction techniques; and buttons, fringe, fur, lace, beading, and braid were commonly used as ornamentation.

By the turn-of-the-century, more women understood the importance of physical activity and understand the relationship between physical health and clothing. In Harper’s Bazar there were descriptions and illustrations of outdoor garments used for specific activities, such as walking, visiting, and golf. Golf capes were similar to regular capes but were made of “reversible Scotch cloth” (i.e., plaid fabric). At the Wallowa County Museum in Joseph, I examined a waist length golf cape made of solid green, felted wool. The interior is lined with plaid, cotton lining. The cape has a two-piece low-stand collar with top-stitching and braid along the collar and center-front opening. There are darts at the shoulder-line. According to museum records, the cape was “owned by late Harley Hamilton, worn by Mother Winston, mother of Tom, Frank, John, Jess,
Jim, Edward, and girls Dora and Lizzie. See Appendix N4a-b for line drawings of this cape.

1910s

Coats were the most frequent extant 1910s Oregon outdoor garment. Oregon coats were less form fitting and boxier in shape, compared to the more form-fitting fashionable styles. Magazine illustrations and photographs depict less fitted outdoor garments compared to previous style periods. In Oregon, by the end of the 1910s, outdoor garments were looser fitting, but waistlines were defined by a belt or partial belt. In *The Ladies' Home Journal*, Mrs. Ralston explained that the semi-fitted coat “should not be loose, but shaped in the underarm and the front seams, yet sufficiently tight to define the bust-line or the waist-line.”

The national fashionable shape or silhouette was long and slim during the 1910s. The s-shaped silhouette of the 1900s “was being superseded by a straighter line.” Extant Oregon outdoor garments reflect the popular long, narrow garment styles. Results indicated that semi-fitted and loosely fitting outdoor garments were most frequent in Oregon. Results indicated that bodice styles, construction techniques, and applied ornamentation were more plain and simple, compared to previous style periods, although some shaping devices (i.e., darts) were still used. Fashionable garments depicted in *Harper’s Bazar* were

578 I do not know if the garment originally belonged to Harley Hamilton and was also worn by Mother Winston, or if it originally belonged to Mother Winston, wife of Harley Hamilton.
more ornamented than the Oregon garments. "To relieve the plainness of the coat, a design of soutache braid may be used without changing the lines or detracting from the simplicity of the style." 

In Oregon extant outdoor garments that were completely machine constructed were common. Results indicated that some hand construction was still used to attach the lining to the garment, attach the collar, stitch the armseye seam, attach pockets to the garment, and/or to apply ornamentation to the garment. In Oregon, extant mid-calf length garments were most frequent during this decade. The majority of the seam finishes were not visible due to interior lining. Bound seam finishes were most frequent with garments with visible seams. Both dark and light colored garments were frequent in the 1910s extant Oregon garments, despite the predominance of dark and somber colors described in fashion magazines.

Objective 2

Objective two was to determine if there were regional differences in outdoor garments. I hypothesized that variations might be found in the outdoor garments worn between the Willamette Valley and Eastern Oregon, specifically the Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions. Frequencies were analyzed to determine if there were differences between Oregon regions. Due to small cell frequencies, I was not able to calculate the chi-square statistic. Capes and coats were the most frequent extant outdoor garments in both

580 Tortora and Eubank, Survey of Historic Costume, 366.
581 Harper's Bazar XLII, no. 7 (July 1908): Cut Paper Pattern no. 692.
the Willamette Valley and in Eastern Oregon. Results indicated that mantles and
shawls were more frequent in the Willamette Valley, and dusters and collarettes
were more frequent in Eastern Oregon. See Table 5.

<table>
<thead>
<tr>
<th>Type</th>
<th>Willamette Valley</th>
<th>Eastern Oregon</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>Cape</td>
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</tr>
<tr>
<td>Coat</td>
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<tr>
<td>Jacket</td>
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<td>3.84</td>
</tr>
<tr>
<td>Duster</td>
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<td>0.96</td>
</tr>
<tr>
<td>Shawl</td>
<td>4</td>
<td>3.84</td>
</tr>
<tr>
<td>Mantle</td>
<td>3</td>
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<tr>
<td>Cloak</td>
<td>2</td>
<td>1.92</td>
</tr>
<tr>
<td>Collarette</td>
<td>0</td>
<td>0.00</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>1.92</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>42.30</td>
</tr>
</tbody>
</table>

I found fewer differences between extant Oregon outdoor garments after
the turn-of-the-century. After 1900, improvements in transportation (i.e., railroad
and automobiles), agriculture science and farming equipment, and technology
helped bring more settlers east of the Cascade Mountains. Many Eastern Oregon
towns depended on the railroad for supplies or to export local products (i.e.,
wheat, wool, wood) to other towns in Oregon or to other states. This dependency
on rail transportation may explain why there were fewer older garment styles (i.e.,
shawls, mantles, and cloaks) in Eastern Oregon. Older outdoor garments may
have worn out, re-used to make other garments or quilts, or were not saved. In

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582 This table excludes the three garments worn in both regions (one shawl and two jackets). The
percentages were calculated out of N=104 outdoor garments.
addition, women may have decided to leave older garments behind or give them to other women before moving to Eastern Oregon. See Table 6.

<table>
<thead>
<tr>
<th>Date Range</th>
<th>Willamette Valley</th>
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</tr>
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<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>1880-85</td>
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<td>4.80</td>
<td>3</td>
</tr>
<tr>
<td>1885-90</td>
<td>6</td>
<td>5.77</td>
<td>1</td>
</tr>
<tr>
<td>1890-95</td>
<td>4</td>
<td>3.85</td>
<td>3</td>
</tr>
<tr>
<td>1895-00</td>
<td>12</td>
<td>11.54</td>
<td>18</td>
</tr>
<tr>
<td>1900-05</td>
<td>4</td>
<td>3.85</td>
<td>10</td>
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<tr>
<td>1905-10</td>
<td>1</td>
<td>0.96</td>
<td>14</td>
</tr>
<tr>
<td>1910-15</td>
<td>2</td>
<td>1.92</td>
<td>1</td>
</tr>
<tr>
<td>1915-20</td>
<td>4</td>
<td>3.85</td>
<td>4</td>
</tr>
<tr>
<td>Before 1880</td>
<td>4</td>
<td>3.85</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>42</td>
<td>40.40</td>
<td>54</td>
</tr>
</tbody>
</table>

One example of difference between the two regions was the place of origin indicated by the garment label. There were seven outdoor garments with designer or manufacturer labels located throughout the Willamette Valley. The designers or manufacturers were: the English couture house Redfern (coat); Livingston Brothers Incorporated, San Francisco (coat); S. & J. B. (Paris/New York) (cape); Rose Drewior Avery, Toledo, Ohio (jacket); Grands Magasins Du Louvre Fichus & Pelerines Paris 48/946 (mantle); '36 (beaded 'other');

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583 This table excludes five garments for which I could not determine the dates.
584 I found two garments from Linn County (one from East Linn County, one from West Linn County), two from Washington County, two garments from Clackamas County, and one garment from Polk County.
585 This label was worn, I do not know if it is S. & J. B. or S. & T. B. (Paris/New York). On 31 December 2004 I sent an email to a New York Historical Society and the reference librarian explained that “[clothing] companies in the 19th century rarely identified themselves by initials. In fact, there were virtually no listings in the New York City directories under the initial “S.” And yet, by 1910 or so, it becomes very common...In 1912 and 1913, there is a listing for ‘S. J. & M. Manufacturing Co., dresses’ in Manhattan.” Mariam Touba, Reference Librarian (reference@nyhistory.org) (2 February 2005).
586 Pijs is probably the size of the garment.
'Our Own Make' (caplet). Interestingly, there were no outdoor garments with Portland manufacturer or designer labels in the Willamette Valley. Possibly, the early presence of a railroad in the Willamette Valley that linked to Southern Oregon meant that stores throughout the Willamette Valley had stronger trade relationship with San Francisco, California, a larger exporter of dress goods than Portland Oregon.

In Eastern Oregon, there were eight outdoor garments with designer or manufacturer labels. The designers or manufacturers were: the English couture house Redfern (coat); Ernst Fitzer, Seattle ('other' wrap/stole); three garments (jacket, cape and coat) from Portland, Oregon; two from New York (jacket and coat); and one with directions for care (cape).

Compared to the Willamette Valley, in Eastern Oregon there were three garments that were designed or manufactured in Portland. One of the garments manufactured in Portland is a mid-calf length fur coat from Harney County Museum in Burns, Oregon. The coat has a worn manufacturer label from a furrier in Portland. The garment is typical of other coat styles worn during the late 1900s and into the 1910s. It has a tubular silhouette, princess seams, and wrap-around front. The coat has a v-shaped neckline, two-piece low-stand collar,

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587 I found two garments from Baker County, two garments from Morrow County, one from Harney County, one from Umatilla County, one from Wallowa County, and one from Gilliam County.

588 The label on this cape states: "Lisreine" Rainproof Silk Seal. If wet shake well and rub gently with soft cloth. Allow to dry then brush slightly.

589 The name of the company is worn off. It begins with an 'L' and what appears to be a 'ck'; I examined listings for furriers in the Portland City Directories between 1897 through 1920 and found two possibilities: Liese Brothers and Liebes H. & Co., but no company that begins with the letters 'Lck.' Portland City Directory, v. 35-56 (Portland, Oregon: R. L. Polk & Co. Publishers, 1897-1920).

semi-fitted sleeves, and fur-covered button and loop closures. At the Umatilla County Museum in Pendleton, I examined a fur cape from the Schumacher Fur Company\(^591\) in Portland, Oregon. This brown fur cape has a boxy-shaped center-front\(^592\) and shawl-style collar. See Appendix N5a-b for line drawings of this fur cape. This garment is similar to other fur capes worn between 1905 and 1910.\(^593\)

At the Wallowa County Museum in Joseph, I examined a belted jacket similar to other styles worn during the 1910s.\(^594\) The jacket has a label from Meier & Frank, a department store that originated in Portland.

In Oregon the availability of ready-made clothing may have been limited until the 1890s when many of the major rail transportation routes were completed.\(^595\) By the turn-of-the-century, towns in the Willamette Valley (i.e., Eugene, Corvallis, and Salem) were large enough to support multiple dress-shops, millinery stores, and a few department stores.\(^596\) During the late nineteenth and

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\(^{591}\) Schumacher Fur Company opened in 1895. The furrier is listed in the *Industrial Directory of Oregon*. University of Oregon Bulletin, XIV (12) 1918, 70. Today, the Schumacher Fur Company is still selling quality fur garments in downtown Portland.  

\(^{592}\) The shorter length of this cape and shape of the garment reflects the fashionable mono-bosom of the s-shaped silhouette.  


\(^{595}\) Dicken and Dicken, *The Making of Oregon*, 112.  

\(^{596}\) In 1895 Eugene supported at least two department stores: F. E. Dunn Department Store and S. H. Friendly Department Store. F. E. Dunn’s store advertised that it sold “New York imported goods” *Eugene City Guard* (16 February 1884). In 1908 S. H. Friendly’s department store was still in operation. In a store advertisement S. H. Friendly claimed to be “Eugene’s largest and Best Store” *Eugene City Guard* (16 October 1908). During the 1890s there were a variety of small stores that sold dress-goods and ready-made clothing. For example E. F. Osborn sold shoes and accessories, suits were made-to-order at the Woolen Mill Store, the Willis Bros. & Co. sold dress-goods. *Oregon Statesman* (Salem, Oregon) (27 January 1893). The editor of the *Oregon Statesman* published a weekly fashion editorial targeted to women. In the June 1893 edition of “The Fashions of the Day” the editor illustrated a women wearing a fashionable cape made of “black satin with inserting of bourbon lace and also lace around the bottom of the cape” *Oregon Statesman* (9 June 1893): 8. During the 1900s Salem had a variety of clothing stores. For example McEvoy Bros., whose advertisement slogan was “Chicago Store Peoples Bargain House,” *Oregon Statesman* (7 April 1904); Stockton & Co. Dress Goods (8 April 1904); C. P.
early twentieth century, there were few towns in Eastern Oregon large enough to support multiple dress-shops and department stores.

In Eastern Oregon, there may have been fewer opportunities for women to buy ready-made clothing. As a result, Portland most likely played a significant role in the economic and cultural development of Eastern Oregon. Settlers from less populated Oregon regions most likely received agriculture and farming supplies, dry goods such as cloth and other articles of clothing from Portland. Dicken and Dicken explained that the improvements in transportation caused a decline in the "rural general store" in the early 1900s. Women may have waited to buy their dress-making supplies or ready-made garments for trips to Portland or purchased them in catalogues. In addition, the garments and supplies sold in stores throughout Eastern Oregon may have been originally brought by railroad from stores in Portland or other larger towns.

In the Willamette Valley, over six percent (n=7) of the garments were completely hand sewn, compared to Eastern Oregon's one completely hand-sewn garment. There were more machine constructed garments (n=7) in Eastern Oregon, compared to the four machine constructed garments found in the

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Bishop Salem Woolen Mill (8 April 1904); Dalmple's Dress Goods (17 April 1904). L. G. Kline moved to Corvallis in 1864; he "entered the mercantile business and soon became a leading merchant." The Corvallis Gazette (8 September 1899): 2; (21 June, 1899); (3 January 1910): 3. S. L. Kline took over the family business when his father, L. G. Kline died in October 1900. The Kline Department store sold dry goods, corsets, dress goods, and shoes; the store would later sell ready made clothing. In addition to Kline's department store Nolan's Cash Store, C. H. Whitney & Co, and Henkle Bros. sold men's, women's and children's dress making supplies and ready-made clothing. The Corvallis Gazette (8 December 1882): 4; (20 April 1883): 3; (27 September 1899): 3.

597 Dicken and Dicken, The Making of Oregon, 133.
598 In Pendleton L. Dusenbery & Co. operated a store; the store's advertisements stated that their goods came "direct from San Francisco and Eastern markets," East Oregonian (19 May 1882). In 1906, Pendleton supported at least two department stores: The People's Warehouse Department
Willamette Valley. Over half (n=37) of the Eastern Oregon outdoor garments were styles worn after the turn-of-the-century, a time when demand for mass-produced, ready-made garments was increasing. Approximately seventy-three percent (n=76) of the outdoor garments have a combination of hand and machine construction techniques. Most long seams (i.e., center-back seam and hem edges) were machine sewn. Other seams (i.e., collar, armseye, and shoulder seams) were hand sewn. See Table 7. See Appendix U for more outdoor garment details by Oregon region.

<table>
<thead>
<tr>
<th></th>
<th>Willamette Valley</th>
<th>Eastern Oregon</th>
<th>Both Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>By Hand</td>
<td>7</td>
<td>6.73</td>
<td>1</td>
</tr>
<tr>
<td>By Machine</td>
<td>4</td>
<td>3.84</td>
<td>7</td>
</tr>
<tr>
<td>Combination</td>
<td>32</td>
<td>30.77</td>
<td>44</td>
</tr>
<tr>
<td>Total</td>
<td>43</td>
<td>41.34</td>
<td>52</td>
</tr>
</tbody>
</table>

There were some differences between the outdoor garments worn in the Willamette Valley and regions throughout Eastern Oregon between 1880 and 1920. There was one high fashion (i.e., Redfern) outdoor garment and a variety of garments with designer or manufacturer labels in each Oregon region. There were more late nineteenth century outdoor garments in the Willamette Valley institutions than in Eastern Oregon, where styles worn after the turn-of-the-century were more frequent. Each region had outdoor garments made with a combination of hand and machine stitching. However, there were more hand-
sewn outdoor garments from Willamette Valley institutions. In Eastern Oregon, there were slightly more machine sewn outdoor garments. Most likely, these results relate to the dates each region was settled and the corresponding improvements that were made in technology and the manufacture and availability of ready-to-wear clothing.

Wool and silk were the most frequent fibers in Eastern Oregon, although fur was also present. In Eastern Oregon, there were more outdoor garments made completely of fur and accessorized with fringe that were actually fur-tails and paws, corded tassels, and animal heads. Silk followed by wool were the most frequent fibers in the Willamette Valley. The differences in weave structures reflect the fiber differences. In Eastern Oregon the top three weave structures were pile\(^600\) followed by broadcloth and twill. Broadcloth and twill structures are most common to wool fibers. In the Willamette Valley the top three weave structures were pile\(^601\) followed by broadcloth and satin. Satin and pile velvet are structures common to silk fibers.

Fabrics made of wool fibers have natural wicking capabilities, moisture absorption, and high thermal retention properties.\(^602\) Fabrics made of silk fibers are strong and durable, but are expensive and can be difficult to clean.\(^603\) Silk fabrics can be warm in the winter and cool in the summer due to its moisture absorbing properties.\(^604\)

\(^{599}\) I could not discern the construction techniques for six outdoor garments. 

\(^{600}\) Velvet was the most common pile fabric. 

\(^{601}\) Velvet was the most common pile fabric. 

\(^{602}\) Kadolph and Langford, *Textiles*, 50-63. 

\(^{603}\) Kadolph and Langford, *Textiles*, 64-65. 

\(^{604}\) Kadolph and Langford, *Textiles*, 64.
The average annual amount of precipitation for the Willamette Valley ranges from thirty to fifty inches. In January, the average temperature in the Willamette Valley, in degrees Fahrenheit, ranges from the upper-thirties to mid-forties; in July, the average temperature ranges from the mid-to-upper sixties degrees Fahrenheit. The amount of precipitation in the region would seem like a reason to wear hooded garments or outdoor garments made of fur, wool, and of thick, pile (i.e., velvet) fabric. However, I did not find any outdoor garments made of fur; there were three outdoor garments with secondary fur fabric. In addition I did not find any hooded outdoor garments.

Hooded garments appeared frequently in fashion periodicals during 1870s and early 1880s. By the mid-to-late 1880s, there were more *Harper's Bazar* illustrations of women carrying parasols and wearing outdoor garments that did not have hoods. If hooded garments were worn in the Willamette Valley, they may have been worn so frequently that they wore-out or were considered common and not significant enough to put away and save. By the turn-of-the-century, storm collars and high-standing collars were common outdoor garment collar styles. Hoods were not common outdoor garment features and this would help explain why I did not find any hooded outdoor garments in Oregon.

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605 Dicken and Dicken, *Oregon Divided*, 53.
608 “Fur-lined coats and capes are one of the features of this year’s fashions. They are made in the long coats, in the medium-length coats, and in the capes, and, fortunately for the majority of people, are not so expensive that they are only possible for rich people. There is a medium-length
In regions throughout Eastern Oregon, the amount of precipitation ranges from ten to thirty inches.\textsuperscript{609} In January, the average temperature in regions throughout Eastern Oregon ranges from the mid-twenties to low-thirties degrees Fahrenheit; in July, the average temperature ranges from the mid-sixties to low-seventies degrees Fahrenheit.\textsuperscript{610} Results indicated that outdoor garments made of fur, wool, and silk (i.e., velvet) fabrics were popular in regions throughout Eastern Oregon. Outdoor garments made of these fibers protected the wearer from the elements during Eastern Oregon’s cold, dry winters.

To determine whether the outdoor garment differences were the result of regional climate, geographic, and topographical differences would be difficult to substantiate. In certain regions where there are extreme weather conditions (i.e., Arctic regions) the natural environment is extreme enough to influence clothing choice. While there are regional differences regarding climate, these differences do not seem to be extreme enough to influence the type of clothing worn during the late nineteenth and early twentieth centuries. Clothing historians and anthropologists have rejected the protection-hypothesis (i.e., climate). One anthropologist “emphasized the social importance of clothing as a means of relating individuals to one another [and from] this vantage point clothing can be

\begin{quote}
cape of dark blue cloth that is lined with squirrel fur, and trimmed with appliqué of cut-work. It fastens tight in the throat, with a high flaring collar, and the fronts are allowed to hang loose, or one end can be pulled through a cloth strap.” Harper’s Bazar XXXII, no. 40 (7 October 1899): 842.
\end{quote}

\textsuperscript{609} Mountainous regions, such as Wallowa and Baker Counties, receive more annual precipitation than counties along the Columbia River and counties in the middle of the state. State Maps on File: West (New York: Facts on File Pub., 1984): 6.12.

\textsuperscript{610} Dicken and Dicken, Oregon Divided, 107 and 120.
profitably viewed as a reflection of social structure.” She concluded that differences in clothing will correspond to “differences of class, status, sex, age, wealth, and ethnicity.”

Museum records and donor information rarely specifies where the owner lived when the garment was first acquired and whether the garment was purchased or made. Museum records rarely specify how old the individual was when they acquired the garment, how the garment was used, or how long they may have worn the garment. However, owner status and age, garment quality and fashion, availability, cost, use, weather conditions, and durability were all factors that may have influenced women when choosing an outdoor garment to make or purchase ready-made. As a result of my findings I cannot conclusively determine if regional differences in climate and geography influenced the differences women’s outdoor garments worn in Oregon between 1880 and 1920 or if the evolution of fashion styles and the availability of fashion information influenced the outdoor garments worn in Oregon. Therefore, I cannot accept my research hypothesis.

Summary

Garments from the turn-of-the-century were the most frequent extant Oregon outdoor garment. There were examples of styles worn before 1900, but nearly sixty percent of the garments were dated to 1895 and 1910. I did not find a dominant length for outdoor garments worn in Oregon. The majority of the

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garments were lined, and the most common lining fiber was silk. Most of the garments are black or darker in color (n=76, 73%), but lighter-colored garments were also found (n=20, 19.23%).

Silk and wool were the dominant fiber types used in the extant outdoor garments. Pile weave (i.e., velvet) and broadcloth were frequent weave structures for the garments. Over seventy percent of the outdoor garments were solid in color. There were more medium-size pattern repeats than small or large patterns. Approximately fifty percent of the garments did not have secondary fabric; silk and fur were frequent fiber types used in outdoor garments with secondary fabrics.

Semi-fitted and loose styles were more frequent than fitted styles of coats and jackets; capes were typically ‘full’ in cut. Most of the garments had multiple bodice-styles, but side-seams, darts, and princess seams were the most widely used design lines. Over seventy percent of the extant garments did not have a defined waistline (n=78); approximately fourteen percent (n=15) of the outdoor garments had natural waistline locations; approximately eight percent (n=9) had raised or ‘high’ waistlines; and approximately two percent (n=2) had dropped or lowered waistlines.

Style period (i.e., date) was related to waistline placement. The slim, hour-glass silhouette was frequent throughout the 1880s, and natural waistlines were most represented in Oregon extant garments. During the 1890s, natural waistlines were still found, although I observed outdoor garments with raised waistlines. The s-shaped silhouette became frequent, emphasizing the bosom and

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buttocks, during the 1900s. In Oregon during the 1900s natural and raised waistlines were both found. Waistlines gradually dropped during the 1910s when the tubular silhouette became popular nationwide. In Oregon there were an equal number of outdoor garments with natural and lowered waistlines.

Most extant outdoor garments had either high or naturally placed necklines. Jewel and v-shaped necklines were the most frequent neckline shapes. Typically, coats had a low-standing, concaved shaped collar or a notched collar with lapels and bridle line. Capes had band collars that may have ruching; Medicis or high-standing collars were also frequent extant Oregon collar styles.

Generally, sleeves were long and semi-fitted or loose. Fitted and puffed sleeves were less frequent. Perhaps this was due to their popularity. It is possible that garments with leg-of-mutton-style sleeves were remade into different styles or were discarded and therefore were not found in museum collections. Perhaps Oregonians needed their outdoor garments to be both stylish and functional. If women could afford a fashionable garment, they may have chosen a more practical ladies waist with puffed sleeves (i.e., more fashionable indoor garment than outdoor garment).

Some capes had shoulder darts that defined the shoulder seam; however, for most capes there were no shoulder seams. For coats, naturally placed armscye seams were most common, followed by dropped or slightly dropped seams, then raised or slightly raised seams. Hook-and-eye closures were most common, followed by button and buttonhole, and button and loop closures. Thirty percent of the outdoor garments had no additional construction treatments. Over thirty
percent of the extant outdoor garments had multiple ornamentation styles. Decorative buttons (not closures) and fringe were the most frequent ornamentation techniques.

Results indicated some difference between the frequency of outdoor garment styles in the Willamette Valley and Eastern Oregon. In the Willamette Valley, capes (n=18) were the most frequent outdoor garment, followed by coats (n=10), jackets (n=4), shawls (n=4), mantles (n=3), cloaks (n=2), ‘other’ (i.e., beaded garments) (n=2), and one duster (n=1). In Eastern Oregon, capes (n=25) were the most frequent outdoor garment, followed by coats (n=18), dusters (n=6), jackets (n=4), collarettes (n=2), one shawl (n=1), and one ‘other’ (i.e., wrap or stole) (n=1).

Results indicated some difference between outdoor garment length and region. In the Willamette Valley, above the waist garments were most frequent (n=12), followed by hip length (n=8) and waist length (n=7). In Eastern Oregon, hip length garments (n=13) were most frequent, followed by above the waist (n=12) and ankle length (n=11). Excluding capes, loose and semi-fitted garments were the most frequent body fit for outdoor garments in Oregon.

In the Willamette Valley, the most frequent fibers were silk (n=28), followed by wool (n=14). In Eastern Oregon, wool (n=22) was the most frequent fiber, followed by silk (n=18), and fur (n=10). In Eastern Oregon, there were more outdoor garments that did not have any secondary fabric (n=33), compared to the nineteen garments (n=19) from the Willamette Valley.
In both regions, silk was the most frequent secondary fiber, followed by fur. In the Willamette Valley, there were eighteen (n=18) outdoor garments with secondary fabric made of silk and three (n=3) outdoor garments with secondary fabric made of fur. In Eastern Oregon, there were eleven (n=11) garments with secondary fabric made of silk and six (n=6) garments with fur secondary fabric. Most outdoor garments, regardless of region, were solid in color and pattern.

My results indicated that there were more outdoor garments with insulating properties including specific weave structures (i.e., pile and broadcloth) in Eastern Oregon. However, there were not an adequate number of outdoor garments to assess the statistical significance of the variation between the two regions. Despite the amount of rain in the Willamette Valley, there were more garments made of satin, brocade, and other fashionable fabrics than more functional fabrics.

In the Willamette Valley, gathers (n=7), darts (n=6), pleats (n=2), shirring (n=1), and ruffles (n=1) were the most frequent construction details. The majority of outdoor garment have multiple construction details (n=15). In Eastern Oregon, gathers (n=14), darts (n=14), pleats (n=4), ruffles (n=4), and shirring (n=1) were the most frequent construction details. There were fewer outdoor garments with multiple construction details (n=5), which relates to garment construction, fashion, and style period.

In the Willamette Valley, there were more outdoor garments with multiple ornamentation techniques (n=19), compared to Eastern Oregon’s fourteen (n=14)

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613 The sample size of outdoor garments was not large enough to calculate the trend (statistical tendency) for the outdoor garments examined in this study.
outdoor garments with multiple ornamentation techniques. In the Willamette Valley, jet beading (n=3), buttons (n=3), fringe (n=3), lace (n=2), ribbon (n=2), and braid (n=2) were the most frequent ornamentation techniques.\textsuperscript{614} In Eastern Oregon, buttons\textsuperscript{615} (n=7) were the most frequent ornamentation technique, followed by braid (n=5), fur (n=4), fringe (n=3), beads (n=2), and lace (n=1).\textsuperscript{616}

During the late nineteenth and early twentieth centuries, clothing could serve many purposes for the wearer. Dress may reflect social and cultural attitudes and beliefs, even in Oregon and other western, frontier states. In the nineteenth century, the United States “was widely believed to be a classless society, characterized by a high level of upward mobility.”\textsuperscript{617} As a result, garment styles were similar across social classes, and differences could oftentimes only be found in the quality of materials and quality of craftsmanship. Mobility may have influenced the style of outdoor garments found in Oregon.

This sample of extant Oregon outdoor garments reveals that many women received their outdoor garment second-hand, wearing outdoor garments, specifically capes and shawls, after they were considered fashionable. One duster was described as having been worn and shared with the entire (i.e., males and females) family. Other women had the financial means to buy fancy utility outdoor garments or to make a cape to wear to one occasion. One fur jacket was home-made by the owner’s mother; the animal was trapped by her brothers.

\textsuperscript{614} One cape has fabric rosettes. The rosettes were classified under the ‘other’ category of the ornamentation variable.
\textsuperscript{615} Under ornamentation, buttons are decorative. These decorative buttons are different from closure buttons, which are functional.
\textsuperscript{616} One coat has leather bands. The leather bands were classified under the ‘other’ category of the ornamentation variable.
Through improvements in transportation (i.e., railroad and automobile), manufacturing, and communication, fashion information was disseminated and made available in areas throughout Oregon. In Oregon, local clothing stores and apparel related industries (i.e., woolen manufacturers) advertised their goods in local and regional newspapers. In the early 1880s the Corvallis Gazette ran an advertisement for Harper's Bazar subscriptions. The Salem newspaper the Oregon Statesman ran a weekly fashion editorial aimed at women interested in the latest in popular fashion. Magazines like Harper's Bazar provided women with the latest in Euro-American high fashion. In addition, these periodicals came with paper patterns so women could have garments similar to the latest styles. The garments illustrated in these periodicals represent the most fashionable garments made with the finest materials and garments constructed by the most experienced designers. The paper patterns made fashion more attainable, but the quality of fabric and skill-level of the maker may have differed. Such regional differences that existed in outdoor garments most likely decreased with the improvements in transportation, communication, and the availability of ready-made outdoor garments.

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618 For example, the Kline Department store, Nolan's cash store, C. H. Whitney & Co., and the Henkle Brothers all advertised in *The Corvallis Gazette* throughout the 1880s, 1890s, and into the turn-of-the-century.
CHAPTER V

IMPLICATIONS AND CONCLUSIONS

The purpose of this study was to examine extant outdoor garments worn by Oregon women during 1880 to 1920 and to determine garment variation between the Willamette Valley and the Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions of Eastern Oregon. The objectives of this study were:

1. to describe women's outdoor garments worn in the Willamette Valley and Eastern Oregon regions during 1880 to 1920.

2. to determine if there were regional differences in outdoor garments.

I hypothesized that variations would be found in the garments worn between the Willamette Valley and Eastern Oregon, specifically the Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions. I thought that the different climates, geographic locations, and availability of goods throughout Oregon during the period of study might have resulted in outdoor garment differences.

Summary of Findings

Results indicate some regional variation between style period and the number of outdoor garments worn in the Willamette Valley and regions throughout Eastern Oregon. Regardless of region, capes were the most frequent

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620 These dates were chosen because they represent the years that settlement, town development, and commerce was being established in the Willamette Valley and in Eastern Oregon. Eastern Oregon was slower to develop due to climate, Native American relations, terrain, and transportation.
extant outdoor garment. I examined forty-four outdoor garments in the Willamette Valley (n=44). I examined fifty-seven outdoor garments in Eastern Oregon (n=57). I examined more outdoor garments styles that dated to 1880 and 1890 for the Willamette Valley (n=11) than for Eastern Oregon (n=7). In Eastern Oregon, I examined more (n=42) outdoor garment styles dated to between 1895 and 1910 than for the Willamette Valley (n=16). These data likely reflect the growth in Eastern Oregon’s population during the 1890s and early 1900s. Both regions had labeled outdoor garments, but unlike the Willamette Valley, Eastern Oregon had three garments with Portland, Oregon manufacturer labels.

Outdoor garments worn during earlier style periods may have worn-out over the years and were thrown out or re-used or re-made into other garments; in other words, they were not saved. Perhaps women needed to pare down their wardrobes before moving to Eastern Oregon. This may account for the larger numbers of turn-of-the-century outdoor garments in Eastern Oregon than in the Willamette Valley. If this is true, it would be interesting to see how many extant outdoor garments there are in the Willamette Valley institutions that date to the mid-1800s. Perhaps women needed to pare down their wardrobes before migrating to the Willamette Valley earlier in the nineteenth century.

Results indicated some difference between the frequency of extant outdoor garment styles in the Willamette Valley and Eastern Oregon. In the Willamette Valley, capes (n=18) were the most frequent outdoor garment, followed by coats (n=10) and jackets (n=4). In Eastern Oregon, capes (n=25) were the most frequent outdoor garment, followed by coats (n=18), and dusters (n=6).

621 Both regions have a Redfern outdoor garment.
In the Willamette Valley, the most frequent fibers were silk (n=28) followed by wool (n=14). In Eastern Oregon, wool (n=22) was the most frequent fiber, followed by silk (n=18), and fur (n=10). In Eastern Oregon, there were more outdoor garments that did not have any secondary fabric (n=33), compared to the nineteen garments (n=19) from the Willamette Valley. In both regions, silk was the most frequent secondary fiber\textsuperscript{622} followed by fur.\textsuperscript{623} Most outdoor garments, regardless of region, were solid in color and pattern.

Results indicated that there were more outdoor garments with insulating properties and certain weave structures (i.e., pile and broadcloth) in Eastern Oregon. However, the sample size of outdoor garments was not large enough to calculate the trends (statistical tendencies) for the garments in this study. In the Willamette Valley, there were more garments made of satin, brocade, and other fashionable fabrics, despite the high amount of rain and precipitation in the region.

Results indicated some difference between outdoor garment length and region. In the Willamette Valley, above the waist garments were most frequent (n=12), followed by hip length (n=8) and waist length (n=7). In Eastern Oregon, hip length garments (n=13) were more frequent, followed by above the waist (n=12) and ankle length (n=11).

Regardless of region, hook-and-eye closures were the most frequent closure. The second most frequent type of closure was button and buttonhole.

\textsuperscript{622} In the Willamette Valley, there were eighteen (n=18) outdoor garments with secondary fabric made of silk. In Eastern Oregon, there were eleven (n=11) garments with secondary fabric made of silk.
Regardless of region, gathers, darts, and pleats were the most frequent construction details. In the Willamette Valley, there were more extant outdoor garments with multiple ornamentation techniques (n=19), compared to Eastern Oregon’s fourteen (n=14) outdoor garments with multiple ornamentation techniques. In the Willamette Valley, jet beading (n=3), buttons (n=3) and fringe (n=3) were the most frequent ornamentation techniques.624 In Eastern Oregon, buttons625 (n=7) were the most frequent ornamentation technique, followed by braid (n=5) and fur (n=4).626

Perhaps fashion, transportation, earlier settlement, and proximity to Portland and other centers for popular and mass-produced fashions accounts for these regional variations in outdoor garments styles. I rejected my hypothesis for objective two because I could not conclusively determine if regional differences in climate and geography influenced the differences in extant women’s outdoor garments worn in Oregon between 1880 and 1920 or if it was simply the evolution of fashion styles, the availability of fashion information, or other factors that influenced the outdoor garments worn in Oregon. It must be noted that the sample of outdoor garments used in this study was not selected at random. There are some differences in fiber and fabric, garment construction, and style, but the differences may not be based on climate, geographic, or topographic differences between Oregon regions as originally hypothesized. Some garment differences

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623 In the Willamette Valley, there were three (n=3) outdoor garments with secondary fabric made of fur. In Eastern Oregon, there were six (n=6) garments with fur secondary fabric.
624 One cape has fabric rosettes. The rosettes were classified under the ‘other’ category of the ornamentation variable.
625 Under ornamentation, buttons were decorative.
626 One coat has leather bands. The leather bands are classified under the ‘other’ category of the ornamentation variable.
can be explained by the history of ownership, use, quality of materials, and availability of fashion information. Capes, coats, and jackets were the most frequent outdoor garments worn in the Willamette Valley and Eastern Oregon.

Assumptions and Limitations

I analyzed outdoor garments worn in the Willamette Valley and regions throughout Eastern Oregon between 1880 and 1920. I assumed that the extant outdoor garments from historic museums throughout Oregon would represent the typical styles of outdoor garments worn by women in Oregon during the late nineteenth and early twentieth centuries. I assumed that the museums and historical institutions would have more information than they did about the outdoor garments in their clothing collections. The results of this study might have yielded different results if the museums and historical societies had collected more detailed information about the outdoor garments. Because the number of outdoor garments with information was limited, I was not able to solely use garments with donor information. I broadened my initial requirement to include outdoor garments made in Oregon and garments with little information other than where they came from.

Typically, the garments with little information were initially collected by other historical institutions in the region or were found in the attics of local historic homes. For example, I examined a variety of outdoor garments that were transferred to the Oregon Trail Regional Museum in Baker City from the county’s historical society. These garments were transferred with little or no donor
information. At the Wasco County Historical Museum in The Dalles, I examined three coats; the only information about the coats was where they were thought to have been purchased and that they were found in the attic of a local house that was built in the late 1890s. The outdoor garments were donated to the museum by current owners of the house during the late twentieth century.

I assumed that the museum’s documentation (i.e., date, history of ownership, and so forth) of the garments was accurate. However, I was able to discern inaccuracies in dating due to my knowledge of nineteenth and twentieth century clothing styles. For example, what was clearly a turn-of-the-century cape was described as having come to Oregon by wagon train over the Oregon Trail. Because these outdoor garments were probably worn in Oregon between 1880 and 1920, these garments were included in the study, despite inaccuracies of donor or museum information.

Since fiber analysis was not part of museum documentation, I identified garment fibers based on visual characteristics and the knowledge that synthetic fibers were not widely used in America during the decades under study. I assumed that my knowledge of late nineteenth and early twentieth century outdoor garments was sufficient enough to accurately date the outdoor garments found in museums throughout the Willamette Valley and Eastern Oregon.

The outdoor garments used in this study primarily represented styles worn by well-to-do, middle, and upper-class women. Outdoor garments worn by lower class women are less likely to have been saved or preserved. Surviving donor information confirmed this limitation; many of the garments were described as
having been originally worn by the wives and daughters of prominent locals (i.e., ranchers, store owners, dentists, doctors, and senators). Many of the garments examined in this study were “dressy” garments. The “everyday” garments that were worn have been worn-out, thrown out, or re-used. However, I examined dusters, some coats, capes, and some shawls that appeared to be “everyday” garments. Oftentimes, it is not possible to know where the owner purchased a garment and whether they purchased the garment ready-made, second-hand, or made the garment themselves.

These findings offer a general idea of what outdoor garments were worn in Oregon during the late nineteenth and early twentieth centuries. Oregon women, like women of today, probably sought fashion advice from magazines, clothing catalogues, and newspapers. It is difficult to know where women purchased their outdoor garments or how many of outdoor garments they acquired. Unlike the many apparel choices of today, late nineteenth- and early twentieth century Oregon women were limited in their clothing options (i.e., dressmaking goods and ready-made). Until railroads and the automobile, people were further limited in their clothing options, and financial limitations could add additional limitations. The frequency of the cape is an example of Oregon women emulating high fashion, but the stories associated with the extant capes reveal that women may have been just as influenced by a garment's particular use, cost, and function.
Discussion and Implications

The results of this study are limited to the two Oregon regions and cannot be generalized to other Western states. The analysis of additional outdoor garments is needed to determine if these findings can be generalized to other regions of Oregon (i.e., Coastal and Southern Regions). Additionally, more garments would allow me to evaluate the statistical differences between the regions. The subtle differences between outdoor garments worn in the Willamette Valley and regions throughout Eastern Oregon reveal information about some of the individuals who settled in the two regions and the societies that developed in Oregon during the late nineteenth and early twentieth century.

Compared to the Willamette Valley, Eastern Oregon was slower to develop. I found more turn-of-the-century outdoor garment styles in Eastern Oregon than late 19th century garments. Individuals and families that moved to Eastern Oregon may not have saved older, worn-out outdoor garments. After moving to Eastern Oregon, women may have needed to make or purchase additional outdoor garments to wear in the colder winters.

Some of the garments, predominantly capes, were crudely constructed and may have been examples of home-made outdoor garments. In rural areas where clothing supplies were limited, many women needed to get the most use of their outdoor garments. Based on the garments I studied, Oregon women seemed more likely to choose styles, fabrics, and colors that would give them the most wear of the outdoor garment.
Garments worn during the 1880s and 1890s were generally more structured, fitted, and ornamented than the less fitted and structured garment styles worn after the turn-of-the-century. This survey of Oregon garments revealed that, over time, outdoor garments became simpler in style, fit, construction, and ornamentation. These changes may reflect the increasing availability of mass-produced and ready-made clothing.

Almost all of the Oregon outdoor garments have some type of applied ornamentation, but only a small number of Oregon outdoor garments have the overall amount of ornamentation and construction details (i.e., pleats and tucks) that was commonly depicted in Harper's Bazar throughout the late nineteenth and early twentieth centuries. Magazines like Harper's Bazar provided women with the latest in Euro-American high fashion. Women could purchase paper patterns to make garments similar to the latest styles. The garments illustrated in these periodicals represent the most fashionable garments made with the finest materials and garments constructed by the most experienced designers. The paper patterns made fashion more attainable, but the quality of fabric and skill-level of the maker may have differed.

The editor of Harper's Bazar described a “winter” jacket and cloak in December 1890s publication: “[t]he [jacket] closes in the middle of the front under the boa of black ostrich feathers...The chenille and silver trimming is on the deep cuffs and down the back of the skirt...[t]he long cloak with a cape has semi-fitting fronts and closely fitted back, with the fullness of the skirt gathered to
the middle forms of the back...[t]he right side of the front laps and falls in a box pleat down the middle of the waist.  

The majority of the outdoor garments examined in this study had a combination of hand and machine construction techniques. This does not mean that all garments with hand-stitches were constructed by the wearer. Possibly, the wearer or the wearers' family ordered the materials through a mail-order catalogue or purchased the garment at a general-merchandise store, a department store, or had the garment made by another family member, a friend, a dressmaker, or a tailor.

These results were similar to Winifred Aldrich’s study of late nineteenth century outdoor garments. Aldrich explored “the way in which fashionable items in a woman’s wardrobe [focusing specifically on the jacket] became accessible to a mass female market during the nineteenth century.” Aldrich argued that a “major characteristic of the emerging middle classes during the second half of the nineteenth century was the desire for fashionable clothes and artifacts.” This desire for consumer goods, Aldrich argued, was a “means to status.”

Nationally, the demand for fashionable outdoor garments increased; the popularity of mass-produced garments correspondingly increased as more women sought employment and opportunities outside the home. Using pattern drafting

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627 Harper’s Bazar XXIII, no. 51 (20 December 1890): 1007.
publications, Aldrich concluded that “[t]he amount of handwork in the middle of the century was extensive, as only the main seams were machined...[e]ven by the latter part of the century when substantial parts of garments were machined, the fashion for surface decoration often involved a great deal of highly skilled hand sewing.”

Jane Farrell explored adult clothing in Iowa worn during the second-half of the nineteenth century (1850-1899). Farrell concluded that “until the late 1880s, the majority of clothing for women was made by the wearer or her dressmaker, who carefully finished the clothes for endurance under hard use.” After this time, clothing was generally purchased ready-made from manufacturers from “the large cities of the United States and Europe.”

As apparel styles simplified during the early 1900s, outdoor garments gradually became looser in fit and were less ornamented. About this time, more women began to take jobs outside the home. Some of the 1900s outdoor garment styles in this study were described as having been worn by women with jobs outside their homes. For example, I examined two jackets worn by a woman who was the bookkeeper for Meier & Frank, a department store in Portland. In Pendleton, I examined a coat owned by a local school teacher. Some outdoor garments were worn by multiple people over a longer period of time, indicating the utility of the garments. Some garments were worn on special occasions (i.e., a ball, a basketball game, or junior high school registration).

633 Farrell, “Clothing for Adults in Iowa,” 120.
634 Farrell, “Clothing for Adults in Iowa,” 120.
In the Willamette Valley and Eastern Oregon regions, women’s outdoor garments are similar to garments worn throughout the United States. At the turn-of-the-century, many women could not afford the cost of haute couture and, in some cases, they could not afford to buy all ready-made garments. However, mail-order catalogues, patterns, and sewing machines enabled women, including those living in rural areas throughout Oregon, to own garments (i.e., ready-to-wear or hand-made) that resembled the most current fashions, fabrics, and trimmings at a fraction of the cost.

Fashionable clothing was still considered expensive during the late nineteenth and early twentieth centuries and valued in even the most affluent of families. Social commentators, including magazine editors published editorials and how-to manuals instructing women on domestic matters, including fashion and appropriate consumption of fashionable goods. In February 1908, Harper’s Bazar published an instructional piece aimed at the fashionable woman on a budget of one hundred dollars a year. “The average woman, living in a variable climate, will find it necessary to have in her wardrobe the following garments:” for winter: “One pair of high shoes, One pair of rubbers, Three pairs of woolen stockings, Two woolen union suits...Winter coat, Winter gown, Millinery, Umbrella, Furs.” The author suggests that women should buy a new winter

635 Before the establishment of railroads, dry-goods and “millinery goods, dress trimmings, etc., were received from San Francisco, and Portland.” The Corvallis Gazette, vol. XVI (7 February 1879): 1. Goods also came from the Mid-West and back East. Montgomery Wards & Company advertised their catalogue in the 3 October 1884 issue of The Corvallis Gazette. “The Buyers’ Guide is issues March and Sept., [sic] each year...[and] gives whole sale prices direct to consumers on all goods for personal or family use...we will mail a copy Free [sic] to any address upon receipt of the postage—7 cents.” The Corvallis Gazette, vol. XXI (3 October 1884): 4.


coat every three years, costing no more than fifteen dollars and a new coat every four years, costing no more than eighteen dollars.\textsuperscript{638}

By the 1910s Oregon women spent less time making clothing for themselves and for their family; clothing was available ready-made at department stores or local dress-shops.\textsuperscript{639} Before this time, only some people could afford to purchase new ready-made clothing and clothing made at home by the wearer or other female family member, was probably most common.\textsuperscript{640}

This study will help Oregon museums evaluate the outdoor garments in their clothing collections, correct cataloguing inaccuracies, and remind museum staff and volunteers to gather more information about the original owner(s) and use of the garment when the items are donated. Oregon institutions may discover that they have garments that have nothing to do with local history. Oregon institutions may decide to donate these items to other museums that would benefit from them. For many institutions, the lack of space is a problem, and this evaluative process may open more space for the cramped clothing collections.

For many institutions, funds are limited, and there may be a need to limit acquisitions. When museums receive new donations of outdoor garments, the staff can determine if the garment is typical or unique to other garments worn in Oregon. When museums acquire new donations, it is imperative that the museum

\textsuperscript{638} Harper's Bazar, "The Cost of a Woman's Wardrobe," February 1908: 164.
\textsuperscript{640} In 1884 F. B. Dunn’s ran an advertisement in the \textit{Eugene City Guard} describing their assortment of new and second-hand clothing. \textit{Eugene City Guard}. Eugene, Oregon. (16 February 1884).
staff collect as much information about these objects that is available. Museum records indicate that a number of the outdoor garments examined in this study were donated between the 1960s and 1990s, when some of the original owners were alive and could recall where they wore the garment or it was used. A large number of the garments were collected without this documentation, and today, many of these people are no longer alive. As a result, little is known about many of the outdoor garments in museums throughout Oregon. This study adds to what is known about the women’s outdoor garments worn in the Willamette Valley and Eastern Oregon between 1880 and 1920. This information will help future researchers, and it will help curators decide what to display and present to visitors.

Future Studies and Conclusions

Increasing the sample size by continuing to visit museums and historical societies located in the Willamette Valley and Eastern Oregon, or expanding the study to include private collections, historic house museums, and university collections would provide a more accurate analysis of the regional variations of outdoor garments. Due to time and budget constraints, I was not able to visit all the museums throughout the Willamette Valley.\textsuperscript{641} Additional research is needed for many of the garments, specifically information about the original owner and where the outdoor garments may have been worn.

\textsuperscript{641} In addition to my time constraints, some of the museums throughout Oregon have limited budgets and are only open during certain seasons.
A larger sample size of outdoor garments is needed to calculate frequency
differences and interpret the statistical difference between outdoor garments
located in the Willamette Valley and regions throughout Eastern Oregon.
Museums are continuously accessioning donations, including women’s outdoor
garments, to their clothing collections. Future studies on newly acquired
outdoor garments would add to what is known about regional Oregon outdoor
garments and test the accuracy of this study.

Expanding this study to include Oregon’s Coastal and Southern regions
would reveal even more about outdoor garments during the late nineteenth and
eyearly twentieth century. Additionally, a similar study could be executed with
outdoor garments from nearby states such as Washington, Northern California,
Idaho, Nevada, and Arizona to establish whether a regional Western dress style
exists for this time period. A comparison of rural versus urban areas may
determine if there are outdoor garment differences based on town size and
location. Such an analysis would allow for exploration of the relationship
between town type and size, availability of materials and ready-made clothing,
and outdoor garment quality.

More research is needed to determine if there are reasons why there were
extant outdoor garments from Portland manufacturers in Eastern Oregon but not
in the Willamette Valley. Perhaps towns in the Willamette Valley had a stronger
trade relationship via ship, wagon, and eventually railroad with apparel
manufacturers in Northern California (i.e., San Francisco and Sacramento).

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642 The Benton County Historical Society and Museum recently added a black, brocaded cape with
rounded collar, trimmed with fringe and black satin ribbon.
Investigation into the suppliers of Oregon clothing, including an analysis of merchants, small stores, department stores, and mail-order companies who serviced Oregon between the late nineteenth and early twentieth centuries would help explain why there were no outdoor garments from Portland, Oregon manufacturers.

Additional studies using other primary sources, for example, newspapers and photographs, would provide more information about outdoor garments worn in Oregon. A content analysis using local newspapers would provide information about the availability of clothing at the local level and could describe the availability of fashionable clothing. Documented photographs may provide more accurate information about when the photograph was taken and therefore what styles of outdoor garments were worn at that time.

The data collection instrument should be revised for future use. Additional collar styles should be added, because I found thirty-five garments with styles of collars not listed in the original data collection instrument. Examples of styles not included in the original data collection instrument include: shawl collars, Chelsea collars, puritan collar, Johnny collar, Edwardian collar, convertible collar, and so forth.

Outdoor garments were one of the first mass-produced garments made for women in the late 1800s. The largest numbers of extant outdoor garments found in this study were worn between 1895 and 1900. This may have been caused by an increase in the supply and availability of clothing as Oregon settlement increased. Nationally, variation in outdoor garments styles decreased as garment
styles became more standardized during the twentieth century.\textsuperscript{643} Popular fashion styles appeared to be one factor for Oregon women considering what outdoor garment to make or purchase. Other factors included cost and how the garment would be used or where it would be worn. Based on my findings, women from these Oregon regions appear to have been interested in stylish outdoor garments, but some were limited by money or access to fashionable garments or materials.

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APPENDICES

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Appendix A

Oregon’s Rivers, Streams, and Tributaries

This map depicts Oregon’s major bodies of water. Note that the Willamette River runs north to south with other rivers and tributaries intersecting roughly east to west. The Willamette River intersects with the Columbia River, which flows west to the Pacific Ocean.\textsuperscript{644}

The average annual amount of precipitation (in inches) for the Willamette Valley ranges from thirty to fifty inches, or more in some areas. In regions throughout Eastern Oregon, the amount (in inches) ranges from ten to thirty inches.\(^{645}\)

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**Appendix C**

Oregon's Climate

*Most of the Willamette Valley is located in the West Coast Marine climactic region, influenced from weather patterns off the Pacific coast. The three regions of the Columbia Plateau region included in this study (Deschutes-Umatilla Plateau, Blue Mountains, and High Lava Plains regions) Semiarid, Highland, and Humid Continental regions of Oregon.*

---

Appendix D

"Climatic Data"
Willamette Valley

Eugene, in the southern region of the Willamette Valley, has an altitude of 352 feet. The average temperature for the month of January is 26 degrees Fahrenheit; the average July temperature is 66 degrees Fahrenheit. The average annual rainfall is 38 inches and 7 inches of snow.

Salem, in the mid-region of the Willamette Valley, has an altitude of 200 feet. The average temperature for the month of January is 40 degrees Fahrenheit; the average July temperature is 67 degrees Fahrenheit. The average annual rainfall is 37 inches and 8 inches of snow.

Portland, in the northern region of the Willamette Valley, has an altitude of 30 feet. The average temperature for the month of January is 39 degrees Fahrenheit; the average July temperature is 67 degrees Fahrenheit. The average annual rainfall is 39 inches and 12 inches of snow.\textsuperscript{647}

\textsuperscript{647} Dicken and Dicken, \textit{Oregon Divided}, 53.
Appendix E

Eastern Oregon:
Columbia Plateau

*This map shows all of the major land form regions in Oregon. Note that Eastern Oregon is divided into five separate regions. For this study, I focused on the Deschutes-Umatilla Plateau and Blue Mountain range of Eastern Oregon, also called the Columbia Plateau region.648

648 State Maps on File: West (New York: Facts on File Pub., 1984): 6.06. I added the names of the Eastern Oregon regions due to the availability of copyright free map materials. See also Dicken and Dicken, Oregon Divided, 2.
Appendix F

“Climatic Data”
Deschutes-Umatilla Plateau

Madras has an altitude of 2,265 feet. The average temperature for the month of January is 31 degrees Fahrenheit; the average July temperature is 66 degrees Fahrenheit. The average annual rainfall is 8.64 inches.

The Dalles has an altitude of 96 feet. The average temperature for the month of January is 32.7 degrees Fahrenheit; the average July temperature is 72.5 degrees Fahrenheit. The average annual rainfall is 13.68 inches.

Wasco has an altitude of 1,270 feet. The average temperature for the month of January is 30.8 degrees Fahrenheit; the average July temperature is 70.4 degrees Fahrenheit. The average annual rainfall is 11.86 inches.

Umatilla has an altitude of 285 feet. The average temperature for the month of January is 33.1 degrees Fahrenheit; the average July temperature is 76.3 degrees Fahrenheit. The average annual rainfall is 7.43 inches.

Pendleton has an altitude of 1,100 feet. The average temperature for the month of January is 33.2 degrees Fahrenheit; the average July temperature is 72.1 degrees Fahrenheit. The average annual rainfall is 13.68 inches.\textsuperscript{649}

\textsuperscript{649} Dicken and Dicken, \textit{Oregon Divided}, 107.
Prineville has an altitude of 2,868 feet. The average temperature for the month of January is 31.4 degrees Fahrenheit; the average July temperature is 64 degrees Fahrenheit. The average annual rainfall is 9.81 inches.

Seneca has an altitude of 4,666 feet. The average temperature for the month of January is 20.7 degrees Fahrenheit; the average July temperature is 58.8 degrees Fahrenheit. The average annual rainfall is 11.95 inches.

La Grande has an altitude of 2,784 feet. The average temperature for the month of January is 31.1 degrees Fahrenheit; the average July temperature is 71.5 degrees Fahrenheit. The average annual rainfall is 20.33 inches.

Baker City has an altitude of 3,441 feet. The average temperature for the month of January is 26.9 degrees Fahrenheit; the average July temperature is 68.3 degrees Fahrenheit. The average annual rainfall is 10.97 inches.  

---

650 Dicken and Dicken, Oregon Divided, 120.
Appendix H

“Climatic Data”
Bend and Burns

Bend has an altitude of 3,629 feet. The average temperature for the month of January is 30.8 degrees Fahrenheit; the average July temperature is 65.1 degrees Fahrenheit. The average annual rainfall is 12.64 inches.

Burns has an altitude of 4,157 feet. The average temperature for the month of January is 24.8 degrees Fahrenheit; the average July temperature is 67.1 degrees Fahrenheit. The average annual rainfall is 11.64 inches.\textsuperscript{651}

\textsuperscript{651} Dicken and Dicken, \textit{Oregon Divided}, 107.
Appendix I

Map of Oregon by County

*This map illustrates present-day county lines throughout Oregon.

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652 Oregon Quick Facts (United States Census Bureau), www.factfinder.census.gov.
Appendix J

Data Collection Instrument

<table>
<thead>
<tr>
<th>Museum Name</th>
<th>Accession Number</th>
</tr>
</thead>
</table>

Name of Garment _______________________________________________________________________

Date: ______________________________________________________________________________

Museum’s _____________________________________________________________________________

Mine ________________________________________________________________________________

Provenance (Oregon region of ownership/Original owner family) ________________________________________________________________________

Construction (*circle all that apply)*:

a. Hand Sewn: Location(s): _______________________________________________________________________

b. Machine Sewn: Location(s): _______________________________________________________________________

c. Not Discernible ______________________________________________________________________________

Garment Length (*approximate*):

a. Below Shoulders, Above Waist _______________________________________________________________________

b. Waist Length ________________________________________________________________________________

c. Hip Length ________________________________________________________________________________

d. Knee Length ________________________________________________________________________________

e. Mid-Calf Length ______________________________________________________________________________

f. Ankle Length ________________________________________________________________________________

g. Other: ________________________________

Label Present: ___ Yes ___ No  Hood: ___ Yes ___ No

Manufacturer/Designer: __________________________________________________________________________

Interior Waist Tie: ___ Yes ___ No

**Lining:**

Lined (if lined describe location): ___ Yes ___ No  Location: ________________________________
Lining Fabric:
a. Wool
b. Cotton
c. Silk
d. Linen
e. Fur
f. Other: _____

Interlining: ___Present ___Not Present ___Not Discernible

Thread Color(s): ________________

Location of Top Stitching (use space provided to describe or sketch)

Seam Finishes:
a. Not Visible
b. None
c. Pinked Location: ________________
d. Bound Location: ________________
e. Overcast Location: ________________
f. Other: _____ Location: ________________

**Principle Fabric:**

**Color (use Pantone):**

Fiber Content
Wool
Cotton
Silk
Linen
Fur
Other: _____

Fabric Weave:
Plain
Satin
Twill
Pile _____(type)
Knit
Brocade
Pattern/Fancy: _____
Other: _____

Pattern/Motif:
Solid
Plaid
Check
Stripe
Large Print/All Over
Medium Print
Small Print
No Pattern
Other: _____
**Secondary Fabric:** (*circle all that apply)*:

<table>
<thead>
<tr>
<th>Fiber, Color, Location:</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Wool</td>
<td>_____ Color</td>
<td></td>
<td>Location</td>
</tr>
<tr>
<td>b. Cotton</td>
<td>_____ Color</td>
<td></td>
<td>Location</td>
</tr>
<tr>
<td>c. Silk</td>
<td>_____ Color</td>
<td></td>
<td>Location</td>
</tr>
<tr>
<td>d. Linen</td>
<td>_____ Color</td>
<td></td>
<td>Location</td>
</tr>
<tr>
<td>e. Fur</td>
<td>_____ Color</td>
<td></td>
<td>Location</td>
</tr>
<tr>
<td>f. Other: ____</td>
<td>_____ Color</td>
<td></td>
<td>Location</td>
</tr>
<tr>
<td>g. Other: ____</td>
<td>_____ Color</td>
<td></td>
<td>Location</td>
</tr>
</tbody>
</table>

**Body**:  

*Body Fit:*

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Fitted (top/bottom)</td>
<td></td>
</tr>
<tr>
<td>b. Semi-Fitted</td>
<td></td>
</tr>
<tr>
<td>c. Loose</td>
<td></td>
</tr>
<tr>
<td>d. Full</td>
<td></td>
</tr>
<tr>
<td>e. High Waist</td>
<td></td>
</tr>
<tr>
<td>f. Other: ____</td>
<td></td>
</tr>
<tr>
<td>g. Double Breasted</td>
<td></td>
</tr>
</tbody>
</table>

*Bodice Style (circle all that apply):*

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Princess</td>
<td></td>
</tr>
<tr>
<td>b. Empire</td>
<td></td>
</tr>
<tr>
<td>c. Yoke</td>
<td></td>
</tr>
<tr>
<td>d. Darted</td>
<td></td>
</tr>
<tr>
<td>e. Shirred</td>
<td></td>
</tr>
<tr>
<td>f. Side Seam</td>
<td></td>
</tr>
<tr>
<td>h. Other: ____</td>
<td></td>
</tr>
</tbody>
</table>

**Waistline Location:**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Natural</td>
<td></td>
</tr>
<tr>
<td>b. High</td>
<td></td>
</tr>
<tr>
<td>c. Low</td>
<td></td>
</tr>
<tr>
<td>d. No Waistline</td>
<td></td>
</tr>
</tbody>
</table>

**Neckline:**

*Neckline Placement (describe the front of the garment only, if back is different describe):*

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. High</td>
<td></td>
</tr>
<tr>
<td>b. Natural</td>
<td></td>
</tr>
<tr>
<td>c. Mid-Low</td>
<td></td>
</tr>
<tr>
<td>d. Low</td>
<td></td>
</tr>
<tr>
<td>e. Off-the-shoulder</td>
<td></td>
</tr>
<tr>
<td>f. Not Discernible</td>
<td></td>
</tr>
<tr>
<td>g. Other: ____</td>
<td></td>
</tr>
</tbody>
</table>
Neckline:
- a. Jewel
- b. Round
- c. Square
- d. V-shaped
- e. Not Discernible
- f. Other: ______
- g. Other: ______

Collar:
- a. Ruching
- b. Sailor
- c. Peter Pan
- d. Tailor
- e. Band
- f. Notched
- g. Point
- h. Tie
- i. Revers
- j. Other: ______

Lapel:
- a. Wide
- b. Medium
- c. Narrow
- d. No Lapel

Bridle
- a. Long
- b. Medium
- c. Short
- d. No Bridle

Sleeves:

Shape:
- a. Fitted
- b. Semi-Fitted
- c. Loose
- d. Dolman
- e. No Sleeve
- f. Puffed
- g. Other: ______
- h. No Cuff
- i. Other: ______

Length:
- a. Short
- b. Medium
- c. Long
- d. Angel
- e. Bracelet
- f. Elbow Length
- g. Other: ______

Cuffs:
- a. Roll-Up
- b. Barrel
- c. Knit
- d. French
- e. Band
- f. Gauntlet
- g. Turned Back

Armscye Placement
- a. Natural
- b. Dropped below the shoulder
- c. Raised above the shoulder line
- d. Not Discernible
- e. Other: ______
- f. No Shoulder Line

Pocket:

Pocket Style:
- a. Patch
- b. Flap
- c. Welt
- d. Patch w/ Flap
- e. Other: ______

Pocket Location:
- a. Breast Pocket Side of Body _L_ _R
- b. Side Pocket Side of Body _L_ _R
- c. Interior Pocket Side of Body _L_ _R
- d. No Pocket
Closures (circle all that apply):

a. Hooks and eyes
   - neck collar shoulders cuffs edge front back
b. Buttons/Buttonholes
   - neck collar shoulders cuffs edge front back
c. Tie
   - neck collar shoulders cuffs edge front back
d. Buttonhole/Loop
   - neck collar shoulders cuffs edge front back
e. Frog
   - neck collar shoulders cuffs edge front back
f. Other: _____

Other Construction Details (circle all that apply):

a. Type of Treatment
   - Ruffles
   - Gather
   - Pleats
   - Darts
   - Tucks
   - Gussets
   - Godets
   - Gore
   - Waist Tie

   b. Placement on (circle appropriate category, circle all that apply) write location in space provided
   - neckline collar bodice sleeve cuff edge

Ornamentation (circle all that apply):

a. Type of Treatment
   - Lace
   - Ribbons
   - Embroidery
   - Appliqué
   - Beading
   - Braid
   - Buttons
   - Fur
   - Feathers
   - Bows
   - Fringe
   - Piping
   - Other: _____

   b. Placement on (circle appropriate category, circle all that apply) write location in space provided
   - neckline collar bodice sleeve cuff edge

Other (attach other sheets if necessary):

**For Photographic Data Only:
Photographic Material:

a. Tintypes (1854-1867 however still produced at fairs and carnivals during 1890-1930).
b. Albumen Prints:
   i. Cartes de visite (US 1858-1910)
   ii. Cabinet Cards (US 1866-1900)
   iii. Stereo Cards
   iv. Gelatin Print

Fabric Thickness
a. Bulky
b. Slightly Bulky
c. Thin

Fabric Stiffness
a. Very Stiff
b. Slightly Stiff
c. Soft

Fabric Surface
a. Rough
b. Slightly Rough
c. Smooth

Fabric Shade
a. Light
b. Medium
c. Dark

Silhouette
a. Fitted
b. Semi-Fitted
c. Straight
d. Full
e. Not Visible
Appendix K

Data Collection Instrument Guide

Name of Garment:

For example: cape, caplet, mantle, jacket, and cloak.

Construction:

“Location” for example: cuff, sleeve hem, hem, and top stitching on sleeve hem.

Seam\textsuperscript{654} Finishes\textsuperscript{655}

Color: Use Pantone Color Chart

Fiber Content:

Due to the nature of this study, time, and budget constraints I will only conduct visual analysis of the fiber content for each garment and not fiber analysis (i.e. chemical, burn, or microscopic analysis). It is safe to assume that the fibers used are all natural, since rayon (man-made fibers) were not created until the 1890s in France and were not introduced or widely used in the United States until 1910 by the American Viscose Company.\textsuperscript{656}

Fabric Weave:

\emph{Basic Weave}\textsuperscript{657}

\emph{Fancy Weave}\textsuperscript{658}

\textsuperscript{653} Due to Copyright protection, I am not able to reproduce many of the illustrations used in this Data Collection Instrument Guide. However, the footnotes include the information where the illustrations can be found.


\textsuperscript{655} Picken, \textit{The Fashion Dictionary}, 314-316.


\textsuperscript{657} Sara J. Kadoloph and Anna L. Langford, \textit{Textiles}, 9\textsuperscript{th} ed. (New Jersey: Prentice Hall, 2002), 180.

\textsuperscript{658} Kadoloph and Langford, \textit{Textiles}, 200.
Pattern/Motif: 659

a. Solid
b. Plaid: "Lines of various colors crossing each other at right angles, making rectangles or squares." According to The Fashion Dictionary: "woven of yarn-dyed fibers, in patterns consisting of colored bars crossing each other to form varied squares." 661

c. Check: checks or blocks of squares woven with one color and white yarns, "although by definition it can have stripes or even plaids." According to The Fashion Dictionary: "pattern in squares of any size, woven or applied, resembling checkerboard; also, square in such a design." 665

d. Stripe

e. Large/All Over/Repeat Print (prints greater than 5" in diameter) 667
f. Medium Print (prints 5" or less in diameter, but greater than 1" in diameter)
g. Small Print (for example: calico or other small-scale prints, >1" in diameter)
h. No Pattern

Body Fit:

Fitted (top/bottom)-this garment fits closely to the wearer and her body shape created by the garments worn underneath the outdoor garment.

Semi-Fitted-this garment fits closely to the wearer, but it is not an exact fit to the shape created by the garments worn underneath the outdoor garment.

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660 Humphries, Fabric Glossary, 195.
661 Picken, Fashion Dictionary, 279.
662 Humphries, Fabric Glossary, 195.
663 Humphries, Fabric Glossary, 195.
664 Humphries, Fabric Glossary, 121.
665 Picken, Fashion Dictionary, 64.
666 Humphries, Fabric Glossary, 121.
667 So far I have not found any scale or way to define small, medium, large. I have spoken with designers and fabric shop employees and they agree that there is not a definition for small, medium, or large prints or patterns. For this study I looked at a variety of fabrics and chose these figures on the averages of their measurements.
Loose—this garment is roomy in the shoulders, sleeves, and bodice of the garment. It may also drape on the wearer and may slightly reveal the shape of the undergarments beneath the outdoor garment.

Full—this garment may be cape-like and cut does not reveal the shape of the garments beneath the outdoor garment.

High-Waist—this garment may be loose, but may have a seam or other construction device that cuts this garment high on the waist of the wearer.

Bodice Style: 668

Waistline Location: 669

Natural—the waistline sits on the body's natural waistline.

High—the waistline sits above the body's natural waistline.

Empire—the waistline sits below the breasts of the wearer.

Low—the waistline sits below the body's natural waistline.

Hip Hugger—the waistline sits about hip level.

Neckline Placement, Neckline Shapes, Collar Styles, Lapel, Bridle: 670

Neckline Placement:

High—the neckline sits above the natural location for a garment neckline.

Natural—the natural neckline placement sits approximately at the collarbone.

Mid-Low—the neckline placement sits below the natural placement, but above the cleavage area.


Low-the neckline placement sits at or below the cleavage area.

Off-the-shoulder-the neckline falls along the shoulder-line. The garment could possibly be a shawl.

**Neckline Shapes:** 671

**Collar Styles:** 672

**Lapel:** 673

- **Wide**- these lapels or revers are wider than the roll (see illustration on page 64)

- **Medium**- these lapels are the same width as the roll (see illustration on page 64)

- **Narrow**- these lapels are narrower than the roll (see illustration on page 64)

**Bridle:**

- **Long**- a long bridle is roughly waist length

- **Medium**- a medium bridle is roughly below the breastbone, but above the navel

- **Short**- a short bridle is roughly above the breastbone

**Sleeves:** 674

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671 Gaitros, “Similarities and Differences,” 115
673 Koester and Bryant, *Fashion Terms and Styles*, 9.
Sleeve Length:

- **Short**-sleeves shorter than elbow length.
- **Elbow-length**-any style sleeve that ends at the elbow.
- **Bracelet**-three-quarter length sleeve
- **Long**-sleeve that ends at wrist level
- **Angel**-any long flowing sleeve and may extend longer than the arm.

Cuff Style: 675

Armseve Placement:

- Natural 676
- Dropped Below 677
- Raised Above 678
- No Shoulder Line 679

Pocket Style: 680

Ornamentation: 681

Gathers: “A series of small folds of fabric, controlled and held in place by stitches to provide visible fullness.” 682

Pleats: “Fold of fabric folded back upon itself so that the pleat is comprised of three layers.” 683

Braid: “Narrow cord-like strip of flat tape woven of silk, wool, linen, etc., for trimming, binding, designs, outlines, etc.” 684

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675 Koester and Bryant, *Fashion Terms and Styles*, 17.
676 *Harper’s Bazar* XVIII, no. 3 (17 January 1885): 45.
Darts: "A triangular fold stitched to shape the flat fabric to specific curves of the body."\textsuperscript{685}

Tuck: "Stitched fold of fabric"\textsuperscript{686}

Gusset: "pieces of fabric set into a seam or seam intersection to provide body-conforming shape and fullness in a garment"\textsuperscript{687}

Godets: "triangular fabric pieces set into a seam or slash, usually at the hem of the garment."\textsuperscript{688}

Gore: "vertical divisions within a garment, usually tapered panels seamed together to add shape to a garment."\textsuperscript{689}

\textsuperscript{684} Picken, The Fashion Dictionary, 35.
\textsuperscript{685} Brown and Rice, Ready-to-Wear Apparel Analysis, 105.
\textsuperscript{686} Brown and Rice, Ready-to-Wear Apparel Analysis, 357.
\textsuperscript{687} Brown and Rice, Ready-to-Wear Apparel Analysis, 111.
\textsuperscript{688} Brown and Rice, Ready-to-Wear Apparel Analysis, 110.
\textsuperscript{689} Brown and Rice, Ready-to-Wear Apparel Analysis, 107.
Appendix L

Museums and Historical Societies:
Willamette Valley and Eastern Oregon*

**Willamette Valley**

Albany Regional Museum
Linn County Historical Museum
Cottage Grove Museum
Washington County Museum
Heritage Museum
Museum of the Oregon Territory
Benton County Historical Society and Museum
Polk County Museum
Silverton Country Museum
East Linn Museum

Albany (Linn County)
Brownsville (Linn County)
Cottage Grove (Lane County)
Hillsboro (Washington Cnty)
Independence (Polk County)
Oregon City (Clackamas)
Philomath (Benton County)
Rickreall (Polk County)
Silverton (Marion County)
Sweet Home (East Linn)

*Eastern Oregon: Deschutes-Umatilla Plateau, Blue Mountains, High Lava Plains*

Deschutes County Historical Museum
Grant County Historical Museum
Harney County Museum
Elgin Museum
Gilliam County 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
Wasco County Historical Museum

Bend (Deschutes County)
Canyon City (Grant County)
Burns (Harney County)
Elgin (Union County)
Condon (Gilliam County)
Haines (Baker County)
Heppner (Morrow County)
Moro (Sherman County)
Pendleton (Umatilla County)
Prineville (Crook County)
Baker City (Baker County)
Union (Union County)
Joseph (Wallowa County)
The Dalles (Wasco County)
APPENDIX M

ADDITIONAL OBJECTIVE 1 RESULTS

Garment Construction

I examined many capes, but the majority of the capes were shorter, above-the-waist length capes (n=19). Other frequent lengths included waist-length (n=10) and hip-length (n=10) garments. Mid-calf length (n=9) and ankle-length (n=9) coats were most frequent.

<table>
<thead>
<tr>
<th>Table M1 Outdoor Garment by Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below Shoulders, above waist</td>
</tr>
<tr>
<td>Cape</td>
</tr>
<tr>
<td>Coat</td>
</tr>
<tr>
<td>Jacket</td>
</tr>
<tr>
<td>Duster</td>
</tr>
<tr>
<td>Shawl</td>
</tr>
<tr>
<td>Mantle</td>
</tr>
<tr>
<td>Cloak</td>
</tr>
<tr>
<td>Collarette</td>
</tr>
<tr>
<td>Other</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

I did not observe any hooded outdoor garments. Hooded outdoor garments were illustrated in Harper's Bazar during the early 1880s, but they became less popular in the 1890s. One reason for the lack of hooded garments might be that all hooded garments from this period were worn-out from general, everyday use and were not saved or considered historically significant to donate to a museum.

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690 'Other' in this table was defined as garments with more than one garment length. For example, a jacket that is hip length in the back, but has long, knee-length panels in the front.
691 The length of a shawl will vary depending on the size of the shawl and the size of the wearer. I estimated the length of the garment when it would be worn around the shoulders and tied in front of the wearer.
692 Harper's Bazar XIII, no. 12 (20 March 1880): Frontispiece; XIII, no. 21 (22 May 1880): Frontispiece.
Over seventy percent of the outdoor garments were completely lined. I distinguished between garments lined throughout the garment (i.e., entire body of the garment and sleeves) and garments only partially lined. There were only two partially lined garments. Approximately twenty-five percent of the outdoor garments were not lined at all. The primary fabric used for garment lining was silk, followed by cotton, and wool.

<table>
<thead>
<tr>
<th>No Lining</th>
<th>Completely Lined</th>
<th>Partially Lined</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape</td>
<td>3</td>
<td>37</td>
<td>41</td>
</tr>
<tr>
<td>Coat</td>
<td>5</td>
<td>22</td>
<td>28</td>
</tr>
<tr>
<td>Jacket</td>
<td>1</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Duster</td>
<td>7</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Shawl</td>
<td>6</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Mantle</td>
<td>0</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Cloak</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Collarette</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>23</td>
<td>77</td>
<td>102</td>
</tr>
</tbody>
</table>

693 Partially lined garments were defined as garments with lining in some, but not all, interior locations of the garment. For example, the upper body of the outdoor garment is lined, but the lower section of the garment is not lined. Or the body is completely lined and the sleeves are not. These techniques may have been used to save fabric and reduce the cost to make the garment.

694 I determined fiber type by surface features and by examining the fabric under magnification. However, since I did not perform a fiber analysis, my results may not be accurate.

695 This table excludes two outdoor garments. I was unable to examine the lining for these garments, because they were sealed in display cases.
Table M3. Lining Fabric by Garment Style

<table>
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<tr>
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<th>Wool</th>
<th>Cotton</th>
<th>Silk</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
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<td>35</td>
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<td>3</td>
<td>20</td>
<td>0</td>
<td>23</td>
</tr>
<tr>
<td>Jacket</td>
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<td>1</td>
<td>8</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>Duster</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Shawl</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Mantle</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Cloak</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>2</td>
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<tr>
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<td>2</td>
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<tr>
<td>Other</td>
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<td>0</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>1</td>
<td>17</td>
<td>57</td>
<td>2</td>
<td>77</td>
</tr>
</tbody>
</table>

There were fifteen outdoor garments with discernible interlining or padding (i.e., a layer could be felt between garment fabric and lining fabric or could be seen through holes or tears in lining/garment fabric). There were forty garments with no interlining, and the interlining of the remaining forty-nine garments was 'not discernible'.

Almost fifty percent of the outdoor garments (n=49) had seam finishes that were 'not visible.' There were fifteen garments with no seam finishes (i.e., shawls and some capes). Of the garments with visible seam finishes, bound finishes (n=12) were most common, followed by nine outdoor garments with more than one type of finish (e.g. bound, flat-fell, and overcast).

696 I could not determine the fiber type for two garment linings. The remaining twenty-five garments were not lined.
Table M4. Seam Finishes

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
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</thead>
<tbody>
<tr>
<td>Bound</td>
<td>12</td>
<td>11.54</td>
</tr>
<tr>
<td>Flat-fell</td>
<td>7</td>
<td>6.73</td>
</tr>
<tr>
<td>Overcast</td>
<td>3</td>
<td>2.88</td>
</tr>
<tr>
<td>Pinked</td>
<td>1</td>
<td>0.96</td>
</tr>
<tr>
<td>None</td>
<td>15</td>
<td>14.42</td>
</tr>
<tr>
<td>Other</td>
<td>6</td>
<td>5.77</td>
</tr>
<tr>
<td>More than one finish</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>8.65</td>
</tr>
<tr>
<td>None Visible</td>
<td>49</td>
<td>47.11</td>
</tr>
<tr>
<td>Not Discernible</td>
<td>2</td>
<td>1.92</td>
</tr>
<tr>
<td>Total</td>
<td>104</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Excluding capes, loose (n=32) and semi-fitted (n=24) outdoor garments were most frequent. This may indicate a shift in the reliance on domestic production of one’s clothing to a dependency on mass-produced, ready-to-wear clothing purchased from stores or catalogues. Garments purchased ready-to-wear needed to fit a variety of body variations in shape and size and loose fitting or semi-fitted outdoor would ensure a better fit than more fitted garments.

Forty-two percent (n=44) of the outdoor garments were full in cut, but this can be explained by the large number of capes. The semi-fitted’ and ‘loose’ capes have construction features (i.e., princess seams, darts, and so forth) that made the garment fit closely to the body. Excluding the capes, there were eight garments that are ‘full’ in cut. Excluding capes, the majority of the outdoor garments were semi-fitted or loose in cut.

---

697 These garments had more than one seam finish (e.g., overcast and pinked).
698 The seam finishes were covered by the lining and interlining fabrics.
699 These garments were ‘not discernible,’ because they are sealed in display cases.
Over seventy percent (n=74) of the outdoor garments had no defined waistline; this total included forty-three capes. Fourteen percent (n=15) had natural waistlines; approximately nine percent (n=9) had raised or slightly raised waistlines. Only two percent (n=2) of the outdoor garments had low or slightly lowered waistlines. I did not observe any high-waist garments.

The majority of the outdoor garments (n=90) had some type of closure. Hook-and-eye was the most frequent closure (n=40). Hook-and-eye closures are made of some type of metal and varied in sizes from a few centimeters to three-quarter inches in width. Other closure types included: button and buttonhole (n=25), button and loop (n=13), and tie (n=1). There were eleven garments with multiple closures (n=11); there were fourteen outdoor garments with no closure (n=14).

Only four coats, three capes, and two ‘other garments’ (i.e., decorative wraps) had interior garment waist ties. Waist-ties appear to have been used in garments worn during the mid-1800s up to the 1890s, when mantles were no
longer fashionable. Waist-ties help keep sleeve-less outdoor garments on the wearers’ body.

Table M6. Outdoor Garment by Closures

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Hook-and-Eye</th>
<th>Button/Hole</th>
<th>Tie701</th>
<th>Button/Loop</th>
<th>Frog</th>
<th>Multiple702</th>
<th>Total703</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape</td>
<td>4</td>
<td>31</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>5</td>
<td>43</td>
</tr>
<tr>
<td>Coat</td>
<td>4</td>
<td>0</td>
<td>12</td>
<td>0</td>
<td>9</td>
<td>0</td>
<td>3</td>
<td>28</td>
</tr>
<tr>
<td>Jacket</td>
<td>0</td>
<td>2</td>
<td>6</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Duster</td>
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<td>7</td>
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<td>7</td>
</tr>
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<td>0</td>
<td>0</td>
<td>0</td>
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<td>0</td>
</tr>
<tr>
<td>Mantle</td>
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<td>0</td>
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<td>3</td>
</tr>
<tr>
<td>Cloak</td>
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<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
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<tr>
<td>Collarette</td>
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<td>0</td>
<td>0</td>
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<td>25</td>
<td>1</td>
<td>13</td>
<td>0</td>
<td>11</td>
<td>98</td>
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</tbody>
</table>

The most frequent construction details in descending order of frequency included: gathers (n=22), darts (n=21), multiple techniques (n=21), pleats (n=6), ruffles (n=5), and shirring (n=2). Approximately twenty-six (n=27) outdoor garment other than seams and edge finishes had no construction details. For capes, darts (n=13) were the most frequent construction detail, followed by ruffles (n=5), pleats (n=4), and multiple techniques (n=8). For coats, gathers were the most frequent construction detail (n=9), followed by darts (n=6) and multiple details (n=8). For jackets, gathers (n=6) were the most frequent technique, followed by darts (n=1) and pleats (n=1).

701 I defined ‘tie’ as a ribbon or some type of string used to keep the garment closed.
702 Multiple closures may include ‘frog’ closures or use any combination of closure techniques, but the number of garments with at least one of multiple closure styles being ‘frog’ style closures was limited.
703 This table excludes six shawls. The six shawls examined in this study did not have applied closure techniques.
704 Shawls are excluded from this table. I did not want to confuse readers by classifying shawls and ‘tie,’ though shawls can be tied closed, but no applied closure technique was actually used.
Table M7. Construction Details

<table>
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<tr>
<th></th>
<th>Gathers</th>
<th>Darts</th>
<th>Pleats</th>
<th>Ruffles</th>
<th>Shirring</th>
<th>Multiple</th>
<th>None</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
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<td>5</td>
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<td>10</td>
<td>43</td>
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<tr>
<td>Coat</td>
<td>9</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>8</td>
<td>5</td>
<td>28</td>
</tr>
<tr>
<td>Jacket</td>
<td>6</td>
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<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>10</td>
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<td>6</td>
<td>5</td>
<td>2</td>
<td>21</td>
<td>27</td>
<td>104</td>
</tr>
</tbody>
</table>

Style

Four coats, one jacket, and one duster or automobile coat had exterior belts that tied around the waist of the wearer. These garments were differentiated from one coat and one jacket that had partial (front or back only) belts.

Over seventy-percent of the garments were dark in color (i.e., black, navy blue, or dark brown).\footnote{During data collection, I used the Pantone Book of Color for color identification.} Approximately nineteen percent of the garments were light in color (i.e., cream, nude, ecru, beige, tan, and so forth). The remaining eleven percent included red, green, gray, and purple outdoor garments.

\footnote{Includes garments with 'gussets,’ ‘godets,’ and ‘gores.’ There were no garments with only one of these three construction treatments.}
Table M8. Outdoor Garment by Color

<table>
<thead>
<tr>
<th></th>
<th>Dark 707</th>
<th>Light 708</th>
<th>Red</th>
<th>Green</th>
<th>Gray</th>
<th>Purple</th>
<th>Multiple Colors</th>
<th>Total</th>
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<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>42</td>
</tr>
<tr>
<td>Coat</td>
<td>19</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>28</td>
</tr>
<tr>
<td>Jacket</td>
<td>8</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Duster</td>
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<td>0</td>
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<td>0</td>
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<td>0</td>
<td>3</td>
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<td>Cloak</td>
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<td>0</td>
<td>0</td>
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</tr>
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<td>0</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>76</td>
<td>20</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>104</td>
</tr>
</tbody>
</table>

There were forty-two capes that were examined in this study, approximately twelve percent (n=5) of them had top-stitching. There were seven dusters or automobile coats; approximately fifty-seven percent (n=4) of them had top-stitching. There were fewer coats and jackets with top-stitching, and when top-stitching was used, it was used in relatively localized areas (i.e., pockets and cuff detailing).

The majority of the outdoor garments had multiple bodice details (i.e., side-seams, darts, and princess seams). 709 Multiple bodice details (i.e., side-seams, princess seams, and darts) were most frequent (n=45) for all outdoor garments, except for the three mantles which only had princess seams. Side-seams were most frequent (n=17), followed by darts (n=11) and princess seams (n=8).

707 'Dark' included: black, dark brown, and navy.
708 'Light' included: white, cream, nude, ecru, and beige.
709 I did not observe any raised waistlines, nor did I observe any 'empire' bodice details.
Table M9. Outdoor Garment by Bodice Details

<table>
<thead>
<tr>
<th></th>
<th>Princess</th>
<th>Yoke</th>
<th>Darted</th>
<th>Shirred</th>
<th>Side-Seam</th>
<th>Other</th>
<th>Multiple <em>7</em></th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape</td>
<td>0</td>
<td>3</td>
<td>10</td>
<td>1</td>
<td>4</td>
<td>15</td>
<td>10</td>
<td>43</td>
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<td>Coat</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>8</td>
<td>1</td>
<td>17</td>
<td>28</td>
</tr>
<tr>
<td>Jacket</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Duster</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<td>0</td>
<td>4</td>
<td>7</td>
</tr>
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<td>0</td>
<td>0</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Cloak</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<td>2</td>
</tr>
<tr>
<td>Collarette</td>
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<td>0</td>
<td>0</td>
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<td>2</td>
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<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>8</td>
<td>3</td>
<td>11</td>
<td>1</td>
<td>17</td>
<td>19</td>
<td>45</td>
<td>104</td>
</tr>
</tbody>
</table>

Over twenty-seven percent (n=29) of the outdoor garments had multiple neckline locations. For example, I examined some coats with wrap-around styles. From the back, these garments had a high neckline placement, but from the front, they had a low v-shaped neckline. Over thirty-three percent (n=35) had high necklines; and approximately twenty-five percent (n=26) had naturally placed necklines. Over six percent (n=7) had mid-to-low placed necklines and approximately two percent (n=2) had low neckline placements.

For capes, the most frequent neckline placements were high (n=25) and naturally (n=9) placed necklines; although multiple locations (n=9) were also common. For coats, naturally placed neckline were most common (n=6), followed by high (n=4), mid-low (n=4), low (n=2), and multiple (n=12) neckline locations. For jackets, mid-low placed necklines were most common (n=3), followed by high (n=1) and multiple locations (n=6).
Table M10. Neckline Placement

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>35</td>
<td>33.65</td>
</tr>
<tr>
<td>Natural</td>
<td>26</td>
<td>25.00</td>
</tr>
<tr>
<td>Mid-Low</td>
<td>7</td>
<td>6.73</td>
</tr>
<tr>
<td>Low</td>
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<td>1.92</td>
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<tr>
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<td>4.80</td>
</tr>
<tr>
<td>Multiple</td>
<td>29</td>
<td>27.88</td>
</tr>
<tr>
<td>Total</td>
<td>104</td>
<td>100.00</td>
</tr>
</tbody>
</table>

For capes, jewel shaped necklines (n=35) were the most frequent neckline shape, followed by v-shaped (n=6) and rounded (n=2) necklines. For coats, v-shaped (n=18) necklines were most frequent, followed by jewel shaped (n=9) and rounded (n=1) necklines. For jackets, v-shaped (n=9) were most frequent, followed by jewel shaped (n=1) necklines. Because shawls do not have a structured neckline shape, the researcher did not define the shape of these garments.

Table M11. Outdoor Garment by Neckline Shape

<table>
<thead>
<tr>
<th></th>
<th>Jewel(^712)</th>
<th>Round</th>
<th>Square(^713)</th>
<th>V-Shaped</th>
<th>Total(^714)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape</td>
<td>35</td>
<td>2</td>
<td>0</td>
<td>6</td>
<td>43</td>
</tr>
<tr>
<td>Coat</td>
<td>9</td>
<td>1</td>
<td>0</td>
<td>18</td>
<td>28</td>
</tr>
<tr>
<td>Jacket</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Duster</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Shawl</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Mantle</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Cloak</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Collarette1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>57</td>
<td>3</td>
<td>0</td>
<td>37</td>
<td>97</td>
</tr>
</tbody>
</table>

\(710\) This may include double-breasted garments, but there were no outdoor garments with only a 'double breasted' front.

\(711\) Multiple neckline examples: high back/mid-low front; natural back/low front.

\(712\) Jewel shaped necklines are less concave than 'rounded' shaped necklines.

\(713\) There were no outdoor garments with square-shaped necklines.

\(714\) This table excludes seven garments (six shawls and one fur stole or 'other' garment) that did not have a defined neckline shape.
The majority of the outdoor garments (n=84, 81%) did not have lapels. Seventeen garments (n=17) have lapels; two coats, one jacket, and one duster or automobile coat have wide lapels; four coats, one cape, four jackets, and two dusters have medium length lapels; and one cape and one duster have short lapels. Because of the limited number of lapels, the majority of the outdoor garments (n=79, 76%) did not have a bridle line. Twenty-two garments or twenty-one percent of the garments have a bridle line. Seven coats and two jackets have long bridle lines; four coats, two capes, three jackets, and two dusters have medium-length bridle lines; and one coat and one duster have short bridle lines.

For capes, the most frequent collar style was a combination of band and ruching (n=11), followed by band (n=8) and Medicis (n=10) style collars. For coats, various low-stand collar styles were most frequent (n=16), followed by notched collars (n=5). For jackets, notched-style collars were most frequent (n=5).

---

715 Seventeen outdoor garments have lapels (n=17). This is almost half of the garments with v-shaped necklines (n=36).
Table M12. Outdoor Garment by Collar Style

<table>
<thead>
<tr>
<th></th>
<th>Ruching</th>
<th>Sailor</th>
<th>Peter-Pan</th>
<th>Tailor</th>
<th>Band</th>
<th>Notched</th>
<th>Other</th>
<th>Medicis</th>
<th>Multiple</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>8</td>
<td>2</td>
<td>8</td>
<td>10</td>
<td>11</td>
<td>42</td>
</tr>
<tr>
<td>Coat</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>5</td>
<td>16</td>
<td>0</td>
<td>1</td>
<td>28</td>
</tr>
<tr>
<td>Jacket</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>Duster</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Shawl</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Mantle</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Cloak</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Collarette</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>4</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>12</td>
<td>13</td>
<td>35</td>
<td>10</td>
<td>13</td>
<td>95</td>
</tr>
</tbody>
</table>

Fifty-six percent of the garments (i.e., capes, shawls, mantles, cloaks, collarettes, and ‘other’ garments) (n=58) did not have sleeves. Excluding sleeveless garments, semi-fitted sleeves were the most frequent sleeve-style accounting for twenty percent (n=21) of the total sleeve styles. Loose fitting sleeves accounted for eleven percent (n=12) of the sleeve styles and fitted sleeves accounted for over six percent (n=7) of the sleeves styles. Other styles included puffed or leg-of-mutton style sleeves and one garment with set-in or raglan style sleeves. Long sleeves were the predominant sleeve length for outdoor garments with sleeves.

716 ‘Other’ described generic low-stand (one, two, multiple piece) collars of various shapes (i.e., rounded or square shaped ends).
717 For capes, the collar styles labeled ‘multiple’ have both ruching and band-style collars.
Table M13. Outdoor Garment by Sleeve Shape

<table>
<thead>
<tr>
<th>No-Sleeve</th>
<th>Fitted</th>
<th>Semi-Fitted</th>
<th>Loose</th>
<th>Dolman</th>
<th>Puffed</th>
<th>Other</th>
<th>Multiple</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape</td>
<td>43</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>43</td>
</tr>
<tr>
<td>Coat</td>
<td>0</td>
<td>5</td>
<td>10</td>
<td>9</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>28</td>
</tr>
<tr>
<td>Jacket</td>
<td>0</td>
<td>2</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>Duster</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Shawl</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Mantle</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Cloak</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Collarette</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
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<td>7</td>
<td>21</td>
<td>12</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>104</td>
</tr>
</tbody>
</table>

Table M14. Outdoor Garment by Sleeve Length

<table>
<thead>
<tr>
<th>No Sleeve</th>
<th>Short</th>
<th>Medium</th>
<th>Long</th>
<th>Angel</th>
<th>Bracelet</th>
<th>Elbow</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape</td>
<td>43</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>43</td>
</tr>
<tr>
<td>Coat</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>20</td>
<td>2</td>
<td>4</td>
<td>28</td>
</tr>
<tr>
<td>Jacket</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>8</td>
<td>0</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>Duster</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>0</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Shawl</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Mantle</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Cloak</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Collarette</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>59</td>
<td>0</td>
<td>2</td>
<td>34</td>
<td>2</td>
<td>6</td>
<td>104</td>
</tr>
</tbody>
</table>

Approximately seventy-seven percent (n=80) of the outdoor garments did not have cuffs. Fourteen percent (n=15) had ‘turned-back’ cuffs; two percent (n=2) of the garments had ‘roll-up’ cuffs; and the remaining six percent (n=7) garments had ‘barrel,’ ‘band’, or ‘other’ styles of cuffs not specified by the data collection instrument.

Due to the large number of capes, forty-seven percent (n=49) of the garments studied had no shoulder seam. Capes were generally cut in one, two, or

---

718 This table excludes nine garments that did not have collars (i.e., six shawls, one jacket, one cape, and one stole or ‘other’ garment).
three pieces and sewn together. The fewer number of fabric pieces used to make the cape, the more fabric was required to wrap around the body of the wearer.

Darts were used as structural techniques to replace shoulder seams. For many fur garments, the armseye and shoulder seams were ‘not discernible,’ because of thick fabric that covered the visibility of the seams. Excluding capes, twenty-four percent (n=25) of the garments have a naturally placed armseye seams; seventeen percent (n=18) have a dropped or slightly dropped armseye seams; and over eight percent (n=9) have a raised or slightly raised armseye seams.

<table>
<thead>
<tr>
<th>Table M15. Outdoor Garment by Armseye Placement</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Line/Not Discernible</td>
</tr>
<tr>
<td>--------------------------</td>
</tr>
<tr>
<td>Cape</td>
</tr>
<tr>
<td>Coat</td>
</tr>
<tr>
<td>Jacket</td>
</tr>
<tr>
<td>Duster</td>
</tr>
<tr>
<td>Shawl</td>
</tr>
<tr>
<td>Mantle</td>
</tr>
<tr>
<td>Cloak</td>
</tr>
<tr>
<td>Collarette</td>
</tr>
<tr>
<td>Other</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table M16. Style Period by Armseye Placement</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Line/Not Discernible</td>
</tr>
<tr>
<td>--------------------------</td>
</tr>
<tr>
<td>1880-85</td>
</tr>
<tr>
<td>1885-90</td>
</tr>
<tr>
<td>1890-95</td>
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<td>1895-00</td>
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<tr>
<td>1900-05</td>
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<td>1905-10</td>
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<tr>
<td>1910-15</td>
</tr>
<tr>
<td>1915-20</td>
</tr>
<tr>
<td>Before 1880</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

*This table excludes five ‘not discernible’ garments.*
There were thirty-six outdoor garments with one or more pockets. The majority of garments (n=68) do not have any pockets. The most frequent pocket styles were patch (n=16), welt (n=14), flap (n=1), and patch-with-flap (n=1) pockets.\textsuperscript{720} Of the thirty-six garments with pockets, interior pockets were most common (n=19), followed by side pockets (n=14), and breast pockets (n=1).

There were two garments with multiple pocket locations. The majority of garments with pockets had pockets located on both sides of the garments (n=21). There were fifteen garments with pocket locations on one side of the garment only.\textsuperscript{721}

The most frequent ornamentation type in descending order of frequency were buttons\textsuperscript{722} (n=10), braid (n=7), fringe (n=7), jet beading (n=5), fur (n=4), lace (n=3), and ribbon (n=2). The majority of the outdoor garments had multiple ornamentation applications (n=33). Approximately twenty-eight percent (n=30) of the garments had no applied ornamentation.

For capes, the exterior bodice and the garment edges (i.e., center-front opening, hem edge, and collar edge) were common areas with applied ornamentation. Multiple ornamentation techniques were most common (n=20), followed by beading (n=4), fur (n=3), braid (n=2), and ribbon (n=2). The majority of the shawls (n=5) had fringe that trimmed the edges of the garments. Garments with sleeves (i.e., coats, jackets, and two dusters) commonly had

\textsuperscript{720} There are three 'other' pocket styles: one jacket with seam pockets, one jacket with slash pockets, and one coat with hacking pockets. There is one jacket with flap and slash pockets.

\textsuperscript{721} I distinguished between sides of body: there were eight garments with pockets located on the left side of the wearers' body, and seven garments with pockets on the right side of the wearers' body.

\textsuperscript{722} Ornamenental buttons are used as decorative bodice details. They are not the same as button closures.
ornamentation located on the bodice; when buttons were used for ornamentation, they might be attached to the cuff area of the sleeves or the bodice of the garment.

Table M17. Ornamentation by Outdoor Garment

<table>
<thead>
<tr>
<th></th>
<th>Cape</th>
<th>Coat</th>
<th>Jacket</th>
<th>Duster</th>
<th>Shawl</th>
<th>Mantle</th>
<th>Cloak</th>
<th>Collarette</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buttons</td>
<td>0</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>Braid</td>
<td>2</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>7</td>
</tr>
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<td>0</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>7</td>
</tr>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Fur</td>
<td>3</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>4</td>
</tr>
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<td>0</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
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<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
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<td>0</td>
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</tr>
<tr>
<td>None</td>
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<td>9</td>
<td>3</td>
<td>5</td>
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<td>0</td>
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<td>2</td>
<td>0</td>
<td>30</td>
</tr>
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<td>3</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>Total</td>
<td>43</td>
<td>28</td>
<td>10</td>
<td>7</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>104</td>
</tr>
</tbody>
</table>

Fiber and Fabric

Silk was the most frequent fiber found in the study in outdoor garment construction; forty-six percent (n=48) of the outdoor garments were made of silk. Approximately thirty-six percent of the garments (n=37) were made of wool. Approximately ten percent (n=10) of the garments were made of fur; four percent (n=4) of cotton; and two percent (n=2) of linen. Fabric quality may be one reason why outdoor garments were saved. Garments of lower quality may have been discarded.

723 ‘Other’ ornamentation includes one cloak with fabric rosettes, one coat and one jacket with leather bands.
724 ‘Multiple’ includes garments with ‘embroidery’, ‘feathers’, and ‘bows’. There are no garments with only one of these three ornamentation treatments.
Table M18. Outdoor Garment by Fiber Type

<table>
<thead>
<tr>
<th>Type</th>
<th>Wool</th>
<th>Cotton</th>
<th>Silk</th>
<th>Linen</th>
<th>Fur</th>
<th>Total</th>
</tr>
</thead>
<tbody>
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<td>Cape</td>
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<td>25</td>
<td>0</td>
<td>4</td>
<td>41</td>
</tr>
<tr>
<td>Coat</td>
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<td>0</td>
<td>10</td>
<td>0</td>
<td>2</td>
<td>28</td>
</tr>
<tr>
<td>Jacket</td>
<td>4</td>
<td>0</td>
<td>5</td>
<td>0</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Duster</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Shawl</td>
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<td>0</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Mantle</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Cloak</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Collarette</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
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<td>0</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>37</td>
<td>4</td>
<td>48</td>
<td>2</td>
<td>10</td>
<td>101</td>
</tr>
</tbody>
</table>

Approximately thirty-five percent of coats were made of broadcloth (n=9), a felted wool fabric. Pile (n=6), twill (n=4), and satin (n=2) weave structures were also used to a lesser extent. Regarding coats, ‘other’ included garments made of fur. Over forty percent of capes (n=16) were made of cut velvet or pile-weave fabric.727 Broadcloth (n=5), satin (n=4), brocade (n=3), and plain (n=3) weave structures were also used. Thirty-three percent (n=3) of the jackets had twill weave structures; thirty-three percent (n=3) had pile weave structures. Two jackets had faille weave structures (i.e., ‘other’), and one jacket was made of a woolen broadcloth.

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725 I determined fiber type by surface features and by examining the fabric under magnification. However, I did not perform a fiber analysis; therefore, the analysis is not conclusive.
726 This table excludes three garments that were not discernible. These garments are sealed in display cases.
727 "Woven-pile fabrics are three-dimensional structures made by weaving an extra set of warp or filling yarns into the ground yarns to make loops or cut ends on the surface... A high, thick pile adds warmth as either the shell or the lining of coats, jackets, gloves, and boots." Kadolph and
Table M19. Outdoor Garment by Weave Structure

<table>
<thead>
<tr>
<th></th>
<th>Plain</th>
<th>Satin</th>
<th>Twill</th>
<th>Pile</th>
<th>Knit</th>
<th>Brocade</th>
<th>Pattern/Fancy</th>
<th>Broadcloth</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape</td>
<td>3</td>
<td>4</td>
<td>0</td>
<td>16</td>
<td>0</td>
<td>3</td>
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<td>5</td>
<td>7</td>
<td>39</td>
</tr>
<tr>
<td>Coat</td>
<td>0</td>
<td>2</td>
<td>4</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>9</td>
<td>5</td>
<td>26</td>
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<tr>
<td>Jacket</td>
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<td>3</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>Duster</td>
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<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Shawl</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>0</td>
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<td>5</td>
</tr>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Cloak</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Collarette</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>7</td>
<td>8</td>
<td>11</td>
<td>25</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>16</td>
<td>18</td>
<td>95</td>
</tr>
</tbody>
</table>

Approximately eighty percent (n=83) of the outdoor garments were solid in color. The approximate twenty-percent of the remaining twenty-one outdoor garments had medium-size repeats (n=9), followed by small-size repeats (n=4), large-size repeats (n=2), and stripes (n=1). Floral and vegetal motifs were the most common. There were two 'other' patterns/motifs.

Langford, Textiles, 207. In Oregon, velvet was the most frequent pile fabric among the extant garments.

728 This table excludes nine 'not discernible' garments.

729 I used the primary fabric to determine the presence of pattern. For example, I examined a coat that had ecru-colored silk as the primary fabric. The secondary fabric was a patterned lace overlay, which gave the appearance that the entire garment had a pattern.

730 There was a two-toned knitted shawl. The top half was knitted in lighter nude color and the bottom half was made of a darker brown color. The break between colors was knitted in a wave-like pattern. The other garment was a silk, satin coat with alternating strips of black satin fabric with stitching or fagoting, which joined the panels or strips of fabric. The alternating strips of fabric were shiny black and dull black in color.
### Table M20. Outdoor Garment by Primary Fabric Pattern/Motif

<table>
<thead>
<tr>
<th>Style</th>
<th>Solid</th>
<th>Plaid</th>
<th>Check</th>
<th>Stripe</th>
<th>Large-Print</th>
<th>Medium</th>
<th>Small</th>
<th>Other</th>
<th>Multiple</th>
<th>Total</th>
</tr>
</thead>
<tbody>
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<td>0</td>
<td>0</td>
<td>7</td>
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<td>42</td>
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<tr>
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<td>0</td>
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<td>0</td>
<td>0</td>
<td>1</td>
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<td>28</td>
</tr>
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<td>0</td>
<td>10</td>
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<tr>
<td>Duster</td>
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<td>0</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<td>7</td>
</tr>
<tr>
<td>Shawl</td>
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<td>0</td>
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<td>1</td>
<td>0</td>
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<tr>
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<td>0</td>
<td>0</td>
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<tr>
<td>Collarette</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Other</td>
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<td>0</td>
<td>0</td>
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</tr>
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<td>Total</td>
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<td>2</td>
<td>9</td>
<td>4</td>
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<td>103</td>
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</table>

### Table M21. Secondary Fiber

<table>
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<th>Secondary Fabric</th>
<th>Frequency</th>
<th>Percent</th>
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<tbody>
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<td>Silk</td>
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<td>27.88</td>
</tr>
<tr>
<td>Fur</td>
<td>9</td>
<td>8.65</td>
</tr>
<tr>
<td>Wool</td>
<td>1</td>
<td>0.96</td>
</tr>
<tr>
<td>Cotton</td>
<td>1</td>
<td>0.96</td>
</tr>
<tr>
<td>Linen</td>
<td>1</td>
<td>0.96</td>
</tr>
<tr>
<td>Feathers</td>
<td>1</td>
<td>0.96</td>
</tr>
<tr>
<td>Other</td>
<td>3</td>
<td>2.88</td>
</tr>
<tr>
<td>Multiple secondary fabrics</td>
<td>4</td>
<td>3.85</td>
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<tr>
<td>No secondary fabric</td>
<td>55</td>
<td>52.88</td>
</tr>
<tr>
<td>Total</td>
<td>104</td>
<td>100.00</td>
</tr>
</tbody>
</table>

---

**Table M20.** This table excludes one 'not discernible' garments.

**Table M21.** Secondary fabric is different from lining fabric. For example, I examined a wool cape with wool crepe lining and silk tulle ruching around the neckline and silk trimming. The two latter fabrics are secondary fabrics. I also examined a velvet cape with silk satin lining and secondary fur fabric around the collar and center-front opening.

---

731 This table excludes one ‘not discernible’ garments.

732 Secondary fabric is different from lining fabric. For example, I examined a wool cape with wool crepe lining and silk tulle ruching around the neckline and silk trimming. The two latter fabrics are secondary fabrics. I also examined a velvet cape with silk satin lining and secondary fur fabric around the collar and center-front opening.

733 'Other' secondary fabrics included leather and horse-hair.
APPENDIX N

CAPES

1/4 Scale

Fig. N1

Figure N1. *Front exterior of cape (center-front and collar).* Line drawing of a late 1890s cape that fell below the waist and above the hip in length. It has a low-standing collar that flares out to a standing Medicis collar. According to museum records, the center-front and collar are trimmed with horse-hair. The cape is made of dark-colored velvet, lined throughout with satin fabric, and trimmed with tiny jet beads in a curvilinear motif. There are two darts at the shoulder area, which help give shape to this heavy garment. The cape was found in the Crook County Court House and donated to the Bowman Museum in Prineville. I noticed a label on the inside of the garment: “Elma Davis”, who was the daughter of Crook County residents. The Davis Family moved to Prineville in 1903.
Figure N2. *Front exterior of cape (center-front and collar)*. Line drawing of a short, light-weight velvet cape that belonged to Mrs. Guardina Knauss. According to museum records Mrs. Knauss made the cape to attend a ball and was never worn again. This cape, similar to other capes worn during the 1890s, has a band-style collar, center-back seam, and princess lines. There is a modest amount of hand-applied jet bead trim in a curvilinear, scroll design that wraps around the lower section of the cape. The cape was found at the Albany Regional Museum in Albany, Oregon.
Figure N3. *Ariel view of cape exterior.* Line drawing of a shoulder length cape, similar to styles worn between 1895 and 1900. The garment is made of black brocade fabric whose woven design was medium-size repeats of vegetal and curvilinear motifs. The cape is cut in two pieces, has a machine sewn center-back seam, and has a hand sewn peter-pan collar and tie front. According to museum records the cape originally belonged to Nancy Emily Tharp who died in 1917 in Corvallis, Oregon. According to records, Tharp was a pioneer and came to Oregon in a covered wagon. She had eleven children and lived in Independence and north Corvallis' Camp Adair. The donor of the cape, Nancy's great-granddaughter, explained that she and her mother also wore the cape in later years. The cape was found at the Benton County Museum in Philomath, Oregon.
Figure N4a-b. *Front exterior and back exterior of golf cape.* Line drawings of a 1900s, waist length golf cape made of solid green, felted wool. The interior is lined with plaid, cotton lining. The cape has a two-piece low-stand collar with top-stitching and braid along the collar and center-front opening. There are darts at the shoulder-line. According to museum records, the cape was “owned by late Harley Hamilton, worn by Mother Winston, mother of Tom, Frank, John, Jess, Jim, Edward, and girls Dora and Lizzie.” The cape was located at the Wallowa County Museum in Joseph, Oregon.

734 I do not know if the garment originally belonged to Harley Hamilton and was also worn by Mother Winston, or if it originally belonged to Mother Winston, wife of Harley Hamilton.
I, c-

1/4 Scale

Fig. N4a

1/4 Scale

Fig. N4b
Figure N5a-b. *Front exterior and back exterior of cape.* Line drawings of a fur cape from the Schumacher Fur Company in Portland, Oregon. This brown fur cape has a boxy-shaped center-front (i.e., mono-bosom) and shawl-style collar. This garment is similar to other fur capes worn between 1905 and 1910. This cape was located at the Heritage Station: The Umatilla County Museum in Pendleton, Oregon.

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Figure N6. *Front of cape (center-front and collar).* Line drawing of a mid-1880s to early 1890s black light-weight cloth cape. The cape is above the waist in length. The cape is unlined and made of a woolen crepe fabric. There is a band collar with satin ruching at the neck. A multi-tiered black satin ribbon trims the neckline, and a fine-gauge, knotted braid decorates the center-front opening and bottom-edge of the garment. This garment originally belonged to Mary Eunice Osgood White Newport [sic]. The shoulder-length cape was found at the Morrow County Museum in Heppner.
Figure N7a-b. *Back exterior of cape (collar, center-back box pleats) and interior lining of the cape.* Line drawings of a black velvet cape with two box pleats that flank the center-back seam. The cape is above the waist in length. Jet beading and braid decorate the exterior of the garment. The cape is lined with foulard-print satin fabric. The original owner is unknown, but the cape was worn by Addia Triplet in 1953 as the Deschutes County Pioneer Queen. In 1959 Mary Hoover wore it at the Oregon Centennial celebration. The cape was found at the Deschutes County Historical Society and Museum in Bend.

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Figures N8a-b. *Ariel view of cape exterior and rear view of cape*. Line drawings of a 1890s black velvet cape, with a high-standing, multiple-piece Medicis collar. The cape has a machine-sewn center-back seam. The body of the garment was cut in two pieces, which reduces the amount of fabric used to make the garment, compared to capes cut in one large piece of fabric. This cape originally belonged to Gertrude Smith, the daughter of Linn County residents Peter and Mary Smith. This garment was found at the Linn County Museum in Brownsville.
Figure O1a-b. *Front exterior and back exterior of coat.* Line drawings of a 1910s mid-calf length, belted coat. The original owner called it her “teddy-bear” coat, because of the thick, light-colored alpaca wool fabric. The donor information, found in museum records, made it sound like the original owner referred to the coat as her “Teddy bear” coat, but teddy bear coat describes a “bulky coat of natural-colored alpaca-pile fabric worn by men, women, and children in the 1920s.” The coat has a wrap-around front, shawl collar, and button and loop closure. The coat is partially belted; the belt is made of leather, and there are leather bands around the cuffs. These leather bands have diamond-shaped pattern insets in what appears to be rattle-snake skin. The garment is lined throughout; the upper bodice is lined with a solid color cotton fabric, and the lower half of the coat is lined with plaid cotton fabric. The coat belonged to a Baker County resident who, according to donor information, remembered wearing the coat to register for junior high school in the early 1920s. This garment was found at the Oregon Trail Regional Museum in Baker City.

Fig. O1b (Continued)

1/4 Scale
Figure O2a-b. *Front exterior and back exterior of coat.* Line drawings of a semi-fitted, ankle-length coat with side-seams, princess-seams, an inverted pleat at the rear of the garment, and princess line darts. The coat is made of dark colored velvet; it has a low-standing, two-piece collar. It has fur covered toggles and loop closures. Tear-shaped balls of fur dangle from the braided loop closures. The coat is lined throughout with purple satin fabric; the body lining is quilted. The coat is similar to other styles worn during the early twentieth century (i.e., 1905-1910). This coat originally belonged to Maud Maxwell, a Pendleton school teacher who taught in the early 1900s. This garment was found at the Heritage Station: The Umatilla County Museum in Pendleton, Oregon.
1/4 Scale
Fig. O2b (Continued)
Figure O3a-b. Front exterior of coat, button detail, and back exterior of coat. Line drawings of a black broadcloth coat located at the Polk County Museum in Rickreall, Oregon. The coat appears similar to styles worn during the 1880s. The coat has long, inset sleeves with large armsgye seams sewn into the body of the coat. The coat has a sailor-style, two-piece collar. The sleeves are full and have a curved-shaped cut. The coat is full in fit, and sits below the hip but above the knee in length. The button closures and decorative buttons are made of metal, mirror, and fabric. The decorative buttons are trimmed with satin ribbon. The coat belonged to Julia Collins, a musician. Julia married Dean Collins, an author. Julia died in 1920 due to poor health. The style of the coat indicates that it may have been worn when Julia was a teenager or was given to her by a previous owner.
Figure O4. *Front exterior of coat.* Line drawing of a late 1890s to early 1900s loose-fitting, ankle-length coat made of black broadcloth. The coat has machine plain, bound seam finishes at both the side and center-back seams. The coat has a collar-less, v-shaped neckline and wrap-around front. The bodice and cuffs are trimmed with silk braid and buttons. Only the upper portion of the garment is lined with cotton, twill fabric. There are two patch with flap pockets, and button and loop closures. The manufacturer label states: **NATIONAL CLOAK & SUIT CO. New York.** The garment originally belonged to Condon resident, Carrie (Crum) Wilkins. The coat was located at the Gilliam County Society Depot Museum in Condon.
Figure O5. *Front exterior of coat.* Line drawing of a 1900s ankle-length, semi-fitted coat made of black broadcloth. The coat has full-length princess seams, slightly puffed sleeves, a notched collar, medium-sized lapels and bridle line. The coat has turned-back style cuffs and fabric-covered buttons. Only the upper portion of the garment is lined with satin fabric; there are bound seams, finished with satin fabric. The original owner is unknown; the garment was located at the Wallowa County Museum in Joseph.
Figures O6. Front exterior of coat (center-front and collar); drawing depicts sleeve layers. Line drawing of an early 1900s ecru-colored, full-fitted coat with a light-colored crochet lace overlay, and tulle flounces at the cuffs and neckline. The body of the coat is made with ecru-colored satin. It has two-piece, angel-length sleeves. This coat was donated by a Brownsville resident and is found at the Linn County Museum in Brownsville.
Figure 07a-b. *Front exterior and back exterior of coat*. Line drawings of a 1910s belted coat. The coat is mid-calf length, and has a wrap-around front, long bridle, and shawl collar. The coat is lined throughout with a light-colored wool crepe; the coat is made of a sheepskin colored,\textsuperscript{738} wool tweed fabric. The garment has front-only princess seams, side-seams, and shoulder-area darts. There are pointed, band cuffs, and distorted, heart-shaped pockets with machine-stitched top-stitching. The coat originally belonged to Ruth Anderson who was born in Ashland in 1902. According to the Silverton Country Museum records, Ruth settled in Silverton, but there was no date given.

\textsuperscript{738} Sheepskin: Pantone no. 14-1122
1/4 Scale

Fig. 07b (Continued)
Figure O8. Front exterior of coat. Line drawing of a 1910s mid-calf length, belted coat made of a light-colored wool twill fabric. It is lined throughout with dark brown satin lining. The tubular shaped garment is loose in fit and has a one-piece high-stand collar. The coat is decorated with buttons and embroidery, and fabric covered buttons and buttonholes are used for closures. The original owner is unknown; the garment was found at the Oregon Trail Regional Museum in Baker City.
Figure P1a-b. *Front exterior and back exterior of jacket.* Line drawings of a waist-length jacket, similar to late 19th and turn-of-the-century jacket styles. The bodice and sleeves are made of dark colored fur and lined throughout with satin fabric. The jacket is fitted and had a wrap-around style front, and storm collar (i.e., notched collar, wide lapels, and medium bridle line). The collar, lapels, and cuffs are made of the light colored fur. Sleeves are long and semi-fitted, with band-style cuffs. The jacket has button and loop closures, a six-inch vent at the back, and no additional ornamentation. The jacket belonged to Minnie Stevens. According to museum records, in 1883 Minnie’s brothers trapped the animals that were used to make the jacket in Minnesota. Minnie’s mother made the pelts into a jacket for Minnie’s eighteenth birthday. The jacket was found at the Union County Museum in Union, Oregon.
1/4 Scale

Figure P2. *Front exterior of jacket.* Line drawing of a late 1890s early 1900s semi-fitted jacket with peaked shoulders, and fitted sleeves. The jacket has darts that extend from the shoulder line to the bodice; the side and center back seams are machine sewn. There is a v-shaped neckline and notched collar with medium-length lapels and bridle line. The jacket originally belonged to Mrs. L. E. Hibbard who wore the jacket to work, when she was employed as the only bookkeeper at Meier & Frank, a department store in Portland. Mrs. L. E. Hibbard married Dr. Hibbard, a Burns dentist. Mrs. Hibbard died in 1944. This jacket is found at the Harney County Museum in Burns.
Figure P3. *Front exterior of jacket.* Line drawing of an early 1900s semi-fitted jacket with a flared hem. The jacket is made of black textured silk fabric (i.e., momie-weave). The jacket has darts that extend from the shoulder line to the bodice. There is a v-shaped neckline and notched collar with medium-length lapels and bridle line. The jacket originally belonged to Mrs. L. E. Hibbard who wore the jacket to work, when she was employed as the only bookkeeper at Meier & Frank, a department store in Portland. Mrs. L. E. Hibbard married Dr. Hibbard, a Burns dentist. Mrs. Hibbard died in 1944. This jacket is found at the Harney County Museum in Burns.
1/4 Scale

Figure Q1a. Flat Line Drawing of shawl. Line drawing of a mid-19th century shawl located at the Benton County Historical Society in Philomath. The shawl was worn by Mrs. Florence Woodhouse Crockett. According to museum records, Mrs. Crockett remembered wearing the shawl with a bustle dress. Mrs. Crockett recalled wearing the shawl when she and her family came across the plains to Utah during the early 1850s.

739 This is probably an inaccurate term used by the donor at the time of donation. The shawl was likely worn with a crinoline-style skirt, popular in the 1850s and 1860s. The bustle was worn during the 1870s and 1880s.
Figure Q1b. *Color photograph of the shawls' motif.* The photograph depicts the garments' plaid and rose motif. Mrs. Crockett called the garment her “strawberry” shawl because of its dark red and burgundy colors. Red-colors were popular during the second half of the nineteenth century with improvements made to dyestuffs.\(^{740}\) The shawl is made of woven silk, and has long, ten-inch fringe. Printed, with permission, from BCHS. Photograph by the author, 2004.

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Figure Q2. *Line drawing of a shawl.* Line drawing of a seven and one-half foot (ninety inch) by three and one-half (forty-two inch) multi-colored wool knitted shawl with four-inch long fringe. The rectangle-shaped shawl is ninety inches wide by forty-two inches long. This shawl appears as if it has to be worn in a specific way. On the long side, there are patch pockets for both hands. After the wearer draped the shawl over their body, the pockets would be in front at about hip-length. The shawl belonged to Emma Smith who was born in Illinois.\(^{741}\) Emma came to Oregon by wagon train.\(^{742}\) Emma used the shawl in the 1919 Happy Canyon Pageant, part of the Pendleton Round Up. The pageant portrayed Indian and pioneer life. In the parade, Emma rode on the back of a covered wagon and acted like she was shaking the dust out of the shawl. This garment was found at the Heritage Station: The Umatilla County Museum in Pendleton, Oregon.

\(^{741}\) Emma Smith’s date of birth is unknown.

\(^{742}\) This date is unknown.
Figure R1. *Front exterior of duster.* Line drawing of a 1900s duster or automobile coat. This garment was made to be worn over indoor garments to protect them from dirt and dust in open-air automobiles. This garment, similar to others like it, is unlined and made of natural-colored twill cotton fabric; it is machine sewn with the exception of the armseycye and collar seams. The duster is loose-fitting, and has loose-fitting sleeves. Typically, dusters have simple, low-standing collars (i.e., band or peter-pan collars). This duster has top-stitching along the center-front opening. This garment was originally worn by Mabel Schoenharm and other members, male and female, of her family. This duster was found at the Museum of the Oregon Territory in Oregon City.
Figure R2. *Front exterior of duster*. Line drawing of a machine constructed, mid-calf length duster made of a canvas-like material that was probably cotton. This garment has more construction details than the other dusters in this study. It has side-seams and princess seams and shoulder gathers. This duster has a point collar with relatively wide lapel points. The sleeves were elbow length and semi-fitted. This garment has button holes, but the buttons were missing, along with the belt that probably once went with the garment.\(^{743}\) This garment has more ornamentation and construction details than other automobile coats or dusters in this study, thus indicating that the original owner may have had the financial means to buy a more expensive or unique utilitarian garment. This duster was found at the Eastern Oregon Museum in Haines, Oregon.

\(^{743}\) There were belt loops around the waist of the garment, but no belt.
Figure S1a-c. *Front exterior and back exterior of collarette.* Line drawings of a 1900s dark and light-colored fur collarette. The garment is lined with toffee-colored satin fabric. The collarette originally belonged to Martha Livingston who remembered wearing the garment to a basketball game in Canyon City in the late 1890s or early 1900s. The garment is found at the Grant County Historical Museum in Canyon City.
Figure S2. **Collarette Advertisement.** No. 17R231 THIS STYLISH COLLARETTE is made with an imitation gray mouflon border and collar, and Baltic seal yoke and under collar. The combination of these two different colors is very striking. It measures 10 inches in length and 70 inches sweep. Lined throughout with red or heliotrope satin lining. Price...(If by mail, postage extra, 31 cents)...$3.95. Illustration by Cleveland Amory, editor. *The 1902 Edition of The Sears Roebuck Catalogue.* (New York: Crown Publishers, Inc., 1969), 1096.
Figure T1a-c. *Front exterior, back exterior, and side exterior views of mantle.* Line drawings of a mid-1880s, early 1890s mantle with a shawl-like collar in front, and ruching at the back. The garment is located at the Museum of the Oregon Territory in Oregon City. The manufactures label states: *Grands Magasins Du Louvre. Fichus & Pelerines Paris 48 946*
1/4 Scale

Fig. T1a

1/4 Scale

Fig. T1b
Garment Construction

The popularity of shorter cape styles during the late nineteenth and early twentieth century probably accounts for the frequent number of ‘below the shoulders, but above the waist’ garments (n=24) from the Willamette Valley and Eastern Oregon. Excluding capes, hip-length garments (n=21) were the most frequent garment length. In Eastern Oregon hip-length (n=13) was the most frequent outdoor garment length, followed by ankle-length (n=11), waist-length (n=8) and mid-calf-length (n=8). Almost four times the total number of ankle-length outdoor garments were found in Eastern Oregon (n=11), compared to three ankle-length garments from Willamette Valley institutions.

In the Willamette Valley, hip-length (n=8) outdoor garments were the most frequent, followed by waist-length (n=7), mid-calf-length (n=6), and outdoor garments with multiple-lengths (n=6). Multiple-length outdoor garments are typically shorter in back and longer in front. This style was common among mantles, jackets, and capes worn before the turn-of-the-century.
Table U1. Garment Length by Region

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Frequency</th>
<th>Percent</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below shoulders, above waist</td>
<td>12</td>
<td>11.53</td>
<td>12</td>
<td>11.53</td>
<td>0</td>
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<tr>
<td>Waist-length</td>
<td>7</td>
<td>6.73</td>
<td>8</td>
<td>7.70</td>
<td>0</td>
</tr>
<tr>
<td>Hip-length</td>
<td>8</td>
<td>7.70</td>
<td>13</td>
<td>12.50</td>
<td>3</td>
</tr>
<tr>
<td>Knee-length</td>
<td>2</td>
<td>1.92</td>
<td>3</td>
<td>2.88</td>
<td>0</td>
</tr>
<tr>
<td>Mid-Calf-length</td>
<td>6</td>
<td>5.77</td>
<td>8</td>
<td>7.70</td>
<td>0</td>
</tr>
<tr>
<td>Ankle-length</td>
<td>3</td>
<td>2.88</td>
<td>11</td>
<td>10.58</td>
<td>0</td>
</tr>
<tr>
<td>Multiple-lengths</td>
<td>6</td>
<td>5.77</td>
<td>2</td>
<td>1.92</td>
<td>0</td>
</tr>
</tbody>
</table>

| Total | 44 | 42.30 | 57 | 54.80 | 3 | 2.88 |

The majority of outdoor garments are lined, and there does not appear to be much difference between regions. There were no differences between Oregon region and types of lining materials. Silk was the most popular fiber for outdoor garment linings (n=56), followed by cotton (n=17), and wool (n=2).

Table U2. Lining by Region

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Frequency</th>
<th>Percent</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Present</td>
<td>12</td>
<td>11.53</td>
<td>12</td>
<td>11.53</td>
<td>1</td>
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<tr>
<td>Present</td>
<td>32</td>
<td>30.77</td>
<td>43</td>
<td>41.34</td>
<td>2</td>
</tr>
<tr>
<td>Partial</td>
<td>0</td>
<td>0.00</td>
<td>2</td>
<td>1.92</td>
<td>0</td>
</tr>
</tbody>
</table>

| Total | 44 | 42.30 | 57 | 54.80 | 3 | 2.88 |

I was not able to determine the presence or absence of interlining for the majority of the outdoor garments because the lining fabrics are preventing this. This also means, however, that many of the outdoor garments were in good condition, and the interlining and other garment features (i.e., seam finishes) could not be determined. Compared to Eastern Oregon (n=17), there were more

744 Harper's Bazar XIII, no. 1-51 (1880); XVIII, no. 2-42 (1885); XXIII, no. 17-49 (1890).
745 'Multiple-lengths' means that the outdoor garment had one length in the front and a different length in the back.
garments located in the Willamette Valley (n=21) that did not have interlining. In Eastern Oregon, there were eight garments with discernible interlining; in the Willamette Valley there were six garments with discernible interlining. There was one garment with discernible interlining that was, according to museum records, worn in both Oregon locations. These garments are reported separately.

There were seventy-seven garments (74%) that were completely lined, which helps explain why seam finishes from forty-nine of the garments, nineteen from the Willamette Valley and thirty from Eastern Oregon, are not visible. Twenty-seven percent (n=28) of the outdoor garments had some type of applied top-stitching; this detail added construction time and potential cost to the garment. In the Willamette Valley there were seven coats, two capes, one cloak, one jacket, and one mantle with top-stitching. In Eastern Oregon, there were seven coats, four jackets, four dusters or automobile coats, and three capes with top-stitching.

In the Willamette Valley, gathers (n=7), darts (n=6), pleats (n=2), shirring (n=1), and ruffles (n=1) were the most frequent construction techniques. In Eastern Oregon, gathers (n=14), darts (n=14), pleats (n=4), ruffles (n=4), and shirring (n=1) were the most frequent construction details. The majority of the garments were capes, and a majority of outdoor garments styles were full in cut (n=37); fourteen (13.5%) from the Willamette Valley and twenty-three (22%) from Eastern Oregon.
Table U3. Body-Fit by Region

<table>
<thead>
<tr>
<th></th>
<th>Willamette Valley</th>
<th>Eastern Oregon</th>
<th>Both Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>Full</td>
<td>14</td>
<td>13.46</td>
<td>23</td>
</tr>
<tr>
<td>Loose</td>
<td>15</td>
<td>14.42</td>
<td>17</td>
</tr>
<tr>
<td>Semi-Fitted</td>
<td>12</td>
<td>11.54</td>
<td>10</td>
</tr>
<tr>
<td>Fitted</td>
<td>2</td>
<td>1.92</td>
<td>3</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>0.96</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>42.30</td>
<td>57</td>
</tr>
</tbody>
</table>

In the Willamette Valley, hook-and-eye was the most frequent closure type (n=16), followed by button and buttonhole (n=6), and button and loop (n=5).

In Eastern Oregon, hook-and-eye was the most frequent closure (n=24), followed by button and buttonhole (n=17), and button and loop (n=8).

Table U4. Closure Technique by Region

<table>
<thead>
<tr>
<th></th>
<th>Willamette Valley</th>
<th>Eastern Oregon</th>
<th>Both Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>Hook-and-Eye</td>
<td>16</td>
<td>15.38</td>
<td>24</td>
</tr>
<tr>
<td>Button &amp; Hole</td>
<td>6</td>
<td>5.77</td>
<td>17</td>
</tr>
<tr>
<td>Button &amp; Loop</td>
<td>5</td>
<td>4.80</td>
<td>8</td>
</tr>
<tr>
<td>Tie</td>
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<td>0.00</td>
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<tr>
<td>None</td>
<td>9</td>
<td>8.65</td>
<td>4</td>
</tr>
<tr>
<td>Multiple</td>
<td>8</td>
<td>7.70</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>42.30</td>
<td>57</td>
</tr>
</tbody>
</table>

Style

Compared to Eastern Oregon (n=3), the Willamette Valley had twice the number of garments (n=6) with interior waist-ties. Compared to the Willamette Valley (n=1), Eastern Oregon has more outdoor garments with belts (n=5) and
what I coded as ‘partial belt’ (n=2). In the Willamette Valley, there was one fashionable 1910s mid-calf-length, belted coat (n=1). In Eastern Oregon, belts are used mainly for coats (n=4), although there is one belted duster (n=1) and one belted jacket (n=1). In Eastern Oregon, there are two partially belted outdoor garments, one jacket and one coat. All belted outdoor garments are styles worn after the turn-of-the-century, except for the one partially belted jacket found in Eastern Oregon.

Table U5. Interior Waist Tie by Region

<table>
<thead>
<tr>
<th>Willamette Valley</th>
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<th>Both Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>Not Present</td>
<td>38</td>
<td>36.53</td>
</tr>
<tr>
<td>Present</td>
<td>6</td>
<td>5.77</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>42.30</td>
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</tbody>
</table>

Table U6. Belt by Region

<table>
<thead>
<tr>
<th>Willamette Valley</th>
<th>Eastern Oregon</th>
<th>Both Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>Not Present</td>
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<td>42.34</td>
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<tr>
<td>Present</td>
<td>1</td>
<td>0.96</td>
</tr>
<tr>
<td>Partial Belt</td>
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<td>0.00</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>42.30</td>
</tr>
</tbody>
</table>

Seventy-three percent of the garments (n=38 from the Willamette Valley and n=36 from Eastern Oregon) were dark in color. Approximately eleven percent of the Willamette Valley outdoor garments (n=5) were light in color;

---

746 Some outdoor garments have multiple closures. For example, one coat has both frog and button and loop closures. However, there were no outdoor garments with only frog closures. For clarification, I did not include frog closure in the table.

747 I distinguished between belted outdoor garments and outdoor garments with only a front or back belt.
approximately twenty-five percent of the Eastern Oregon outdoor garments (n=14) were light in color.\textsuperscript{749}

The majority of the outdoor garments have a combination of bodice style techniques (n=32); these were primarily side-seams, princess-seams, darts, wrap-around fronts, and pleats. In the Willamette Valley, princess seams were most frequent (n=8), followed by darts (n=7), side-seams (n=6), and yokes (n=2). Close-fitting garments were popular during the late nineteenth century, and princess-seaming was one way to make the garment more fitted.\textsuperscript{750} Princess-seams were more frequent construction techniques for extant Willamette Valley outdoor garments. Princess-seams, side-seams, and other shaping devices were used to achieve the fashionable hour-glass silhouette. In Eastern Oregon, darts were most frequent (n=12), followed by side-seams (n=11), and yokes (n=1). After the turn-of-the-century, there were noticeable changes in the fashionable silhouette; the 'S'-shaped curve emphasized the natural curves of the female figure.\textsuperscript{751} Oregon outdoor garments were less fitted and were often loose or full in cut.

\textsuperscript{748} Two of the three outdoor garments from both Oregon regions were dark in color.
\textsuperscript{749} The remaining outdoor garment from both the Willamette Valley and Eastern Oregon was light in color.
\textsuperscript{750} On 23 March 1895 the fashion editor described the popular short fitted jacket with a single-breasted front and "fitted by two darts." Harper's Bazar XXVIII, no. 12 (23 March 1895): 223. "Short coats closely fitted are being made by tailors for the first cool weather," Harper's Bazar XXVIII, no. 37 (14 September 1895): 731.
\textsuperscript{751} Mendes and de la Haye, 20\textsuperscript{th} Century Fashion, 29; Tortora and Eubank, Survey of Historic Costume, 362.
Table U7. Bodice Style by Region

<table>
<thead>
<tr>
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<th>Willamette Valley</th>
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<th>Both Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>Darted</td>
<td>7</td>
<td>6.73</td>
<td>12</td>
</tr>
<tr>
<td>Side-Seam</td>
<td>6</td>
<td>5.77</td>
<td>11</td>
</tr>
<tr>
<td>Princess-Seam</td>
<td>8</td>
<td>7.70</td>
<td>0</td>
</tr>
<tr>
<td>Yoked</td>
<td>2</td>
<td>1.92</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td>11</td>
<td>10.57</td>
<td>11</td>
</tr>
<tr>
<td>Multiple</td>
<td>10</td>
<td>9.61</td>
<td>22</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>42.30</td>
<td>57</td>
</tr>
</tbody>
</table>

In the Willamette Valley, extant garments with high necklines were most frequent (n=20) followed by naturally placed necklines (n=12), and mid-low necklines (n=4). There were no 'off-the-shoulder' garments in either region.

Garments with multiple neckline locations (i.e., back higher than the front) were much more frequent in Eastern Oregon (n=25) than the Willamette Valley (n=2).

Also frequent in regions throughout Eastern Oregon were high necklines (n=15), followed by naturally placed necklines (n=12), and mid-low necklines (n=3).

Table U8. Neckline Location by Region

<table>
<thead>
<tr>
<th></th>
<th>Willamette Valley</th>
<th>Eastern Oregon</th>
<th>Both Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>High</td>
<td>20</td>
<td>19.23</td>
<td>15</td>
</tr>
<tr>
<td>Natural</td>
<td>12</td>
<td>11.53</td>
<td>12</td>
</tr>
<tr>
<td>Mid-Low</td>
<td>4</td>
<td>3.84</td>
<td>3</td>
</tr>
<tr>
<td>Low</td>
<td>2</td>
<td>1.92</td>
<td>0</td>
</tr>
<tr>
<td>Multiple</td>
<td>2</td>
<td>1.92</td>
<td>25</td>
</tr>
<tr>
<td>Total^{752}</td>
<td>40</td>
<td>38.46</td>
<td>55</td>
</tr>
</tbody>
</table>

Jewel shaped necklines were the most frequent neckline shape in the Willamette Valley (n=29), followed by v-shaped necklines (n=10), and round

^{752} This table excludes six shawls and one 'other' garment (i.e., 'wrap' or stole).
neckline shapes (n=1). In Eastern Oregon, jewel shaped necklines were almost as frequent (n=28) as v-shaped necklines (n=25).

Table U9. Neckline Shape by Region

<table>
<thead>
<tr>
<th></th>
<th>Willamette Valley</th>
<th>Eastern Oregon</th>
<th>Both Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>Jewel</td>
<td>29</td>
<td>27.88</td>
<td>28</td>
</tr>
<tr>
<td>V-Shaped</td>
<td>10</td>
<td>9.61</td>
<td>25</td>
</tr>
<tr>
<td>Round</td>
<td>1</td>
<td>0.96</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>40</td>
<td>38.46</td>
<td>55</td>
</tr>
</tbody>
</table>

In the Willamette Valley, band collars (n=7) were most frequent, followed by high-standing Medicis (n=5) collars. In the Willamette Valley, there were three outdoor garments with tailor-style collars (n=3). In Eastern Oregon, no garments with tailor-style collars were found. In the Willamette Valley, three outdoor garments with collar ruching (n=3) were found. In Eastern Oregon there was only one garment with collar ruching. Notched collars were more frequent in Eastern Oregon (n=10) than in the Willamette Valley (n=1). Band collars (n=5) and Medicis (n=5) collars were also frequent.
The majority of the extant outdoor garments did not have lapels (n=87); forty from the Willamette Valley, forty-six from Eastern Oregon, and one from both regions. There are seventeen garments with lapels. Medium-width lapels were more frequent in Eastern Oregon (n=8) than the Willamette Valley (n=1). Wide-width lapels were more frequent in Eastern Oregon (n=3) than the Willamette Valley (n=1). There was one outdoor garment in the Willamette Valley with narrow-width lapels, and one outdoor garment in Eastern Oregon with narrow-width lapels.\textsuperscript{756}

The majority of the outdoor garments did not have a bridle line (n=82); thirty-eight from the Willamette Valley, forty-three from the Willamette Valley, and one garment from both regions. Of the garments with bridle lines (n=22), there were nine outdoor garments with long bridle lines; four from the Willamette Valley.

\textsuperscript{753} This table excludes six shawls and one 'other' garment (i.e., 'wrap' or stole).
\textsuperscript{754} Generally capes with both band and ruching collar styles.
\textsuperscript{755} This table excludes eight garments: five shawls, one 'wrap' or stole, one cape, and one jacket.
\textsuperscript{756} The two remaining outdoor garments had narrow-width lapels. These two outdoor garments from both Oregon regions.
Valley, four from Eastern Oregon, and one from both regions. There were eleven garments with medium length bridle lines; one from the Willamette Valley, nine from Eastern Oregon, and one from both regions. There were two garments, one from the Willamette Valley and one from Eastern Oregon, with short bridle lines. There were twelve coats with bridle lines, five jackets, three dusters, and two capes.

The majority of extant outdoor garments were capes; therefore, the majority of the outdoor garments did not have sleeves (n=55). Excluding sleeveless garments, semi-fitted (n=6) and loose (n=5) sleeves were the more frequent sleeve styles in the Willamette Valley. In Eastern Oregon, semi-fitted (n=14) and loose (n=7) were the more frequent sleeve styles. In Eastern Oregon, there were twice the number of outdoor garments with semi-fitted (n=14) and fitted sleeves (n=4) than there were in the Willamette Valley (n=6) and (n=2), respectively.

<table>
<thead>
<tr>
<th>Table U11. Sleeve Style by Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Willamette Valley</td>
</tr>
<tr>
<td>Semi-fitted</td>
</tr>
<tr>
<td>Loose</td>
</tr>
<tr>
<td>Fitted</td>
</tr>
<tr>
<td>Puffed</td>
</tr>
<tr>
<td>None</td>
</tr>
<tr>
<td>Other</td>
</tr>
<tr>
<td>Multiple</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

| Eastern Oregon | Frequency | Percent |
| Semi-fitted | 14 | 13.46 |
| Loose | 7 | 6.73 |
| Fitted | 4 | 3.84 |
| Puffed | 2 | 1.92 |
| None | 29 | 27.88 |
| Other | 0 | 0.00 |
| Multiple | 1 | 0.96 |
| Total | 57 | 54.80 |

| Both Locations | Frequency | Percent |
| Semi-fitted | 1 | 0.96 |
| Loose | 0 | 0.00 |
| Fitted | 1 | 0.96 |
| Puffed | 0 | 0.00 |
| None | 1 | 0.96 |
| Other | 0 | 0.00 |
| Multiple | 0 | 0.00 |
| Total | 3 | 2.88 |

Excluding outdoor garments without sleeves (n=59), the most frequent sleeve lengths were long sleeves (n=34); there were ten garments from the
Willamette Valley and twenty-two from Eastern Oregon. In addition to long sleeves, other frequent sleeve lengths in the Willamette Valley included medium-length \((n=2)\), angel-length \((n=2)\), and bracelet-length \((n=1)\) sleeves. In addition to long sleeves, other frequent sleeves lengths in Eastern Oregon included bracelet-length \((n=5)\) and elbow-length \((n=1)\) sleeves. Of the three garments from both Oregon regions, the two jackets had long sleeves.

In the Willamette Valley, turned-back cuffs \((n=3)\), followed by barrel \((n=1)\), and band \((n=1)\) cuff styles were the most frequent styles. In Eastern Oregon, there were twelve outdoor garments with turned-back cuffs \((n=12)\). Other styles included roll-up \((n=1)\) and band \((n=1)\) style cuffs. One jacket, whose owner lived in both Oregon regions, had roll-up style cuffs.

Excluding capes, there were twenty-four outdoor garments with armscye seams from the Willamette Valley. Natural \((n=11)\) and dropped \((n=8)\) were most frequent. Excluding capes, there were twenty-nine outdoor garments with armscye seams from locations throughout Eastern Oregon. Natural \((n=13)\) and dropped \((n=10)\) were most frequent, although there were some garments with raised seams \((n=6)\).

<table>
<thead>
<tr>
<th>Table U12. Armscye Placement by Region</th>
</tr>
</thead>
<tbody>
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</tr>
<tr>
<td>Frequency</td>
</tr>
<tr>
<td>----------</td>
</tr>
<tr>
<td>Natural</td>
</tr>
<tr>
<td>Dropped</td>
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<tr>
<td>Raised</td>
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<tr>
<td>None</td>
</tr>
<tr>
<td>Not Discernible</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>
Multiple ornamentation styles (n=33) were common among outdoor garments worn in the Willamette Valley and regions throughout Eastern Oregon between 1880 and 1920. There were thirty outdoor garments with no ornamentation (n=30). In the Willamette Valley, jet beading (n=3), buttons (n=3), fringe (n=3), lace (n=2), ribbon (n=2), and braid (n=2) were the most frequent closures. In Eastern Oregon, buttons (n=7) were the most frequent ornamentation, followed by braid (n=5), fur (n=4), fringe (n=3), beads (n=2), and lace (n=1).

<table>
<thead>
<tr>
<th>Table U13. Ornamentation by Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Willamette Valley</td>
</tr>
<tr>
<td>Frequency</td>
</tr>
<tr>
<td>Buttons</td>
</tr>
<tr>
<td>Fringe</td>
</tr>
<tr>
<td>Braid</td>
</tr>
<tr>
<td>Beads</td>
</tr>
<tr>
<td>Fur</td>
</tr>
<tr>
<td>Lace</td>
</tr>
<tr>
<td>Ribbon</td>
</tr>
<tr>
<td>Other</td>
</tr>
<tr>
<td>None</td>
</tr>
<tr>
<td>Multiple</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Fiber and Fabric

In the Willamette Valley, the majority of outdoor garments examined were made of silk (n= 28), followed by wool (n=14) and cotton (n=2). For example,

---

757 One cape had fabric rosettes. The rosettes were classified under the 'other' category of the ornamentation variable.
758 Under ornamentation, buttons were for decoration.
759 One coat had leather bands. The leather bands were classified under the 'other' category of the ornamentation variable.
silk satin fabric and woolen broadcloth were commonly used to construct Willamette Valley outdoor garments. In Eastern Oregon, the majority of outdoor garments examined were made of wool (n=22), followed by silk (n=18), fur (n=10), cotton (n=2), and linen (n=2). For example, woolen broadcloth and wool tweed fabrics were common wool fabrics used to construct Eastern Oregon outdoor garments. Garments made of silk satin were found, but plush velvet fabrics were more common.

<table>
<thead>
<tr>
<th>Table U14. Fiber Type by Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Willamette Valley</td>
</tr>
<tr>
<td>Frequency</td>
</tr>
<tr>
<td>Silk</td>
</tr>
<tr>
<td>Wool</td>
</tr>
<tr>
<td>Fur</td>
</tr>
<tr>
<td>Cotton</td>
</tr>
<tr>
<td>Linen</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

There were more extant outdoor garments made of lighter-weight 'summer' fabrics (i.e., satin, brocaded silks, and so forth) in the Willamette Valley. In Eastern Oregon, there were more garments made of thicker fabrics (i.e., broadcloth, velvet or plush fabrics, fur, and so forth).

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60 Some garments had multiple ornamentation techniques, which included embroidery, feathers, and bows, in addition to techniques listed in the table.
Table U15. Weave Structure by Region

<table>
<thead>
<tr>
<th></th>
<th>Willamette Valley</th>
<th>Eastern Oregon</th>
<th>Both Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>Pile</td>
<td>10</td>
<td>9.61</td>
<td>15</td>
</tr>
<tr>
<td>Broadcloth</td>
<td>7</td>
<td>6.73</td>
<td>8</td>
</tr>
<tr>
<td>Twill</td>
<td>3</td>
<td>2.88</td>
<td>8</td>
</tr>
<tr>
<td>Satin</td>
<td>6</td>
<td>5.77</td>
<td>2</td>
</tr>
<tr>
<td>Plain</td>
<td>2</td>
<td>1.92</td>
<td>5</td>
</tr>
<tr>
<td>Brocade</td>
<td>4</td>
<td>3.85</td>
<td>0</td>
</tr>
<tr>
<td>Knit</td>
<td>1</td>
<td>0.96</td>
<td>1</td>
</tr>
<tr>
<td>Pattern/Fancy</td>
<td>0</td>
<td>0.00</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td>11</td>
<td>10.58</td>
<td>15</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>42.30</td>
<td>55</td>
</tr>
</tbody>
</table>

There were nearly twice the number of outdoor garments (n=52) from Eastern Oregon that were solid and have no pattern compared to the number of garments (n=29) from the Willamette Valley. Excluding one shawl there were no garments with plaid or checked patterns on the primary fabric. Medium-size patterns (n=9) or motifs were more frequent than other prints.

Table U16. Primary Fabric Pattern/Motif by Region

<table>
<thead>
<tr>
<th></th>
<th>Willamette Valley</th>
<th>Eastern Oregon</th>
<th>Both Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>Solid</td>
<td>29</td>
<td>27.88</td>
<td>52</td>
</tr>
<tr>
<td>Medium</td>
<td>7</td>
<td>6.73</td>
<td>2</td>
</tr>
<tr>
<td>Small</td>
<td>3</td>
<td>2.88</td>
<td>1</td>
</tr>
<tr>
<td>Large</td>
<td>1</td>
<td>0.96</td>
<td>0</td>
</tr>
<tr>
<td>Stripe</td>
<td>1</td>
<td>0.96</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>0.96</td>
<td>1</td>
</tr>
<tr>
<td>Multiple Patterns</td>
<td>1.92</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>42.30</td>
<td>56</td>
</tr>
</tbody>
</table>

761 This table excludes three garments with 'not discernible' fiber types.
762 1902 Edition of The Sears, Roebuck Catalogue, 1099.
763 This table excludes two garments with 'not discernible' weave structures. These garments were sealed in display cases.
764 There is one garment with checked lining.
There were fifty-five outdoor garments with no secondary fabric.\textsuperscript{765} In the Willamette Valley, secondary fabrics made of silk (n=18) were the most frequent secondary fiber, followed by fur (n=3), cotton (n=1), feathers (n=1), and linen (n=1). In Eastern Oregon, secondary fabrics made of silk (n=11) were the most frequent, followed by fur (n=6), wool (n=1), and linen (n=1).

\begin{table}[h]
\centering
\begin{tabular}{lrrrr}
\hline
 & \textbf{Willamette Valley} & & \textbf{Eastern Oregon} & & \textbf{Both Locations} \\ 
 & \textbf{Frequency} & \textbf{Percent} & \textbf{Frequency} & \textbf{Percent} & \textbf{Frequency} & \textbf{Percent} \\
\hline
Silk & 18 & 17.30 & 11 & 10.58 & 0 & 0.00 \\
Fur & 3 & 2.88 & 6 & 5.77 & 0 & 0.00 \\
Wool & 0 & 0.00 & 1 & 0.96 & 0 & 0.00 \\
Cotton & 1 & 0.96 & 0 & 0.00 & 0 & 0.00 \\
Linen & 0 & 0.00 & 1 & 0.96 & 0 & 0.00 \\
Feathers & 1 & 0.96 & 0 & 0.00 & 0 & 0.00 \\
None & 19 & 18.27 & 33 & 31.73 & 3 & 2.88 \\
Other & 0 & 0.00 & 3 & 2.88 & 0 & 0.00 \\
Multiple & 2 & 1.92 & 2 & 1.92 & 0 & 0.00 \\
Total & 44 & 42.30 & 57 & 54.80 & 3 & 2.88 \\
\hline
\end{tabular}
\caption{Secondary Fabric by Region}
\end{table}

\textsuperscript{765} Secondary fabric is different from primary and lining fabric. They may all be made of the same fiber or of different fibers, but the location is distinguished for clarity.